

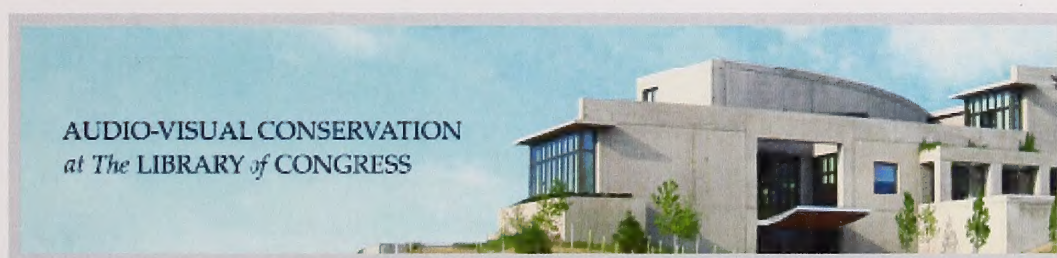








# Scanned from the collections of The Library of Congress



Packard Campus  
for Audio Visual Conservation  
[www.loc.gov/avconservation](http://www.loc.gov/avconservation)

Motion Picture and Television Reading Room  
[www.loc.gov/rr/mopic](http://www.loc.gov/rr/mopic)

Recorded Sound Reference Center  
[www.loc.gov/rr/record](http://www.loc.gov/rr/record)



Scanned from the collections of  
The Library of Congress



Packard Campus  
for Audio Visual Conservation  
[www.loc.gov/avconservation](http://www.loc.gov/avconservation)

Motion Picture and Television Reading Room  
[www.loc.gov/mpr](http://www.loc.gov/mpr)

Recorded Sound Reference Center  
[www.loc.gov/srr](http://www.loc.gov/srr)



















M-1-42-25

# MOTION PICTURE HERALD

## REVIEWS:

(In Product Digest)

Lady for a Night

Don't Get Personal

Forbidden Trails

Swamp Woman

## KEEPING THE FAITH

3 JUL 1942  
COPY 111111  
py

¶ If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.

¶ It is like that, too, with journals of business. Publications that matter have many of the attributes of personality.

¶ MOTION PICTURE HERALD is happy in the consciousness of, and responsibility to, a good name.

JANUARY 3, 1942  
VOL. 146 - NO. 1

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents.

All contents copyright 1942 by Quigley Publishing Company.





# 1942's FIRST BLESSED EVENT!

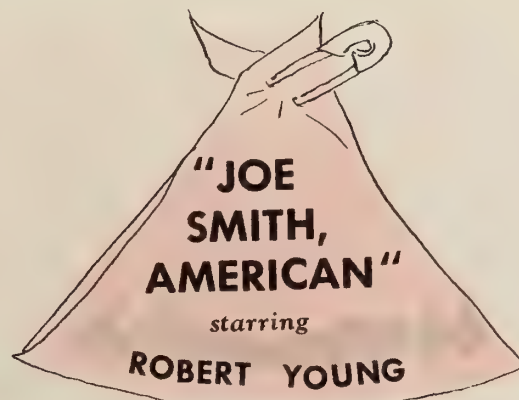
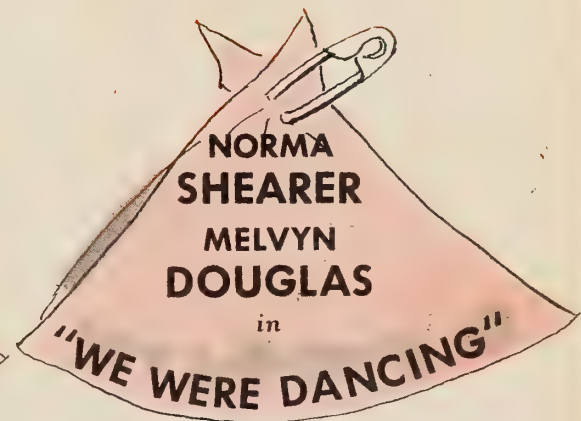
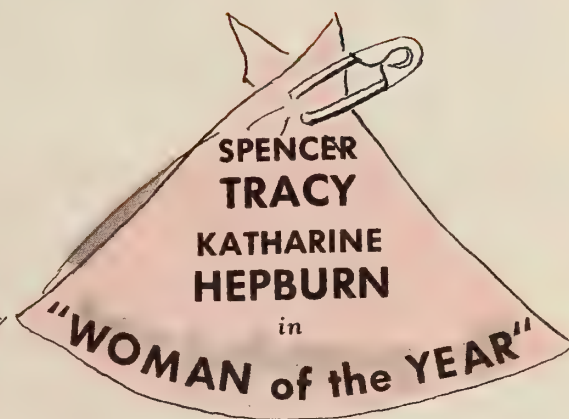
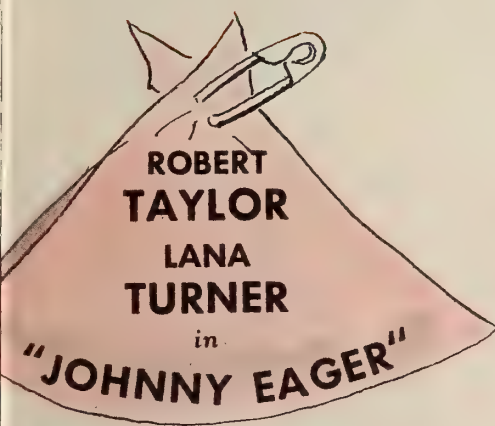
Mickey and Judy in  
"Babes on Broadway," their  
biggest show yet, is a  
howling success in  
400 New Year's  
engagements from  
Coast-to-Coast!  
Clear the calendar  
for *your* hold-over!



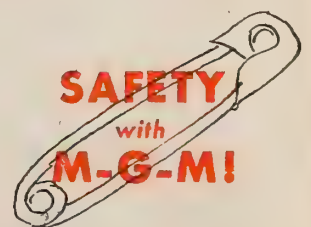




# MR. & MRS. LEO WILL KEEP 'EM ROLLING!



More! More! More! "The Vanishing Virginian," the Surprise Triumph with Frank Morgan, Kathryn Grayson • Ann Sothorn, Red Skelton in "Panama Hattie" • Greer Garson, Walter Pidgeon in "Mrs. Miniver" • Eleanor Powell, Red Skelton in "Ship Ahoy" • Spencer Tracy, Hedy Lamarr, John Garfield in "Tortilla Flat" • Mickey Rooney, Lewis Stone and all the folks in "The Courtship of Andy Hardy." And More! More! More!





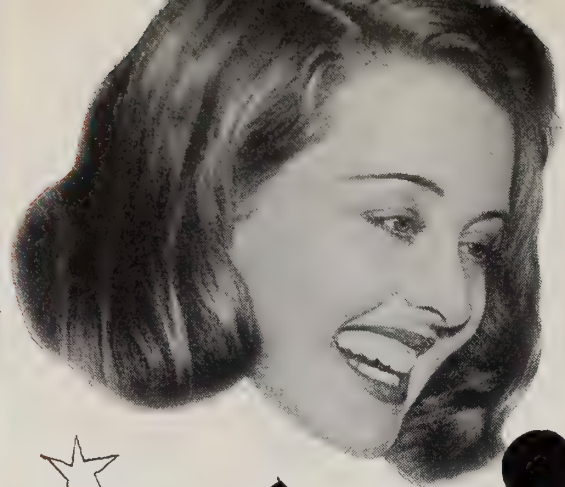
When we told  
the cockeyed world  
that



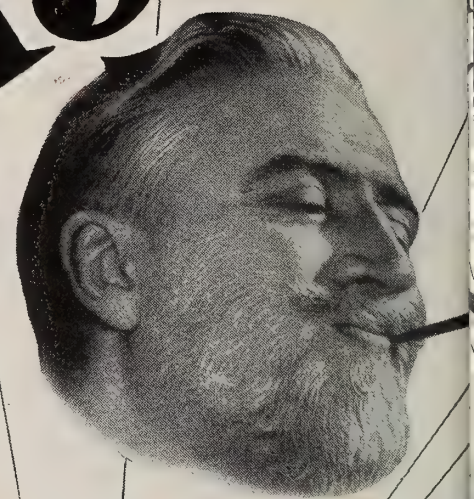
We knew there'd  
be plenty of pushing  
and shoving, to  
get it.....



But we didn't realize  
that every exhibitor  
in the country was  
starving for.....



# BETTE Davis



# "THE MAN CAME TO

Jimmy Durante

Richard



Join the  
March of Dimes!  
Lobby collections,  
week of  
January 22nd.  
Sign that pledge  
NOW!

From the Stage



ANN  
MONTY

# Eridani Woolley

# THE MAN WHO CAME TO DINNER

Travis Billie Burke Reginald Gardiner

Directed by WILLIAM KEIGHLEY

Play by George S. Kaufman and Moss Hart

Screen Play by Julius J. & Philip G. Epstein • Produced by Sam H. Harris



But first engagements have more than doubled last year's Xmas business . . . . .



And requests for dates are flocking in by wire, mail and phone . . . .



And we're rushing prints so we can try to service everybody . . .

COME AND GET IT FROM  
**WARNERS!**



# HAILED ALIKE

by  
*The New York  
Times.*

and

MOTION PICTURE  
DAILY

# AS THE GREATEST GROSSER EVER!

The Roxy's tenant, "Remember the Day," broke all records for that theatre since its opening in 1927 when 89,749 persons paid a total of \$58,858 during the four days ending Sunday night. The mark topped the previous record holder, "Alexander's Ragtime Band," by \$4,748.

And—the mightiest grosser for this week is "Remember the Day," which with the usual Roxy Theatre's stage show, is running full speed into a new house record of about \$100,000, since this theatre embarked on its present presentation policy. The picture will shatter the mark set by "Alexander's Ragtime Band".

# Remember the Day





# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 146, No. 1



January 3, 1942

## Call of Conscience

**H**ERE we are in the initial days of the new year of 1942, in a war and a world at war for the causes of Civilization, as we see it, as we have inherited it—and in part as we have made it. It is a time for long thoughts, for all, in person and institutionally, as elements and factors of the motion picture.

It would appear appropriate that we of the American motion picture might now and henceforth give especial consideration to the place of the screen and its functioning in the social and economic structure of America.

A number of resolves might be considered, in behalf of the motion picture and its public, which is the whole people of these United States.

One of those resolves might well be a demonstration of the competency of a great industry to tend to its own business, to operate sufficiently, by self-regulation, in the order of the American Way, to keep out of court and the headlines of controversy and conflict with the laws of the land and the generally accepted rules, mores and conventions of the social order.

The headlines of the year have been filled with the screen triumphs of a period of exceedingly competent production. That has been on the amusement pages, representing able representation of amusement wares. All the good news has been in the amusement sections. The bad news has been up front and too often on page one.

**The motion picture as a product has been handsomely delivered and ably represented, in the lay press. Motion pictures are doing well.**

**The motion picture as an industry and institution has not come off so well. The industry has vast problems of public relations.**

The motion picture as an industry has many obligations, to itself and to the whole pattern of American industry.

**T**HE trends of the day, the broad picture of the relation of industry to the whole national economy, place great and immediate responsibilities on all business organizations and with white-hot certainty on the one industry which above all

others lives in and by the limelight of popular attention.

*If any part of the order in which the motion picture has risen among the commercial institutions of America is to survive the ordeal years ahead, it will be because of demonstration of effective service of the commonweal.*

If there is to be a survival of free and competitive enterprise under the traditional and inherited American Way, it will be because of a public conviction that it is a good way, the best way.

The situation among American industries today calls for a call of conscience. In large measure all of us know what is really right, equitable, decent and constructive. The issues in the commercial practices of America are largely born of the impulses to take special advantage, under, within, or up against the margin of the known rules, standards and conventions.

**All of American business must come to know, and quickly, that the chisel of cunning cannot do the job of the hammer of performance.**

△ △ △

## ENCOURAGEMENTS

**T**HE motion picture may well value those words of the President: "The motion picture must remain free insofar as national security will permit." The President has said too explicitly that he "wants no censorship," and has expressed his high opinion of the screen as a medium of entertainment and information.

It is to be observed that these are the first kind and encouraging words that the motion picture has had from a voice of government in a long, long time.

And after that came some more kind words including the observation of Mr. Arch Mercy, assistant to Mr. Lowell Mellett, saying that the establishment of coordination of Government film activities had brought from the film industry "wonderful offers of cooperation." Then Mr. Stephen Early, White House secretary, offered radio a "well deserved, belated orchid" for its silence about the movements of Mr. Winston Churchill on his voyage to Washington.

Right now the motion picture industry, especially the theatre and the technology of exhibition, could do with special encouragement in the way of a set of priority ratings to give assurance that the show may go on and the while maintain standards of operation and presentation which give the screen its maximum effectiveness.

Some approaches in behalf of various branches of the theatre equipment business have been made at various places in Washington. There have been pleasant words of reas-

[Continued on following page, column 1]



# This Week

## in the News

### Box-office Booming

U. S. THEATRE box-offices have shown a "decided recovery from the war jitters," Barney Balaban, president of Paramount Pictures, reported in New York on Monday, as head of a company which has a partnership or operating interest in the largest exhibition block in America, well over 1,200 theatres. Mr. Balaban said reports from Paramount theatre associates showed a decided upswing in theatre business. This increase, he said, has been uniform regardless of whether theatre operators are on the Coast lines or in the interior.

Substantiating Mr. Balaban's report were nationwide records of heavy holiday grosses on new films and hold-overs, with hundreds of theatres running all night, many raising admissions for special New Year's Eve shows.

Following the capacity pace set on Christmas, first-run houses on New York's Broadway continued to play to record audiences over the holiday week-end. The Roxy's tenant, "Remember the Day," broke all records for that theatre since its opening in 1927; 89,749 persons paid a total of \$58,858 in four days. At the Astor, "The Shanghai Gesture" played to 31,612 during the four-day week-end, bringing in a \$27,000 gross. Loew's Criterion, with "Sundown," marked the largest week-end attendance in its history; 38,472 attended from Thursday to Sunday. "H. M. Pulham, Esq.," at Radio City Music Hall, in its second and final week, was seen by 101,249 patrons over the four-

"USELESS to arbitrate clearance," charge former decree makers Page 12

STUDIOS stepping up production to meet public's war needs Page 13

PRODUCTION, distribution and exhibition in the World War Pages 16, 17, 18, 21

WAR and the new decree order were number one stories of 1941 Pages 24-27

LOCAL 306 threatens Loew's Theatres with projectionists' strike Page 30

EXHIBITOR complaints to decree arbitration boards on decline Page 33

BRITISH and international poll of the Money-Making stars Pages 35-38

RADIO manufacturers turn all out to work for armed forces Page 43

### SERVICE DEPARTMENTS

Asides and Interludes

Page 32

Hollywood Scene

Page 41

Managers' Round Table

Page 49

What the Picture Did for Me

Page 46

PRODUCT DIGEST, including Reviews and Release Chart

Page 61

### ENCOURAGEMENTS

[Continued from preceding page]

surance, but official action is yet to be had. Meanwhile, inventories are fading and there are problems just around the corner.

As this is written comes word that the Motion Picture Producers and Distributors of America is preparing a list of the industry's requirements in response to a questionnaire from the Office of Production Management.

The subject has been up for months.

△ △ △

### PATHE PASSES

ONE day just before the year-end a little document in dissolution of Pathé Film Corporation was filed at New York state house in Albany and that was the end of a long, long motion

day period. "Hellzapoppin" brought 25,200 to the Rivoli, over Friday, Saturday and Sunday, marking a 25 per cent increase over a similar period last year. "You're in the Army Now," at the Strand, set a 20 per cent increase over last year's four-day mark. At the Paramount, "Birth of the Blues," in its third and final week, was seen by 49,500, a slight rise over last year for the same period. Business at the Capitol, where "Tarzan's Secret Treasure" is playing, was reported as "very good."

picture story that began back in 1905 when Mr. Jacques A. Berst arrived from Paris with a suitcase full of films and took office space in Madison Square for Pathé Frères. The name of Pathé survives now on the American screen only by grace of the name of a newsreel, adjunct of RKO.

¶ Pathé was once one of the mighty, a member of the Motion Picture Patents Company group, and subsequently an able independent producer and distributor.

¶ In the First World War Pathé was the principal distributor of Government pictures addressed at the theatre screen, among them "America's Bridge of Ships", "Pershing's Crusaders", "America's Answer", "Under Four Flags" and "The Allied War Review", a weekly one-reel war-magazine release. Pathé delivered to the screen such famous figures as Pearl White, Frank Keenan and Harold Lloyd.

—Terry Ramsaye

### Usual Dimes for FDR

NEITHER the war nor anti-bombing preparations in Washington will prevent the traditional celebration of President Roosevelt's Birthday Anniversary, January 30th, with the usual round of benefits, in which motion pictures and motion picture people will participate, as usual.

At a meeting held in the Capital on Tuesday, an arrangements committee decided definitely to go forward with plans, after weeks of indecision, due to the international situation. Present at the session was Edward Arnold, president of the Screen Actors Guild and chairman of the industry's permanent charities committee. Mr. Arnold will be liaison officer in obtaining screen stars for guest appearances.

Representing Washington theatre interests Tuesday was Carter T. Barron, Loew zone manager. He will be co-chairman of the entertainment committee with John J. Payette, Warner zone manager.

### Fleischer Resigns

DAVID FLEISCHER resigned Wednesday as director-general of the Fleischer Studios at Miami, producers of cartoons for Paramount. Although Mr. Fleischer leaves the active direction of the studio, he retains stock holdings.

Sam Buchwald, Fleischer executive since the studios were formed, becomes executive general manager. The executive production staff, headed by Seymour Neite and Isadore Sparber, has been augmented with Dan Gordon.



## Paramount Sues Bioff

PARAMOUNT wants its money back. Seeking to recover the \$100,000 in bribes paid out to Willie Bioff and George E. Browne, convicted labor extortioners, the company on Tuesday filed suit in the U. S. District Court at New York asking repayment of the monies collected by the former IATSE leaders between May, 1936, and January, 1938.

"Unwillingly and under duress" is the description of the payments in Simpson, Thacher and Bartlett's complaint in behalf of Paramount. "The plaintiff," they said, "pursuant to the demands of the defendants and under duress, paid to the defendants sums of money aggregating \$100,000 which the defendants received and retained for their own use and benefit."

Duress, the brief explains, consisted of threats of strikes and extortionate demands.

A flood of stockholder suits demanding that officers of the company repay money given the labor leaders followed the conviction of Bioff and Browne. Several of the suits named Paramount and Austin Keough, general counsel, who conducted negotiations with the pair.

Bioff and Browne are now serving respective sentences of eight and 10 years after conviction in November of extorting more than \$500,000 from Paramount, Loew's, Warners, and 20th Century-Fox. The full payments were said to have reached \$2,000,000. Government agents are currently tracing all assets of Bioff and Browne.

## Coast Owners Alarmed

INDEPENDENT exhibitors in Southern California and Arizona met Monday at the Los Angeles Elks Club, on the matter of "steadily decreasing boxoffice attendance," and unanimously agreed to place the problem "squarely before producers and distributors." They also reiterated opposition to double bills, referring to the support on this issue from Parent-Teacher Association groups throughout the west.

Through Robert Poole, their executive secretary, the independents issued a statement which declared that, "The steady increase in film rentals has passed far beyond the saturation point and independent exhibitors find themselves unable to operate normally and successfully," adding: "The consent decree, instead of aiding independent exhibitors, has very substantially increased film rentals and placed independents in a helpless position because there is no remedial clause in the decree to protect them from this procedure on the part of distributors."

The declaration also mentioned that "move-overs" hurt exhibitors and then referred to the war with the Japs, as being "particularly harmful" to Pacific Coast exhibition.

"The ITO, as a result, asked all distrib-

utors what they would do in modifying and reducing film rentals so that independents could meet the emergency. The majority of distributors answered they would be glad to help solve each problem individually, but that no general modification or reduction could be expected. This reply was made despite the fact that the ITO reported that a number of independents had said that unless they received immediate relief from distributors on the cost of films, they would be forced to close their theatres."

## Old Chaplin Issue

THE LEGAL fact that unlicensed exhibition of copyrighted films for direct or indirect profit constitutes infringement of the U. S. copyright law was emphasized Tuesday by Federal Judge Ralph Jenney, in Los Angeles, in granting a permanent injunction against a local exhibitor who had shown several Charlie films at a silent "revival" house.

Ordering the defendant, Edward Kohn of the Movie Parade Theatre, to stop exhibiting Chaplin films, copyrights of which were owned by the plaintiff, Festival Films, Inc., of New York, the court ordered Mr. Kohn to pay Festival \$3,500 in damages, based on a fine of \$250 per day of exhibition as a violation penalty. The suit, believed to establish precedent for other actions, was prosecuted by Herbert Silverberg, attorney for Festival, and was upheld by Judge Jenney, on the grounds that any exhibition for direct or indirect profit of films those purchased from 16 mm. dealers and not so licensed, was an infringement.

During the testimony, it was established that several firms engage in selling or renting 16 mm. films but unless license to show them for profit was granted by copyright owners, such showings were violations of the Federal copyright law.

Attorney Silverberg said several other actions are pending over the Chaplin films, "The Adventurer," "The Vagabond," "The Fireman," "Behind the Screen," "Easy Street," and "The Immigrant."

## PICTURES ADVERTISED THIS WEEK

"Babes on Broadway," MGM, Second Cover  
 "Rio Rita," MGM, Page 3  
 "Joe Smith, American," MGM, Page 3  
 "Johnny Eager," MGM, Page 3  
 "Woman of the Year," MGM, Page 3  
 "We Were Dancing," MGM, Page 3  
 "I Married An Angel," MGM, Page 3  
 "The Man Who Came to Dinner," Warners, Page 4, 5  
 "Remember the Day," 20th-Fox, Page 6  
 "The Gay Parisian," Warners, Page 15  
 "Playmates," RKO, Pages 19, 20.  
 "Louisiana Purchase," Paramount, Pages 28, 29  
 "A Close Call for Ellery Queen," Columbia, Fourth Cover

## Up 50 Millions

THE New York Stock Exchange during the past year recorded the lowest price levels since 1938. And trading volume was the smallest since 1918.

But the total market valuation of 20 film companies' stocks rose \$31,585,720 during the year. They are now valued at \$583,430,050. In 1940, they were valued at \$551,884,320.

Furthermore, film company issues weathered the country's entrance into war better than other issues; all-out defense production means all-out employment, and all-out employment means all-out ticket buying.

Some general statistics: Warners estimates earnings for the 13 weeks ended November 29th will be 50 per cent more than those the same period last year; Columbia reported a net of \$261,705 for the quarter ended September 27th, contrasting with \$153,878 for the same 1940 period; Universal's gross for the year ended November 2nd is said to have passed \$30,000,000—\$3,000,000 more than in 1940; Loew's declared an extra \$1 dividend, and it and Paramount recapitalized operations; stocks of the latter gained 4½ points during the year.

## Dial for Churchill

PRESIDENT ROOSEVELT is not the only prime radio competitor to the film theatre. His British visitor, the Prime Minister of Great Britain, Winston Churchill, speaker to the U. S. Senate and the nation Friday, December 26th, drew a greater radio audience than the President does for routine daytime broadcasts, according to the Cooperative Analysis of Broadcasting, New York researchers.

They found 44.7 per cent of radio listeners phoned at home, listened to Churchill. The President's message to Congress on December 8th, asking war on Japan, rated 65.7 per cent. Previous Churchill broadcasts, from England, had attracted 23.7 per cent in February; 16.5, June; 26.1, August.

## Everything Licensed

THE U. S. State Department issued a ruling last week to film shippers that before any prints are shipped to Sweden, Switzerland or Portugal from New York or any other American port, a Federal export license must be obtained. It is understood that the ruling was handed down by the U. S. officials because each of the three countries named are not regarded by the U. S. as being strictly "neutral." According to Massce, Barnett & Co., film forwarders in New York, the ruling is being carried out "without any questions asked."

Massce, meanwhile, reports that film shipments to the Far East are continuing. That is, cans of film are loaded on ships, but no assurance as to their arrival at destination or prompt delivery can be given.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Watterson R. Rothacker, Vice-President; Terry Ramsaye, Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Leon Friedman, manager; William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, representative; Montreal Bureau, 265 Vite St., West, Montreal, Canada, Pat Donovan, representative; London Bureau, 4, Golden Square, London W. J. Hope Williams Burnup, manager; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Edeon, representative; Mexico City Bureau, Apartado 269, Mexico City, Luis Becerra Celis, representative; Buenos Aires Bureau, Corrientes 2470, Buenos Aires, Argentina, Natalio Bruski, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1941 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.



# THIS WEEK

... *the Camera observes*



OPENING STUDIO DEFENSE STAMPS drive, Warner production chief Jack L. Warner buys a large block from actress Alexis Smith. The company's studio boasts players as "salesgirls."



CHRISTMAS SCREENING HOSTS to children of Dallas theatre folk were Charles Dees, and Fred Larned, above center, branch and sales managers for Paramount's office there. They all saw "Mr. Bugs Goes to Town."



By Staff Photographer

■ HIRING AND BUYING of Latin-American theatres by Axis distributors is reported by Norton Richey, Monogram's foreign manager. Story on page 42.



By Ed Sullivan

CITATION TO PARAMOUNT, for "Rhythm in the Ranks," from Puppeteers of America. Catherine Reighard, New York University Puppetry Workshop; Oscar Morgan, Adolph Zukor, Russell Holman, Paramount.



■ ■ RKO PICTURES in Lautaret and Cavallo's Argentine theatres are assured by Buenos Aires signing, seen here. Flanking Ben Y. Cammack, RKO general manager there, are the circuit owners; standing are Ned Clarke, Aldo Cozzani, RKO's auditor and local manager.





By Staff Photographer

HE MAY FILM ANOTHER A. J. Cronin novel, British producer I. Goldsmith reported last week in New York en route to Hollywood. The maker of "Hatter's Castle" for Paramount and "The Stars Look Down" (MGM release) will confer with Dr. Cronin.

REPORT ON LATIN-AMERICA may come shortly from Harry Ross, Ross Federal Research head, returned to New York.



By Staff Photographer



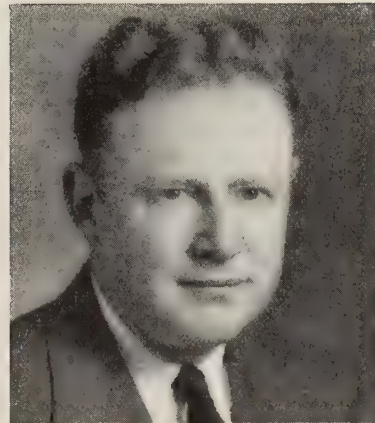
FAREWELL PARTY by his Atlanta staff was tendered Ralph McCoy, now south and midwest district manager for Warners. Here are Meyer Regenstein, Mrs. McCoy, Mr. McCoy, Mrs. Regenstein, and W. O. Williamson, Jr.



NEW YORK VISITOR was Julius Gordon, Paramount partner in 79 Texas theatres operated from New York, Dallas, and Beaumont (Texas).



By Staff Photographer



■ NEW OFFICERS of the South Dakota Exhibitors Association, elected at a recent convention, are Dean Nash, above, Canton, president; A. P. Sorensen, left, Beresford, secretary and treasurer.



# 'USELESS TO ARBITRATE CLEARANCE', FORMER U.S. DECREE CHIEFS CHARGE

**Hayes, Sher Hit Decisions of Arbitrators "Nullifying" the Relief Promised in Section VIII; Inconsistency in Rulings Noted**

by JOHN McH. STUART

"It's not much use to arbitrate clearance."

Such is the advice to exhibitors of two Washington attorneys who, as U. S. Government officials, were active in the writing of the consent decree.

James V. Hayes and Robert Sher, former members of the anti-trust division of the Department of Justice, in an interview at Washington expressed considerable disappointment over the operation of the consent decree and its arbitration provisions. As government attorneys they participated in the writing of the decree and since their withdrawal to private practice last year they have been active before the Washington arbitration tribunal.

"Section VIII has been pretty much shot to pieces," Mr. Hayes said. He indicated that he and Mr. Sher had advised numerous exhibitors not to try arbitrating clearance grievances because the record of decisions to date had given scant evidence of the relief promised in the decree. In many instances, on the basis of the clearance interpretations of the Appeal Board, anti-trust suits are the only hope of relief they observed.

## Supported by Others

The Washington attorneys are not alone in their discouragement over the way the consent decree has been interpreted, reports from several cities indicate. Lawyers in Chicago, New York, Philadelphia and other tribunal centers are voicing similar dissatisfaction, though less frankly, with the action of the Appeal Board in reversing or amending the decisions of local arbitrators.

Remarks of surprise have been heard from distributors' representatives, too, even though they may have won their case. Several have expressed "off the record" wonderment at the action of the Appeal Board and have noted inconsistencies in clearance decisions.

In considering clearance, the Washington attorneys observed, the Appeal Board, in its opinions, appears to have concentrated on the factors of competition and area, two of the criteria in Section VIII.

The result has been to restrict the operation of section VIII by confusing precedents and an interpretation of the decree which is not in keeping with the spirit in which it was written and signed. The document, the authors, recalled, was intended by all parties as an experiment designed to relieve industry abuses.

"The Appeal Board does not seem to have established any clear ratio for clearance" they asserted, citing decisions in the American (Appeal Award No. 4A), Descoteaux (No. 6), Westway (No. 3) and Apex (No. 10) cases.

The Board ruling (in the Garbose case, Boston No. 2) that one day shall be the minimum clearance was described as arbitrary by Mr. Sher. It is, he said, contrary to the prevailing practice of the industry where contracts have long read "immediately after." There is nothing in Section VIII to prevent a 5 minute clearance, if competition and other factors justified it, he said.

## ARBITRATOR WAIVES FEE FOR SERVICES

*Judge J. Wesley McAfee, former member of the Missouri Appellate bench, and arbitrator of a St. Louis clearance case has waived his \$10 per day fee. In a letter to Harold D. Conner, clerk of the St. Louis arbitration tribunal, Judge McAfee asked that any fees due him for arbitrating the clearance case of Victor Thein, for the Palm theatre, be kept by the AAA.*

*"The only consideration which induced me to accept appointment in this matter was my desire to make some slight contribution to the efforts which you are making to apply the court's decree in the motion picture case, in a socially and economically desirable manner. I regard the efforts of the Association as experimental in character and worthy of full public cooperation," Judge McAfee wrote.*

*Judge McAfee dismissed Mr. Thien's complaint.*

In the American case where the theatres were 19 miles apart with an estimated 300 families living in the farm area between them the Appeal Board refused to sanction the elimination of clearance by the local arbitrator and ordered a three day minimum. In a Washington case, Mr. Sher observed, the Appeal Board increased the clearance awarded to five days. If the board set up any ratio between competition and clearance, he said, the Washington clearance, in proportion to the American award, should have been tripled.

Similarly, the attorneys said, the Board was splitting hairs on an arbitrary yardstick when they ruled in the Apex case that, because of two per cent competition, clearance should be five not three days. The lawyers questioned whether there might not be two per cent competition between any two theatres in any city. They reiterated their belief that all factors mentioned in Section VIII should be taken as yardsticks in determining a clearance scale.

## Would Abandon Appeals

Pointing out the importance in arbitration of the services of arbitrators familiar with the local situation they expressed the belief that the motion picture tribunals might be able to enforce the decree satisfactorily without the services of the Appeal Board. Mr. Hayes and Mr. Sher both praised the calibre of arbitrators selected and the efficiency of the administrator, the American Arbitration Association.

The Appeal Board this week overruled the dismissal by arbitrators of two cases filed at Cincinnati by F. W. Rowlands, Columbus exhibitor for his Parsons and Main theatres. In each case the Neth Circuit was named. The Appeal Board, reversing the dismissal, cut the clearances of the second run Neth Markham over the third run Parsons, and the Neth Eastern over the Main, with similar runs, from 52 to 45 days after Columbus first run. This was done, they said, in order that the playing time of Mr. Parsons' theatres might be the same as for other third run Columbus houses

not directly in competition with the Neth circuit.

Anthony B. Dunlap arbitrated the Parsons theatre action while Herbert F. Koch dismissed the Main complaint. All five distributors were involved in each action.

According to testimony, the Appeal Board said, "save where Neth's theatres are concerned, the defendants have considered that a 45 day availability after downtown for third run theatres was reasonable. If this availability is reasonable for third run theatres in Columbus in zones not affected by Neth's theatres we are unable to see why it is not just as reasonable for third run theatres located in zones which are affected by Neth's theatres."

Costs were assessed against all parties in both cases. The Appeal Board again criticised "testimony and argument of counsel utterly irrelevant to the issues involved." The Board also reiterated its previous ruling that availability is not synonymous with clearance, but agreed to decide the cases on the terms of Columbus contracts which grant availability according to a specified number of days after downtown first run theatres.

J. Vincent Aug has replaced Lorenz Lemper as clerk of the Cincinnati office of the American Arbitration Association. Mr. Lemper resigned. Mr. Aug is an attorney and former assistant to the Cincinnati city solicitor.

## San Francisco

Gerald Hardy, operator of the Piedmont theatre, in Oakland won his clearance case, San Francisco No. 4, on December 22nd when Donovan O. Peters, arbitrator, cut the clearance between Oakland fourth run and the Piedmont's fifth to one day. He also ruled that when a first run is divided between two theatres, through a "move over" arrangement, even though both houses are operated by the same management, the playing time at each theatre should be considered separately.

Mr. Peters, a San Francisco attorney, ordered the Big Five defendants to grant a maximum clearance of one day to the Grand Lake and Chimes theatres over the Piedmont. He also ruled:

"That the maximum to Oakland first runs over subsequent runs, whether measured or computed by specifying the number of days when available for showing by the Piedmont theatre following Oakland first run closing, or by the number or position of run in sequence, shall be measured or computed from the closing day of showing of a feature at the opening first run theatre, exclusive of "move over" showing time.

Costs were assessed against the defendants and intervenors, which included the Fox West Coast circuit of Northern California, Transbay Theatres, Inc., Solano Theatre Corporation, Oakland Berkeley Theatre Corp. and Alameda Theatre Corp.

## Detroit

The first award in eight Detroit cases was filed in Case No. 5, the clearance demand of the Ritz theatre, Watervliet, Mich., on December 23rd by Paul W. Voorhies, arbitrator. He held that the present clearances granted by MGM and Warners to the Loma and Heart theatres in Hartford, Mich., are reasonable and dismissed the complaint. Mr. Voorhies, a former Michigan attorney general, ordered that the filing fees and arbitrators fees be divided equally between Sol Winokur, complainant and the defendant distributors and intervenors.

In his opinion Mr. Voorhies observed that the clearance section of the decree does not

(Continued on page 14, column 3)



# STUDIOS STEPPING UP PRODUCTION TO MEET THE PUBLIC'S WAR NEEDS

## Major Companies Planning on Increased Production Through 1942; Need Seen for More Diversification of Screen Fare

Hollywood studios have no immediate plans for curtailing production, but, rather are stepping up schedules to get to market screen entertainment at times such as now when the country needs some "escape" from war news.

Typical are announcements from Columbia, Metro-Goldwyn-Mayer and Twentieth Century-Fox of increased filming.

Columbia sounded the keynote with the formal statement that "an increasing public demand for entertainment during the war emergency is anticipated," adding that "the studio is being geared to keep well ahead of the nation's need for diversified screen fare."

For Twentieth Century-Fox, Darryl F. Zanuck, studio chief, publicly offered a "guarantee that there can be no dearth of feature product" from that company.

MGM declared the studio will was entering the new year "with a greater hum of activity than at any corresponding period in the past several seasons."

The program was pretty much the same at other studios.

### Fox Blasting Away

Mr. Zanuck revealed that the equivalent of a full season's product has either been delivered to theatres; is in the process of final editing, in actual production before the cameras or ready to go before the cameras by the end of the first week in January.

Actually, 25 productions have been released and 17 are ready for release or in the actual process of filming. Mr. Zanuck and his staff are now preparing for the filming of pictures which cannot possibly be released until after August 1, 1942, when the new 1942-43 season will begin. In addition, there are enough scripts accepted to take care of all the company's product requirements for the next two years. They consist, for the most part, of comedies, musicals, light dramas and spectacles, as does the balance of the 1942 release schedule.

So far as manpower is concerned, he added, the studio "is in its strongest position in years." Producers under contract include (in addition to Darryl Zanuck), William LeBaron William Perlberg, Nunnally Johnson, Milton Sperling, Mark Hellinger, Ernst Lubitsch, Robert Kane, Sol M. Wurtzel, John M. Stahl, Bryan Foy, Robert Bassler, Ralph Dietrich, Walter Morosco and Len Hammond, Frank Capra, at present assigned to government work, is also under contract.

The directorial personnel includes Henry King, Irving Cummings, William Wellman, Rouben Mamoulian, Walter Lang, John Cromwell, H. Bruce Humberstone, Archie Mayo, Anatole Litvak and John Ford, who is on leave of absence to the Navy Department.

This week saw five major Fox productions actually before the cameras. These were Zanuck's "This Above All," "To the Shores of Tripoli," "Moon Tide," "My Gal Sal" and "Rings on Her Fingers."

To begin this week-end is "Ten Gentlemen from West Point," which will be followed in a matter of days by "Highway to Hell."

Now cutting are "Roxie Hart," the Ginger

## PARAMOUNT PAYING LOEW'S TO PROMOTE

*Managerial staffs of the 67 Loew theatres in New York will compete, borough against borough, for prizes of \$2,000 in defense bonds offered by Paramount to the showmen who achieve the best records with eight of the Paramount's new pictures. An additional \$8,000 has been appropriated by Paramount for theatre-goers, who are to be enlisted in special competitions.*

*The pictures are divided into four two-feature programs: "Nothing But the Truth" and "Buy Me That Town," "Hold Back the Dawn" and "Henry Aldrich for President," "Skylark" and "New York Town" and "Birth of the Blues" and "The Night of January 16th."*

Rogers film, and "Song of the Islands," with Betty Grable and Victor Mature.

Completed are "Right to the Heart," "A Gentleman at Heart," "On the Sunny Side," "Castle in the Desert" and Jane Withers tentatively titled "Not for Children."

Awaiting transportation to the U. S. from England is "Young Mr. Pitt," starring Robert Donat. This film was made at the company's studio outside London and will be edited here. "Young Mr. Pitt" will be available for release in the United States and Canada within the next four months.

Further plans for the latter part of 1942 will be made at conferences which will be held in Hollywood shortly after the first of the year. Sidney R. Kent, president, and his executive assistant, Tom J. Connors, will attend, together with Mr. Zanuck, Joseph M. Schenck and William Goetz, executive assistant to Mr. Zanuck.

### Paramount Pushes Plans

Neil Agnew, Paramount vice-president in charge of sales, and R. M. Gillham, advertising and publicity director, were to leave New York for Hollywood New Year's Day to view a number of completed productions and plan distribution campaigns.

Among the pictures which they will see are Cecil B. DeMille's color production of "Reap the Wild Wind," starring Ray Milland, Paulette Goddard, John Wayne and a stellar cast; "The Fleet's In," starring Dorothy Lamour, William Holden and Eddie Bracken; "The Lady Has Plans," co-starring Ray Milland and Paulette Goddard; and the partially completed "Holiday Inn" in which Bing Crosby and Fred Astaire are co-starred.

### MGM Working a Dozen

MGM has a dozen pictures in various stages of production, and a number of others being edited or previewed.

Three of the pictures now under way are musicals. "I Married An Angel," based on the Broadway stage play of the same name, is a new co-starring vehicle for Jeanette MacDonald and Nelson Eddy. "Rio Rita," also based on the stage production, presents Abbott and Costello, John Carroll, Kathryn Grayson, Patricia Dane, and Eros Volusia, Brazilian dancer who is making her film debut. Another new untitled musical with a tropical background presents

Eleanor Powell, Red Skelton, Bert Lahr and Tommy Dorsey's band.

"Mrs. Miniver" and "Tortilla Flat" are adaptations of two best-sellers. Greer Garson and Walter Pidgeon, co-stars of "Blossoms in the Dust," are reunited in "Mrs. Miniver." Spencer Tracy, Hedy Lamarr, John Garfield and Frank Morgan have leading roles in "Tortilla Flat," adapted from John Steinbeck's novel.

"Love Me Not" is a new vehicle for Robert Taylor and Norma Shearer, who were last seen opposite each other in "Escape." "The Courtship of Andy Hardy" is a new release in the Hardy series—number 12 in the group—and marks the return to the screen and the Hardy homestead of Cecilia Parker in the part of Andy's sister. Donna Reed, new M-G-M discovery, makes her first featured appearance also in this story, which brings together all the the players of past Hardy yarns, Mickey Rooney, Lewis Stone, Sara Haden and Fay Holden.

"Fingers at the Window," new melodrama, brings together the two stars of the Kildare series, Lew Ayres and Laraine Day.

Significant in the list of current productions is the high quota of young talent represented. Youth appears to be having its day, as never before, on the coast and the rapid advance to stardom in the past year of such players as Laraine Day and Lana Turner is said by Metro to be characteristic of the trend, and the opportunities now being given younger players.

In "Out of the Past," now before the cameras, Ann Ayars has the feminine lead opposite Conrad Veidt. "Just Between Us" presents a quartet of newcomers, John Shelton, Robert Sterling, Ann Rutherford and Virginia Weidler. In "Then There Were Two" two young Broadway stage players, Lee Bowman and Van Heflin, are seen with Marsha Hunt. Dan Dailey, Jr., Donna Reed and Bobby Blake are the youngsters featured in another current film, "Mokey Delano."

### Columbia's Stepped Plans

Anticipating an increasing public demand for entertainment during the emergency, Columbia executives announced that during the early months of 1942 they will place before cameras more important productions than have been film during any previous entire year in the company's history.

The company will launch its new, record-breaking shooting schedule immediately following New Year's. Meanwhile, the studio was rushing to completion for release early in 1942 the Marlene Dietrich-Fred MacMurray co-starrer, "Tonight's Our Night" (formerly "The Lady Is Willing"), produced and directed by Mitchell Leisen; Jack London's "Adventures of Martin Eden," produced by B. P. Schulberg and Samuel Bronston with Glen Ford, Claire Travor and Evelyn Keyes, with Sidney Salkow directing; and, "Trinidad," starring Pat O'Brien and Brian Donlevy with Janet Blair, which was directed by Gregory Ratoff for producer Sam Bischoff.

Heading the list of coming product, and scheduled to go before cameras by the second week in January, is the George Stevens production, "The Gentlemen Misbehave" (formerly "Mr. Twilight"), co-starring Cary Grant, Jean Arthur and Ronald Colman. Supporting this trio will be Claire Trevor and Edgar Buchanan. Starting at approximately the same time will be "Highly Irregular" co-starring Franchot Tone and Joan Bennett, which Richard Wallace will direct for Producer B. P. Schulberg.

Also in varying stages of preparation for camera work are "He Kissed the Bride," which

(Continued on following page, column 1)



## Studios Planning Product Increase, Diversification

(Continued from preceding page)

will co-star Melvyn Douglas and an, as yet, unselected feminine lead, with Alexander Hall directing for Producer Edward Kaufman; "My Sister Eileen," starring Rosalind Russell, which is to be produced by Max Gordon, who presented the original on Broadway; "Salute to Tobruk" based on the siege of Tobruk and from a radio program of the same title; a screen version of the New York musical comedy of last season, "Pal Joey"; a second Fred Astaire-Rita Hayworth so-starring film musical, title of which is to be announced; and "Miss Grant Takes Richmond," the script of which is being written by Gene Towne under production guidance of Edward Kaufman.

Others are the timely "Destroyer Men," on the script of which Lieut. Com. Frank Wead now is at work for Producer Lou Edelman, with a February starting date indicated; "Burma Road" and "Let the Eagle Scream," which Producer Sam Bischoff is readying; "The Pioneers," based on the last novel of the late Courtney Riley Cooper, which will be producer Harry Joe Brown's first at Columbia; "The Rumelhearts of Rampler Avenue," now being scripted by Paul Green, as producer Harold Clurman's initial production on the Gower Street lot; and a feature to be based on Elizabeth Dunn's *Ladies' Home Journal* story, "Something Borrowed," which Robert Sparks will produce.

### Affiliated to Buy, Book for Rio Houses

Reports that David Milgram, head of Affiliated Theatres, independent circuit in Philadelphia, was setting up a central booking and buying office for independent exhibitors in the territory, were believed confirmed with the disclosure that the circuit had begun to buy and book for the Rio Theatres in Reading and Schuylkill Haven, Pa. Both theatres will continue operations independently of the circuit.

### Bowers, Composer, NBC Aide, Dies

Robert Hood Bowers, 64, composer of musical comedies and conductor, died December 29th in Doctors Hospital, New York, after an illness of 10 days.

For the last five years Mr. Bowers had been musical director of the School of Radio Technique and a conductor for the electrical transcription department of the National Broadcasting Company. His best known musical composition was "Chinese Lullaby" from "East Is West," in 1918. He had been a conductor for Victor Herbert and also conducted Gilbert and Sullivan operettas for producer Winthrop Ames.

Mr. Bowers was born in Chambersburg, Pa., and educated at Franklin and Marshall College. In 1902 he won the gold medal of the Chicago Auditorium Conservatory.

Surviving are his widow, Mrs. Catherine M. Bowers; a son, Robert J., of St. Petersburg, Fla.; two brothers, the Rev. Wayne Bowers of Evans City, Pa., and William Bowers of Mount Vernon, N. Y., and a sister, Miss Corinne Bowers of New York.

### MILESTONE-IVENS FILM ARRIVES FROM RUSSIA

Prints of "Report from Russia," a 45-minute documentary of the Russo-Nazi war, which Hollywood director Lewis Milestone and Joris Ivens produced, in Hollywood, have arrived in New York and will be ready for release within a week, according to Nicoli Napoli, president of Artkino, Inc., official distributors of Soviet films in America which will distribute the picture both theatrically and non-theatrically.

The picture was edited and cut from 40,000 feet of newsreels taken by the Russians and sent to the U. S. following the Nazi attack on June 22nd. A foreword by W. Averell Harriman, U. S. lend-lease official who returned from Russia some months ago, opens the picture. Elliot Paul wrote the commentary and Walter Huston did the narration. Dimitri Tiomken did a special musical arrangement for the film which shows Russia's front lines and the Soviet people's defense efforts behind the lines.

## Warner's Build Raid Shelters

One of Hollywood's first air raid shelters has been completed at the Warner Bros. studios in Burbank, it was reported from the West Coast on Monday. Four major shelters, with an auxiliary system of trenches, parapets and dugouts, all situated in basements of steel and concrete buildings and fortified with sand-bags, are now ready for any emergency.

Blayne Matthews, superintendent of safety and personnel at the Warner studio, also reported that three 200-foot trenches were made on the back lot, in readiness for the safety of those who may be too far from shelters in time of a raid.

Ten more shelters are to be built, it was said, and Warner Bros. plan to provide evacuation for 3,500 employes within 12 minutes after a warning. The completed shelters are thoroughly equipped with beds, hospital units, water in gas-proof containers, kitchens and gas protection. Wardens have been appointed, field hospitals and fire fighting units are in training and first aid groups have been organized. In addition, the studio has built a special underground storage room for fuel, lubricants, paints, lacquers, films and other inflammable material.

To round out efforts to put the studio on a full emergency and defense basis, a booth has been opened in front of the Warner Studios commissary for the sale of defense bonds and stamps. This booth will be open daily from 11:00 A.M. to 2:00 P.M. as an auxiliary to the cashier's office.

### Gilliam with RKO

Tom Gilliam has been named sales manager of the RKO branch in Chicago, succeeding Sam Gorelick, who has been promoted to branch manager. Mr. Gilliam was manager of the Warner exchange in Chicago for a number of years and was later transferred to Atlanta. Recently he returned to Chicago and has been a member of the Paramount sales staff.

## Film Arbitration Called Useless in Clearance Cases

(Continued from page 12)

carry provisions to remedy non availability of prints in a given area. The Ritz charged that it plays pictures 60 to 90 days behind the Heart and Loma which hold seven and 14 day margins. The arbitrator held that the complaint involved not clearance but the inability of the Ritz to secure prints immediately after the competing clearance expires. This he said was an administrative problem for the distributors.

### Albany

Albany received its third consent degree complaints December 26th when Smalley Theatres, Inc., Cooperstown, filed an action for "relief" of the 14 days clearance held by Schine's Colonial Theatre, Norwich over Smalley's Theatre, Sidney, N. Y.

The complaint is against all five signatories-RKO, Warners, Loew's, Inc., 20th Century-Fox and Paramount. Smalley Theatres is owned by Bill Smalley, veteran independent exhibitor, who operates along the Mohawk Valley and Cherry Valley regions in territory close to several Schine Circuit theatres.

Albany's Cases No. 1 and 2, were brought by Alec Papayanakos, Canton exhibitor, against Vitagraph and RKO in March.

The attorney filing for Smalley Theatres was Leonard L. Rosenthal of Troy, executive secretary of the New York State Unit of National Allied. The present suit, Mr. Rosenthal indicated, has nothing to do with letters to the five companies December 1st in which he asked for a cessation of alleged forcing of short subjects and also the forcing of product.

### Chicago

The Don Theatre, Downers Grove, Ill., clearance case against the five consenting companies, with a Balaban & Katz theatre, the Tivoli in Downers Grove involved, has been adjourned until January 6, 1942, due to previous commitments of the arbitrator.

At the first hearings on December 22nd arbitrator Thomas C. McConnell denied the motions of Alvin Landis, representing the Westmount Theatre, Westmount, Ill., an intervenor, and Arthur Goldberg, representing Paramount Pictures and Balaban & Katz, to dismiss the case, preferring to hear all the evidence.

The Annetta Theatre, Cicero, Ill., case number 12, has been moved up from December 30th to January 16th, by stipulation of the parties.

A stipulation has been filed by all parties in the Oriental Theatre case, to extend the time for the filing of answer briefs by the proponents of motions to dismiss, from December 29th to January 9th.

An extension of time has been granted all parties in the Alcyon Theatre, Highland Park, Ill., case, to January 5th, to file answering briefs to the reply brief on the motion to dismiss.

### Buffalo

Buffalo received case No. 11 Monday when Basil Brothers' Theatre Company, operating the Apollo theatre in that city, filed a clearance complaint against the Big Five. The Apollo asserts that the 21-day clearance held by Shea's Elmwood theatre is unreasonable and asks for pictures immediately following the run at the Elmwood.



**"EXHIBITORS HAVE A GRAND BOXOFFICE BET!"**

*— Film Daily*



**"Magnificent. Will dress up any show."**

*— Variety*

**"Audiences will sit up and take notice the minute it flashes across the screen. Excellent."**

*— The Exhibitor*

**"Good general appeal. Meets the requirements of mass entertainment."**

*— Showmen's Trade Review*

## **PREMIERED IN PATERSON**

**to a capacity audience of silk mill and defense industry workers — and how they loved it!**

**The theater manager yells: "This subject should be played in every town in the country!"**

## **WIRES BESA SHORT OF INTERSTATE:**

**"Congratulations to Warner Bros. and Vitaphone for giving the screen one of its finest contributions. We are proud of it."**



# FULL SPEED AHEAD ORDERED FOR FILM INDUSTRY'S WAR EFFORT

## Independent, Circuit Managers Prepare Staffs and Houses for All Emergencies; Use of Theatres as Shelters Planned

"Full speed ahead" to make American theatres places of safety during blackouts, air raid warnings and actual attack, was the order of exhibitor action, both independent and circuit-wise during the week.

Theatre managers, both individually and through exhibitor groups, began taking the initiative in preparing their staffs and houses for all emergencies. In cooperation with local civilian defense councils, fire and police chiefs and other civic officials, exhibitors throughout the land are keying their operations towards strengthening public safety in their communities.

In many sections of the country, officials have publicly declared that theatres, in case of air raids, properly equipped and manned, are as safe for patrons as their own homes.

All major circuits, including Loew's and Paramount, as reported in *MOTION PICTURE HERALD* on December 27th and December 20th, are informing their managers on air raid precautions and measures to be taken during blackouts.

In Los Angeles, the Independent Theatre Owners of Southern California, called a mass meeting on Monday for exhibitors to plan for emergency action. The board of directors of ITO already has put in motion a program to organize all independent theatres in that area in cooperation with Los Angeles civilian defense officials for air raids and other eventualities. The board also began a survey of the effects of the war on independents' and proposed methods to alleviate the situation.

The theatre defense bureau of the Los Angeles Defense Council issued 26 "pointers" last week for theatre operators during the present crisis. B. V. Sturdivant, director of the bureau, also announced that other recommendations would be forthcoming so that managers "would be fully prepared for any eventuality."

The 26 points are as follows:

1. Programs to continue uninterrupted; patrons to remain in theatre during alerts, air raid warnings, blackouts and actual attacks.
2. Entire theatre personnel to attend semi-weekly, regular "panic prevention" drills.
3. At least two or more of theatre personnel, including manager, to take Red Cross first aid courses.
4. Theatre managers to serve on local civilian defense councils.
5. Staff members to learn operation of lighting switches.
6. Emergency light equipment to be installed or prepared.
7. Each staff member to be fully familiar with alarms and signals, ordinances, rules and regulations pertaining to precautions and emergencies.
8. No theatre to remain in operation without proper and responsible manpower on duty every moment.
9. Theatre personnel to reflect cheerfulness; house to be a haven of relief from screaming headlines.

## DAYLIGHT TIME BILL GOES TO SENATE

*The President would be empowered to shift all clocks in the nation to daylight saving schedules by a bill introduced in the Senate Tuesday by Senator Burton K. Wheeler.*

*The first draft of the legislation submitted by the chairman of the Senate Interstate Commerce Committee would permit the president to advance or retard clocks in any section by not more than two hours. Authority to change the nation's hours would extend for the duration of the present emergency and six months thereafter. The measure is intended to conserve electric power consumption and to permit working schedules to take advantage of all daylight hours.*

10. Emergency lighting switches should be painted white, enclosed in red circle.

11. Box office drains should be more frequent; change funds to be held to a minimum.

12. Check first-aid kits for each theatre; advise with local Red Cross as to proper equipment under existing conditions.

13. Check all exits, without fail, immediately preceding every opening.

14. Check all ceiling suspensions, such as chandeliers, etc.; remove and place in storage if there is any doubt as to their safety.

15. Every theatre should be thrown open to the general public as a refuge in case of actual attack; managers to contact local defense council regarding this and abide by their instructions.

16. In the event power is interrupted, be prepared to offer some kind of impromptu entertainment from stage; community singing should be considered.

17. Under present conditions, much care and thought should be given to children's matinees.

18. Do not repeat rumors; do not discuss troop movements; do not mention troop concentrations.

19. The National Anthem should be presented at least once during each complete performance.

20. Wherever possible, theatres should be made available for morning classes of Red Cross or other worthy organizations active in defense efforts.

21. Install efficient "page" system in theatre; inform physicians, nurses and others on constant call about such service.

22. Theatre owners should consider making vacant store space available to governmental and defense organizations.

23. Do not break theatre show if there is a troop movement within the immediate vicinity of your theatre; in the event a major break comes at such a time, manager should request from stage that patrons remain seated until troops have passed.

24. Make the theatre a community leader in proper presentation of the American flag and the national colors.

25. Adhere strictly and constantly to every possible precaution in proper handling

of film to eliminate fire hazards; check booths to assure this.

26. Instruct your staffs constantly in every phase of your operation, until doing the right thing becomes habitual; remain calm and employ sound, common sense at all times.

The following are members of the theatre defense bureau of Los Angeles Defense Council: Tom W. Baily, L. E. Behymer, Benjamin Decker, Maurice M. Cohen, Sherrill C. Cohen, Marco Wolff, Louis J. Halper, Charles Prickett, Nat Holt, Clayton T. Lynch, Rodney A. Pantages, S. D. Perkins, Robert H. Poole, Charles P. Skouras and Gene Towne.

Last Wednesday, Los Angeles theatre managers attended a meeting of the bureau, which was addressed by Fire Department chiefs assigned to instruct them by Fire Chief John Alderson in cooperation with the bureau's director, B. V. Sturdivant. Instruction in dealing with incendiary bombs and other possible air raid effects was given. Theatres were grouped by zones of six houses each with the manager of one in charge of drills. Under the same setup, larger theatres employing large staffs will be organized.

As the Pacific Coast increased the tempo of its defense preparations last week 200 buildings in San Francisco were selected as daylight air raid shelters in that city. Within a short time, it was reported, residents walking or riding about the streets, will see throughout the central city area signs reading "air raid shelter," reminders of the exposed position of the coast in war time.

## Some Structural Changes

All of the local shelters will be buildings at least four stories high, and may include some of the larger theatres, chosen by 12 groups of architects and structural engineers during a week's intensive survey. Some need minor structural alterations such as additional doors. None is regarded as complete protection in the event of a direct hit of a bomb, but the basic purpose of the shelters, according to Roderick H. Reimers, chairman of the survey committee, "is to protect the public against splinters, flying glass and debris which cause the greatest number of air raid casualties."

According to a survey made of Boston film theatres by the Committee on Public Safety in co-operation with state and city building departments, officials are convinced that the great majority of motion picture theatres in the Hub are so constructed as to offer excellent refuge in case of air raids. It is reported that several houses have basement lounges which are said to be ideally constructed for air raid shelters.

The local committee on Public Safety has warned the public against hysteria or undue alarm and has advised people to attend theatres as usual. It also has announced that precautionary measures have been taken in theatres to safeguard patrons.

Paramount Pictures, meanwhile, through Henry Anderson, manager of the company's insurance department, forwarded last week to its theatre affiliates a complete plan for air raid emergencies, including instructions for training of theatre staffs.

John Ojerholm, head of Paramount's technical department and film laboratory in London, addressed the staff of the Paramount Theatre in New York, last Wednesday, at a special defense meeting called by Robert M. Weitman, house managing director. Mr. Ojerholm pointed out that in time of raid or alerts, panic may cause more damage than bombs. He said that three Paramount houses in London have escaped bombing during two years of war, and he com-



# FREE GOVERNMENT FILMS PLANNED

(Continued from opposite page)

mended Mr. Weitman for the rules adopted by the theatre, which were reported in MOTION PICTURE HERALD of December 20th.

In Washington last week, at a meeting of owners and operators of all theatres in the area, film and legitimate, specific plans for the protection and guidance of theatre patrons in time of blackouts or air raid were discussed. John J. Payette, general zone manager for Warner theatres and assistant air raid warden for theatres in Washington, presided.

Col. Lemuel Bolles, civilian defense commissioner, particularly stressed at this meeting that "speed above all things is necessary in the training of theatre employees to take care of theatre audiences in time of air raid and blackouts. The auditoriums of the theatres themselves," he said, "are the safest place besides one's home or air raid shelters."

Mr. Payette advised that a certain number of theatre personnel would be given instruction in civilian defense and they, in turn, would impart their knowledge to other staff members.

## Signs Blacked Out

The Pennsylvania State Council of Defense, meanwhile, approved a plan for immediate blackouts of all outdoor illuminated signs in the state in case of an air raid, this to include film houses. The proposal, submitted by the Outdoor Advertising Association of Pennsylvania, calls for each large lighted sign to be equipped with a convenient cut-out switch so placed that it is conspicuous and accessible.

It was also advised that directions for blacking out the sign are to be posted so that clear instructions are easily available. Signs which cannot be so controlled will be turned off for the duration of the emergency.

From New Haven it was learned last week that theatre managers will be air raid wardens of their own theatres, aided by assistant managers. Originally, State Police Chief Edward Hickey had suggested that each theatre employ a fireman or policeman as an air raid warden. The managers, however, will embark on a course of 20 hours or more in conjunction with other wardens, under the direction of the Committee for Civilian Defense. Complete instructions were to be issued to theatremen shortly. The Connecticut MPTO and Allied Theatre Owners took the initiative at a joint meeting recently in formulating plans for theatre air raid precautions.

## Canadians Active

In Canada, effects of America's entry into the war has sharpened Dominion activity towards defense efforts with exhibitors in the forefront.

In cooperation with the Provincial Civil Defense Committee of Ontario, Famous Players Canadian Corp. circularized to its theatres throughout Canada, last week, a memorandum containing new regulations and air raid precautions affecting theatres, designed for so-called "vulnerable" areas, particularly on the Nova Scotia coast and including Halifax, Sydney and Glace Bay.

On December 27th, the new regulations went into effect and FPC ordered its theatres to comply with the orders. The memo warned that "unless all of these precautions have been taken, there is a decided possibility that you will find yourself one of these days being refused permission to operate."

Precautionary measures detailed included information on extinguishing all theatre lights, both inside and out at the first blackout or air raid alarm; enumeration of substitute lighting for inside the theatre; advice on training theatre personnel in cooperation with ARP wardens

## 55 B. & K. EMPLOYEES IN ARMED SERVICE

*Fifty-five employees of the Balaban & Katz Circuit in Chicago are in the armed service, John Balaban, announced last week. Forty-four enlisted in or went into active service with the Illinois National Guard, 19 joined the Navy, five the Marines, and four are in the air force.*

and instructions that managers should be in their theatres at peak hours of attendance both afternoon and from 7:00 P.M. until closing time. FPC also is working on trailer and lobby copy to tie in with its campaign on public safety. As new Governmental regulations are issued for theatres, FPC advised that it will furnish additional bulletins on precautions for every house manager.

In Buffalo, theatre owners met last week with police commissioner Austin J. Roche to discuss plans for that city's first test blackout held on Sunday.

The Saenger and United circuits in New Orleans as well as independent theatres of that city are now screening at every show in a score of downtown and suburban houses "do's and don'ts" of conduct in possible air attacks. Maurice F. Barr, head of the motion picture division of New Orleans' civilian defense organization, announced that exhibitors are also cooperating by having their own air raid wardens and police and fire auxiliaries on hand during show hours. The scope of the safety program at each theatre will depend on the house's physical layout as well as its personnel and hours of operation, it was learned.

Nathan E. Goldstein, president of Western Massachusetts Theatres in Springfield, Mass., announced last week that plans were being formulated for training of the circuit's personnel to cope with war emergency duties.

## Central Alarm Planned

The Liberty Theatres circuit in the same city reported that in the interest of public safety and efficiency during potential air raids the circuit was contemplating use of its inter-communications telephone system linking the Liberty headquarters with each of its local theatres. Managers would be informed of any impending blackout from a central board which would operate immediately following the headquarters' notification of an alarm. One of the centrally located downtown houses, would also be called, it was said, thus obviating numerous messages being relayed among local stands.

Local film houses in Northampton, Mass., are making preparations for assisting in bolstering civilian morale in the event of aerial attacks. Special asbestos curtains to shut off light from the outside are being installed in the Calvin and Plaza theatres in that city and sandbags are being placed on the roof of the Calvin as a precaution against incendiary bombs.

In Nashville, Tenn., on Monday, Tony Sudekum, president of the Crescent circuit, offered the facilities of Crescent houses in and out of Nashville for use by civilian defense officials.

First Crescent theatre to be utilized for defense efforts was the Madison, at Madison, Tenn., where a Defense Rally was held on Tuesday. Admission fee was to be one 25-cent defense stamp for adults and one 10-cent defense stamp for children. Following a defense bond sale from the stage, the theatre management provided a film without charge, to show Ameri-

ca's need for defense bonds and stamps. It was reported that all suburban theatres in the Crescent circuit are to be used for similar rallies.

In Chicago last Wednesday, an amusement emergency committee composed of John Balaban, Jack Kirsch, Eddie Silverman and James E. Coston held a meeting today at the Blackstone Hotel to formulate plans for complete coordination of amusement here in preparation for any emergency.

The committee is functioning independently of the Amusement and Recreational Division of the Chicago Defense Committee but may become part of the latter group later.

## Mellett Explains Industry Position

Guidance of the motion picture industry's wartime program will not require a large organization. It will remain a cooperative relationship and will channel exclusively through the industry's War Activities Committee and Lowell Mellett, appointed by President Roosevelt last week to act as coordinator of government films for the duration.

As conferences commenced this week in New York and Washington to plan procedure for this liaison both industry and Washington representatives made it clear that they anticipated no hitch in relations between government and screen. They repeated pledges of the industry's willingness to serve and outlined what the industry, in all its branches, will be asked to do first.

Immediate expansion of the motion picture defense program, in effect for almost a year through the Motion Picture Committee Cooperating for National Defense (now the War Activities Committee) was predicted. Francis S. Harmon, executive vice-chairman of the War Activities Committee, is the industry contact man appointed by George Schaefer (RKO), committee chairman, to work with Mr. Mellett.

The industry was extremely foresighted in organizing all branches of exhibition, distribution and production for national defense almost 14 months ago, according to Mr. Harmon. Citing the appointment of official censors for newspapers and radio he observed that the film industry was the only medium of public expression operating with the government on a self-regulatory basis.

President Roosevelt, in his letter appointing Mr. Mellett, specifically declared that he wanted no screen censorship. He instructed Mr. Mellett to coordinate all government film work and to advise the industry on how it might best serve.

The free distribution of government sponsored short subjects and trailers, underway for the past ten months by the industry committee, will be greatly expanded, it was said. This week 500 prints of the first of the Hollywood army training films approved for theatrical distribution by the War Department will go to theatres. The reel, titled "Safeguarding Military Information," is expected to be followed by others.

A weekly Washington screen report was seen as a possibility in one quarter. Such a project, reporting on the defense and war activities of all of the government divisions seeking screen time, has already been proposed to the War Activities Committee. Action is pending.

The cost of prints is one of the immediate obstacles to such a weekly release. Conferences are expected to determine a way of meeting

(Continued on following page)



# THEATRES PRESS STAMP CAMPAIGN

(Continued from preceding page)

this expense, either from government or industry war chests, or through a cooperative endeavor.

Exhibitors will not be asked to pay for such reels at any time, it was emphatically declared by an authoritative source. It is felt, he said, that exhibitors, in contributing screen time are doing a full share. The example of Canada, where films produced by the government agency headed by John Greirson are being purchased by exhibitors, will definitely not be followed here.

In Great Britain, too, exhibitors have objected to the commercial distribution of British Ministry of Information, or Films Council war reels. There will be no grounds for such complaints in the United States, it was predicted.

## War Committee Moves

Francis Harmon, executive head of the industry War Activities reported this week in New York that the group will move next week from its present quarters in the Motion Picture Producers and Distributors of America office on West 43rd st. to Room 408 in the Paramount Building, 1501 Broadway.

The committee at a meeting on Wednesday was expected to announce the formation of several new subdivisions to assist in carrying on its expanded operations. It was understood that labor and talent groups were to be accorded fuller participation.

## Industry, OPM Gather Data

Information on the industry's need for strategic materials during the coming year is being compiled by Francis S. Harmon, vice-chairman of the War Activities Committee who last week was named to represent the industry in dealing with the Government.

A questionnaire has been distributed by Mr. Harmon, in which all branches of the industry are asked to estimate their requirements for critical materials such as steel, copper, rubber, etc., in 1942. They must specify what they will be used for, together with information regarding consumption in 1940 and 1941.

The statistics so secured will be reported to the motion picture priorities section of the Office of Production Management. A. Julian Brylawski, Warner circuit official at Washington and MPTOA representative, was recently named chief of the OPM Motion Picture division.

Meanwhile, the OPM itself is gathering similar material from the film industry in a questionnaire which, early last month, was sent out to all consumers of several hundred critical materials. It will guide the setting up a production requirements plan, under which materials will be allocated to the consuming industries on a quarterly basis.

## Ryan Named Radio Censor

Problems of radio censorship will be handled by John H. Ryan, vice-president and general manager of the Fort Industry Company, Toledo, whose appointment as assistant director of censorship was announced last week-end by Byron Price, director of censorship.

Mr. Ryan was one of the first two officials appointed to the new censorship organization. At the same time John H. Sorrells, executive editor of the Scripps-Howard Newspapers, was appointed assistant director by Mr. Price to handle problems affecting the press.

Both men, Mr. Price said, have been given

leave of absence from their companies and are serving "at a considerable personal sacrifice."

The new radio censorship chief has been in radio since 1927. He is a past president of the Ohio Association of Broadcasters and is serving his second year as a member of the board of the National Association of Broadcasters. The Fort Industry Company operates a half-dozen broadcasting stations—WSPD, Toledo; WLOK, Lima, and WHIZ, Zanesville, Ohio; WWVA, Wheeling, and WMMN, Fairmont W. Va., and WAGA, Atlanta, Ga. The company is an NBC affiliate.

## Defense Stamp Drives Held

A "Defense Matinee" in which more than 75 Cleveland theatres were planning to participate was held in that city on Friday for the purpose of selling 50,000 10-cent defense stamps.

The plan, originated by M. B. Horowitz, general manager of the Washington circuit, was used by every theatre in Akron on Monday.

For the special "Defense Matinee," cashiers of each Cleveland theatre sold to each child a 10-cent defense stamp pasted into a defense book. Upon showing the book to the doorman, the child was admitted to the theatre, retaining the stamp. All film for the matinees were furnished without charge by distributors. The motion picture operators of each house donated their services for the matinee.

In Madison, Wis., beginning with Thursday, each employe of the Ashley Theatre Co., operating the Orpheum, Parkway, Strand and Madison theatres in that city, will receive defense stamps ranging from \$1 to 10 cents in lieu of a portion of his salary.

A series of Amateur Nights was started in the Court Square theatre, Springfield, Mass., on Monday, with prizes of \$10, \$5 and \$2.50 paid in defense stamps.

## Stamps for Change

Jack Rose, of the Indiana-Illinois Theatre circuit, operating 15 theatres, reported from Chicago on Monday that patrons of these houses are being asked to take their change in defense stamps. The plan, he said, has been in operation for 10 days and "is going over big." He estimated that more than \$500 in stamps was given in change during the past 10 days. All the theatres are running a special trailer telling theatre audiences to "Remember Pearl Harbor" and to accept the stamps as change.

In Philadelphia, Bill Gerst, manager of Hunt's Rockland Theatre, is using the following patriotic slogan in all of his newspaper advertising: "Let Nothing Stop Us! Keep Up the Morale by Attending Your Favorite Theatre! Keep Up the Fight for Freedom by Buying Defense Bonds and Stamps!"

The Casino Theatre in Yorkville, New York, which formerly housed Nazi films and is now showing the Russian picture, "General Suworov," is distributing defense stamps gratis to its patrons. Cooperating with the local post office, 1,000 stamp albums with the first 10-cent stamp pasted in, were distributed by the theatre to patrons on Christmas Day when the house reopened under its new policy.

Additional 1,000 stamp books, according to Casino management, were to be distributed on New Year's Day, last day of the "Suworov" showing. Defense stamps will be given away at stated intervals and a new album with the first stamp free will be presented to all patrons showing a full book at any time during 1942, announced the managements.

L. M. McKechney, treasurer of the Tri-States Theatre Corp., Des Moines, Ia., announced last week that the circuit had put into effect a plan whereby odd change in employe salaries was paid in defense stamps. According to Mr. McKechney, "the response from our employes was overwhelming. From the greater number of our theatres we received 100 per cent cooperation from all employes. The balance of the theatres cooperated about 90 per cent."

Warner's Stanley Theatre in Pittsburgh launched a half-hour weekly radio program last week in cooperation with radio station WWSW, called "Keep 'Em Smiling," to push sale of defense bonds and stamps in the community. Listeners are urged to send in 10 cents and a self-addressed envelope, in return for which they will receive a 10-cent defense stamp in addition to an autographed picture of the Stanley's stage personality of the week. The Stanley program, launched last Wednesday, featured Martha Raye and Jan Savitt's band. Other headliners will be interviewed during the broadcasts from backstage of the theatre.

Candy theatre sales of Fox West Coast Theatres, amounting to \$75,000, has been added to the Employes Benefit Fund of the circuit, it was announced in Los Angeles last Wednesday. The amount represents 25 per cent of the profits from the circuit's candy sales and is to be invested in defense bonds.

## Unions Help, Too

Richard F. Walsh, president of the International Alliance of Theatre and Stage Employes, announced in New York on Monday that the union had purchased \$50,000 in defense bonds. Walsh reported that letters were being sent to 800 locals of the IATSE urging them to make similar purchases in amounts they are able to spend for the purpose.

The Akron Motion Picture Operators Union, it was reported over the week-end, bought a \$250 defense bond to present to the first American aviator to drop a bomb on Tokyo.

The Screen Office and Professional Employes Guild, Local 109, UOPWA, through its executive council, announced in New York last week that it had circularized its membership with a nine-point program detailing how members can participate in the war effort.

Members were urged to support, or wherever possible, to participate in the armed forces; to enlist as air raid or fire wardens; to contribute to USO and all allied war relief agencies; to give a day's pay or 10 per cent of their bonus to the UOPWA relief fund; to purchase defense bonds and stamps, and to help in other practical methods of defense.

## Donate Day's Salary

Employes of Interstate Theatres, Inc., at their annual Christmas party in Houston last week, voted by acclamation to donate a full day's salary to the American Red Cross emergency drive. The vote followed an appeal by R. J. O'Donnell, general manager and vice-president of the circuit, for every member of the staff to devote himself to some phase of national defense work. About 250 employes of Interstate attended the party, which was held at the Majestic Theatre.

Representatives of the "big four" theatrical unions met with Treasury Department officials in New York last week and pledged further support in promoting the sale of defense bonds and stamps among their membership and the public in general. Paul Dullzell, executive secretary of Actors Equity Association; Leo Cleusmann, American Federation of Musicians; Gerald Griffin, executive secretary of American Guild of Variety Artists, and Blanche Witherspoon, American Guild of Musical Artists, were

(Continued on page 21)





# The Tops In Fun For '42!

It's music, dancing, singing, LAUGHS for  
your happiest show in years



*What a gang for a bang! . . . Kay goes for Shakespeare, Ginny goes for Kay, Lupe loops for Jawn, and Jawn goes Kay-razy . . . as the screen explodes in a cascade of music, dancing, song and laughs! . . . It's the Hip-Hep Happy Hit that means money in the bank wherever folks gather for fun—and that includes your town, and yours and YOURS!*

# KAY KYSER

*in*

# PLAYMATES



**5 TOP TUNES ON  
SCREEN, RADIO  
AND RECORDS:**

"Humpty-Dumpty Heart"  
"How Long Did I Dream?"  
"Thank Your Lucky Stars  
and Stripes" • "Romeo  
Smith and Juliet Jones"  
"Que Chica"

*with*  
**JOHN BARRYMORE**  
**LUPE VELEZ • GINNY SIMMS**

**MAY ROBSON • PATSY KELLY**  
**PETER LIND HAYES**

*and*  
**KAY KYSER'S BAND**

*featuring*  
Harry Babbitt • Ish Kabibble • Sully Mason

*Produced and Directed by*  
**DAVID BUTLER**

*Screen Play by James V. Kern*





# NEWSREEL CREWS WITH THE NAVY

(Continued from page 18)

present, and agreed to circularize their membership at their own expense. Treasury officials urged that every live talent show, either band, vaudeville or legitimate, have at least one brief announcement included in each performance, plugging the sale of bonds and stamps.

Likewise, in Hollywood, motion picture guilds and unions met last week to pledge support of the Treasury Department's drive in the sale of Government issues. Kenneth Thomson, Screen Actors Guild; Herbert Sorrell, Conference of Studio Unions; Harold V. Smith, IATSE; Joseph Touhy, Studio Teamsters; J. K. Wallace, Musicians Local 47; Leslie Litomy, AGVA and other representatives were present. Studio Painters Local 644, according to Mr. Sorrell, voted a compulsory assessment on 1,000 members for purchase of at least one defense bond before February dues are accepted. He said that the local intends to buy approximately \$30,000 in bonds before the campaign ends.

At a meeting held in New York on Monday, members of the Screen Office and Professional Employees Guild, Local 109, heard civilian defense officials describe the role of the civilian worker in America's war effort and in national unity. Theodore Rosen, chairman of the SOPEG defense committee, reported that the union has reached its \$500 defense fund quota. During the evening, films were shown depicting civilian defense activities.

## Newsreels Cover the War Front

Since the Japanese attack on the United States, December 7th, the five newsreel companies, Paramount, RKO-Pathé, Fox Movietone, MGM, News of the Day and Universal, have been operating on a "temporary plan" of war news coverage, it was learned on Monday. Prior to the Jap bombing of Pearl Harbor, the newsreels had been meeting, over a period of weeks, with Navy and Army officials in Washington. They had submitted a plan for "cooperative coverage" of all points in the Pacific and Atlantic considered at that time "danger zones."

After December 7th, the newsreel companies quickly put into operation, according to the executives in New York, the original plan, which provided for two cameramen from each firm to be stationed at strategic points. With the assistance of Army and Navy officials, they were able to send their cameramen to Hawaii and other war zones in the Pacific via American battleships and to effect quick return of newsreels by the same method.

The lineup of men either at their posts in the war zone or en route, is as follows: Bill Gerecke, Canal Zone, and Joe Rucker, Hawaii, Paramount; Len Roos, Hawaii, and Mervyn Freeman, Philippines, Pathe News; Earl Crotchett, Iceland, and Irving Smith, Atlantic Fleet, Universal; Normal Alley, Pacific, and Sam Greenwald, emergency, Universal; A. Brick, Pacific, and Jack Barnett, Alaska, Fox Movietone.

Newsreel officials this week were hopeful that the Army and Navy departments would finally approve their original plan so that additional provisions could be made speedily for war news coverage.

Reports late last week that a camera crew working in Hawaii on background shots for 20th Century-Fox's "Shores of Tripoli" had been caught in the first outbreak of the U. S.-Jap war, were confirmed in New York on Monday by a home office executive.

The story of "peacetime" U. S. Marines,

"Shores of Tripoli" has been in production at the Fox Hollywood studio for several weeks, with Milton Sperling as producer. A Technicolor camera crew consisting of four men, a manager and a director, James Havens, had been on board an American warship off Hawaii, according to reports, when the sudden Jap attack occurred on December 7th. The crew arrived back in Honolulu a few days after the surprise attack. It is understood that they filmed some of the actual bombing.

Meanwhile, the shots of peace-time Pearl Harbor, including scenes of U. S. Naval bases and other defenses, taken by the Fox crew prior to the attack, cannot be included in "Shores of Tripoli," by order of Navy censors. For that reason, the script will have to be revised to delete those shots.

## More War Stories in Production

Continuing to line up stories with war and defense themes for production, Hollywood this week reported on the following:

Metro has scheduled "Six Girls in Uniform," a story of women's war work by Robert Hopkins, with Ann Sothorn, Marjorie Main, Virginia Grey, Virginia O'Brien and Ann Rutherford. Lee Bowman is slated to play the male lead and George Haight, former Broadway producer, will produce.

"Ten Gentlemen from West Point," a story of the founding of the U. S. Military Academy, went into production at 20th Century-Fox over the week-end, with William Perlberg as producer and Henry Hathaway directing. John Payne, Maureen O'Hara, George Montgomery, Laird Cregar, Victor Francen and Ward Bond are cast in leading roles.

Edward Chapman has been released from duty in the R. A. F., to permit him to play the role of Amy Johnson's father in "Woman with Wings," the Anna Neagle-starring film of the life of Britain's aviatrix, now being produced in England by Herbert Wilcox for RKO release.

MGM has set "American Cavalcade," a history of the U. S. from Pilgrim days to the present, as the next starring vehicle for Spencer Tracy and Katharine Hepburn, with Sidney Franklin as producer.

Warner Bros. "You're in the Army Now," starring Jimmy Durante and Phil Silvers, opened nationally on Christmas Day. According to reports from Warners', the picture opened in New York at the Strand, "to business 25 per cent ahead of the gross piled up last Christmas Day," and "opened to big business in all situations."

## Disney Films for U. S. Navy

Walt Disney will produce 20 single-reel films, under a cost-only contract, for the U. S. Navy, at his Burbank studio, it was announced by RKO on Monday in New York. The Navy Bureau of Aeronautics devised this plan as a new method for training Navy lookouts, observers and pilots in recognizing U. S. warships and aircraft. The pictures, when completed, will be shown repeatedly to Navy personnel at all ship and shore stations, augmenting the established method of learning plane and ship outlines by the study of silhouette charts.

All three methods of photography will be employed for the pictures, live or actual photography, model photography and the animated cartoon style of picture-making, a triple-method believed never before attempted by the motion picture industry.

Lieutenant-Colonel Darryl F. Zanuck planned to leave Hollywood by plane on Thursday for Washington to confer with War Department and Army officials on the production of Army training and civilian defense films by the Research Council of the Academy of Motion Picture Arts and Sciences. Lt.-Col. Zanuck is head of the council.

## Guild Names War-Defense Group

A war emergency committee to cooperate with the War Activities Committee of the motion picture industry was named last Friday by the Screen Writers Guild in Hollywood.

Members of the committee are: Ralph Block, chairman; Sheridan Gibney, Sidney Buchman, Charles Brackett, John Larkin, Mary McCall, Allen Rivkin, Robert Rosson and Harry Tugend.

William R. Weaver, Hollywood editor of Quigley Publications, was named on Monday to the public relations committee of the Theatre Defense Bureau formed by Mayor Fletcher Bowron, as a division of the Los Angeles Defense Council.

## "Hey Rube" Club Organized

The "Hey Rube" idea created by the William Morris agency in New York recently, as a means of uniting the nation's show business during the war time emergency, will become a national organization, it was announced last Friday. Leaders of the show world have decided the name of "Hey Rube," the traditional rallying cry of show business into a club, using the slogan on campaign buttons as a basis of financing the group. These buttons, it was said, will be sold and the funds devoted to the men and women of show business for the defense of the U. S.

The list of "Hey Rube" charter members includes: George J. Schaefer, president of RKO; Barney Balaban, president of Paramount; Will H. Hays; E. V. Richards, head of the Saenger Circuit; Joseph Hazen, of counsel for Warners; William Morris and Abe Lastfogel, originators of the "Hey Rube" idea, and heads of the William Morris Agency; Leo Spitz, industry counsel; Edwin L. Weisl, of counsel for Paramount; Robert Christenbury, managing director of the Hotel Astor, and head of the Broadway Association; T. J. Connors, personal assistant to Sidney R. Kent; Max A. Cohen, president of New York Allied; Nicholas M. Schenck, president of Loew's; Sam Shain and Gordon Youngman, of counsel for RKO. Incorporation papers already have been drawn by Mr. Youngman at Mr. Schaefer's instructions.

## AMPP Approves Talent Group

The new Hollywood coordinating committee for stage, screen and radio, which will be the official clearing house for all requests for free talent, on Tuesday received the approval of the Association of Motion Picture Producers, following a meeting of the board of directors at which the augmentation of Hollywood's cooperation with the Government in the war was discussed.

Ralph Block, chairman of the Screen Writers Guild War Emergency Committee, left Hollywood Wednesday for Washington to coordinate the efforts of the screen writers with federal agencies and obtain information for the mobilization of Hollywood writers for civilian defense.



## Washington to Resume Ascap Fee, No Prosecutions

Under an agreement with state authorities, the American Society of Composers, Authors and Publishers has decided not to prosecute exhibitors, broadcasters or other music users in the state of Washington for royalties on ASCAP music used and not paid for during the three years the music society was prevented by the state's anti-ASCAP law from operating in Washington.

ASCAP will resume operations in Washington by filing a list of its copyrighted compositions with the secretary of state in compliance with the law and has agreed not to press its appeal on the constitutionality of the statute in the United States supreme court.

Society officials said Washington music users would resume payment of royalties immediately and that no damage actions for the unlicensed performances would be brought by the society. They pointed out that few theatres in the state made provision for contingencies of this kind and that successful damage actions by ASCAP would work an unreasonable hardship on many theatres in Washington.

### Ascap Move Shocks Nebraska Owners

ASCAP's release of all members to take care of themselves as far as Nebraska is concerned, hit hard in exhibitor circles in the state and left them somewhat groggy this week.

Nebraska's anti-ASCAP measure, approved by legislature and governor in 1937, was given approval in U. S. Supreme Court decision early this year, which made it impossible for ASCAP to use its usual protective measures in licensing agreements.

This release was the long awaited big ace ASCAP is now playing. It means more than 1,100 members of the Society are now individual free agents in Nebraska, and can come in to make all the singleton deals in the state necessary to clear their music in danceries, theatres, and hotels. Instead of one agency to deal with, the Nebraska music users now find themselves confronted with more than a thousand.

Nebraska's attorney general has already gone on record saying he's outside of the argument—that his responsibility ends with seeing that the members do not band together to form a monopoly which will control and fix prices. These civil actions, bound to crop up in court, are only between the ASCAP members and the infringing parties.

Many exhibitors believe the ruling will mean every deal for pictures in which music is used will have to be a double settlement, rental paid for the film, and a side deal for percentage of the gross to the member of ASCAP whose song is heard in the film. In case of several writers, the situation becomes acute and complex. A Berlin musical on film, they aver, under this arrangement, might extract as much as 25% of the rental for its end.

Full extent of what this means to entertainment in Nebraska hasn't yet dawned on the rank and file man who handles public performance of music for profit. The overall picture is that ASCAP intends to make its big stand on the bulwark of its entire membership. Users of music are going to meet one after another of these agents for songwriters demanding licensing for their music, and everyone will be a separate deal in every community.

### More Insurance and Defense Bond Bonuses

Christmas gifts in the form of insurance, defense bonds and cash were given to employees of four Chicago circuits this year.

For the fourth consecutive year Balaban & Katz and the Great States circuits presented all their employees with paid up insurance policies for 1942. Value of these policies run from \$500 to \$2,500 according to the salary received by the individuals. Policy is a combination life, health and accident proposition and is enjoyed by all from usher up to the highest executive.

The Harry & Elmer Balaban Theatres' managers found a week's salary in their envelopes and other employees, of three months or longer, were presented with a half week's pay. The Essaness Theatres circuit gave cash bonuses in the form of Defense Bonds, with the amounts varying with salaries received and length of employment with the company.

The employees of the Van Nomikos Theatre circuit in Chicago, all received Christmas bonus checks.

Employees of the Capitol theatre in Lincoln, Neb., received bonuses ranging from \$12.50 to \$50, according to the amount in the Christmas Savings Program. Nebraska Theatres, Inc., in Lincoln gave defense bonds and stamps, and the Lincoln Theatres Corp., gave bonuses depending on the length of service.

Despite the war the Consolidated Amusement Co., in Honolulu, presented its employees with bonuses of five per cent.

### National Decency Legion Classifies Nine Pictures

Of the nine motion pictures classified by the National Legion of Decency in its listing for the current week, four were approved for general patronage, three were approved for adults, one was classified as objectionable in part and one was condemned. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Lone Rider and the Bandit," "Riders of the Bad Land," "West of Cimarron," "You're in the Army Now." Class A-2, Unobjectionable for Adults: "All Through the Night," "Hellzapoppin'," "Playmates." Class B, Objectionable in Part: "Bahama Passage."

"City of Sin," A Film Enterprise, Inc., feature, was condemned by the Legion because of "immoral implications, suggestive scenes and objectionable dances."

### Lubin On Defense Council

Herb Lubin, manager of the Landis theatre, Vineland, N. J., has been appointed to the Vineland Defense Council. He is also chairman of the sub-committee in charge of "Consumer Interest."

### Schaefer Heads AMPP

Carl Schaefer, of Warner Brothers. in Burbank, Cal., has been elected chairman of the Foreign Department Committee of the AMPP, succeeding Robert M. W. Vogel, of MGM.

### United Artists Acquire Film

United Artists has acquired the Latin American rights to "Sinfonia Argentina," a musical to be produced in Buenos Aires by Sur Art Films, Walter Gould, foreign manager for United Artists, has announced.

## FCC Approves License Transfer

Acting on the "stated willingness of the National Broadcasting Company and Radio Corporation of America" to dispose of one of the two NBC networks, the Federal Communications Commission has approved the voluntary assignment of the licenses to four key stations of the Blue network. This is considered to be the first major step in the divorcement.

The Commission announced that station WJZ, New York, WENR in Chicago, and KGO, San Francisco, would be transferred from NBC to RCA, pending the finding of an outside purchaser to assume their operation, and WMAL in Washington, D. C., would be transferred to the M.A. Leese Radio Corporation, the original owner, now a subsidiary of the Washington Star.

Following the announcement Niles Trammell, NBC president, sent a telegram to all Blue network affiliates. He urged all stations to attend a special conference to be held at the Drake Hotel in Chicago on January 15th. Although the purpose of the meeting was not given in the wire, it is understood that the next steps in the separation of the Red and Blue networks would be discussed.

NBC offices in New York are understood to be ready for complete separation of the two networks and are awaiting official approval from the FCC. RCA has reserved about 30 corporate names for the new network and it is understood that the Blue will be operated by an individual corporation as a wholly owned subsidiary of RCA. It is also understood that NBC will declare a dividend in kind to the parent company, RCA.

### Mutual Adds 48 Stations

With the addition of 25 stations and the replacement of 23 others Mutual added 48 affiliates to the network during 1941 to bring the total number up to an all time high of 193, it was pointed out in the annual year-end summary.

During 1941, new station additions included WGR, Buffalo; WFBZ, Baltimore, and WCAE, Pittsburgh, all 22 years old and operating with 5,000 watts. The addition of five stations also gave Mutual coverage in Florida for the first time.

Sporting events, always a big feature on the network, grew in emphasis during the year, led by the acquisition of exclusive rights to the Mike Jacobs boxing bouts. For the third year, Mutual broadcast exclusively the World Series play-by-play, and for the second year the professional football championship.

In May, Mutual broke off from the rest of the networks to bring back Ascap music to the air and followed its action by resigning from the National Association of Broadcasters.

During the year there were 931 special events and sports programs originating at home and abroad. These consumed 493 hours.

Mutual scored a freak kind of radio scoop during the year when its Washington correspondent failed to shut off his microphone following President Roosevelt's request for a declaration of war against Japan and the network thus became the first to broadcast the actual proceedings of a house of Congress in session.

### Loew-Poli Promotions

Harry F. Shaw, Loew-Poli division manager in New Haven, Conn., has announced the promotion of Herbert Coleman, former student assistant at the Loew-Poli theatre in that city to assistant at the Bijou, replacing Michael Piccerelle, who is the new assistant at the Springfield.



# TRADE SHOWINGS

of

# WALT DISNEY'S

## TECHNICOLOR TRIUMPH

# "FANTASIA"

DISTRIBUTED BY RKO RADIO PICTURES, INC.

EXCHANGE	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Fox Projection Rm.	1052 Broadway	Mon. 1/19	11:00 A.M.
Atlanta	RKO Projection Rm.	191 Walton St. N. W.	Mon. 1/19	11:00 A.M.
Boston	RKO Projection Rm.	122 Arlington St.	Mon. 1/19	11:00 A.M.
Buffalo	Fox Projection Rm.	290 Franklin St.	Mon. 1/19	11:00 A.M.
Charlotte	Fox Projection Rm.	308 So. Church St.	Mon. 1/19	11:00 A.M.
Chicago	RKO Projection Rm.	1300 So. Wabash Ave.	Mon. 1/19	11:00 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Mon. 1/19	11:00 A.M.
Cleveland	Fox Projection Rm.	2219 Payne Ave.	Mon. 1/19	11:00 A.M.
Dallas	Fox Projection Rm.	412 So. Harwood St.	Mon. 1/19	11:00 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Mon. 1/19	11:00 A.M.
Des Moines	Fox Projection Rm.	1300 High St.	Mon. 1/19	11:00 A.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 1/19	11:00 A.M.
Indianapolis	Paramount Projection Rm.	116 W. Michigan St.	Mon. 1/19	11:00 A.M.
Kansas City	Paramount Projection Rm.	1800 Wyandote St.	Mon. 1/19	11:00 A.M.
Los Angeles	RKO Projection Rm.	1980 So. Vermont Ave.	Mon. 1/19	3:00 P.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 1/19	11:00 A.M.
Milwaukee	Warner Projection Rm.	210 W. Wisconsin Ave.	Mon. 1/19	11:00 A.M.
Minneapolis	Fox Projection Rm.	1015 Currie Ave.	Mon. 1/19	11:00 A.M.
New Haven	Fox Projection Rm.	40 Whiting St.	Mon. 1/19	11:00 A.M.
New Orleans	Fox Projection Rm.	200 So. Liberty St.	Mon. 1/19	11:00 A.M.
New York	RKO Projection Rm.	630 Ninth Ave.	Mon. 1/19	10:30 A.M. 2:30 & 4:30 P.M.
Oklahoma City	Fox Projection Rm.	10 No. Lee Ave.	Mon. 1/19	11:00 A.M.
Omaha	Fox Projection Rm.	1502 Davenport St.	Mon. 1/19	11:00 A.M.
Philadelphia	RKO Projection Rm.	250 No. 13th St.	Mon. 1/19	11:00 A.M.
Pittsburgh	RKO Projection Rm.	1023 Blvd. of Allies	Mon. 1/19	11:00 A.M.
Portland	Star Preview Rm.	925 N. W. 19th Ave.	Mon. 1/19	11:00 A.M.
St. Louis	S'Renco Proj. Rm.	3143 Olive St.	Tues. 1/20	11:00 A.M.
Salt Lake City	Fox Projection Rm.	216 E. 1st St. So.	Mon. 1/19	11:00 A.M.
San Francisco	RKO Projection Rm.	251 Hyde St.	Mon. 1/19	11:00 A.M.
Seattle	Jewel Box Preview Rm.	2318 2nd Ave.	Mon. 1/19	11:00 A.M.
Sioux Falls	Theatre Supply Co. Proj. Rm.	220 W. 10th St.	Mon. 1/19	11:00 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave. N. W.	Mon. 1/19	11:00 A.M.



# War and the New Decree

## Order No. 1 Stories of 1941

**W**AR—between the United States and the Axis—coming at the twelfth month of 1941, cast a shadow over other highlights of the year. War affected the motion picture industry no less than other activities of the nation. Hollywood immediately set in motion ways and means of supporting the nation's war effort, meanwhile adjusting to a War economy and extending its service contributions to the country.

Despite the decrease in foreign markets and monetary restrictions abroad, financial statements for 1941 of film companies revealed sharp increases in net profits.

Warner Brothers Pictures, Inc., reported a net profit for the fiscal year ended August 30th of \$5,429,302, doubling its profit of last year. Loew's, Inc., with a net profit of \$7,206,466 for the 40-week period ended June 5th, enabled the company to distribute substantial bonuses and dividends. Columbia's profit, fiscal year ended June 28th, was \$552,743, a sharp increase over 1940. Net profit for RKO Radio, 39 weeks ended October 4th, was \$1,971,201. Twentieth Century-Fox reported a net of \$1,549,164 for the nine-months period ended September 27th, and Universal's net was \$2,751,864 for the 39 weeks ended August 2nd.

Highlight of 1941, industrywise, was September 1st, effective date of consent decree selling provisions. The five majors which signed the decree with the United States Government on October 29th, 1940, adjusted their 1941-42 selling plans to comply with the formula approved by Judge Henry W. Goddard. Loew's, Inc., Paramount Pictures, Inc., Radio-Keith-Orpheum Corporation, Twentieth Century-Fox Film Corporation and Warner Brothers Pictures, Inc., restricted their selling of product to a blocks-of-five maximum, with advance screenings for exhibitors. The "Little Three"—Columbia, United Artists and Universal—did not sign the decree and were not bound by the September 1st regulations. However, they are now facing anti-

trust action in March. If they win, it may bring an end to the "new order" of selling after next June 1st.

Arbitration before the 31 motion picture tribunals of the American Arbitration Association, launched on February 1st for complaints on clearance, some run, withholding prints and cancellation for moral, religious or racial cause, was extended on September 1st to include specific run demands under Section X. The flood of complaints expected a year ago did not materialize. Only 15 cases a month, average, were filed.

September was another milestone, with the industry's rebuttal, in the Senate subcommittee hearings, of alleged war propaganda of motion pictures. For three weeks the committee in Washington, in three-ring-circus fashion, turned the nation's spotlight on Hollywood, but the inquiry fizzled. Wendell Willkie was counsel for the industry.

In October, Hollywood labor leaders—George E. Browne, former president of the International Alliance of Theatrical and Stage Employees, and Willie Bioff, Browne's personal representative—came to trial in New York Federal Court on charges of extorting \$1,000,000 from the major companies. Browne and Bioff were tried, convicted and imprisoned, the former to eight years, the latter to ten years, and each fined \$20,000.

A radio landmark was the commercialization of television on July 1st. Priorities due to the War impeded any rapid development of television commercially. Meanwhile, distributors are withholding film features from telecasting on grounds of competition. Telecasters are currently using documentaries, shorts and old feature films furnished by independent distributors.

As the year drew to a close, in Chicago, December 9th, exhibitors met with producer-distributors to discuss common grounds for industry unity. Development of the five-point plan projected, extending to industry goodwill, trade practices, taxation, priorities and other problems, it is hoped, on the agenda for 1942.

### January 4

ASCAP music banned on 600 radio stations as five-year contract expires. Broadcasters set up Broadcast Music, Inc. War and conscription themes off "taboo" list, stories about the armed forces of U. S. and England prepared by all studios. Comedies increase.

### January 11

British Board of Trade signs monetary agreement with American distributors for transmission of \$12,900,000 during 1941. Will H. Hays, president, Motion Picture Producers and Distributors of America, signed new contract for five years. "Big Five" reshape sales system, sales policies for consent decree. Exhibitors organize Motion Picture Committee for National Defense. Drive opens for pledges from all U. S. theatres.

### January 18

Nelson A. Rockefeller announces Hollywood aid for U. S.-South American committee.

### January 25

Northwest Allied presses anti-decree legislation. Urban exhibitors protest blocks-of-five, others ask trial. Hollywood honors Francis K. Carothers on his 50th anniversary in the American Federation of Labor. Exhibitors attack new state amusement taxes.

### February 1

Everett C. Callow, Philadelphia, and J. R. Wheeler, South Bend, Ind., win annual Quigley Awards for showmanship. Arbitration starts on five forms of trade disputes under provisions of the consent decree. Television brought to theatre by RCA large screen system. FCC gets industry report on standards recommendations. U.S. accuses ASCAP of criminal violations of

anti-trust laws. Leaves door open for consent decree. Motions for dismissal from U. S. Government trust complaints filed by Columbia, United Artists and Universal.

### February 15

Austin C. Keough, general counsel for Paramount, says decree does not make new law. Abram F. Myers, Allied States Association, says steps must be taken to forestall decree hardships.

### February 22

AAA names 433 to arbitrate exhibitor complaints; Film arbitration called "great experiment and great adventure" by AAA official. "Little Three" not monopolists, but contracts are illegal, U. S. Government charges.

### March 1

Hollywood places greater value on stars in blocks-of-five selling. Studios increase borrowing, change casting. Arbitration clearance decisions do not apply until new season. Attorneys say rulings not effective until September 1st. Majors hit by first attacks in Congress, courts, since decree. Schine-U. S. consent decree negotiations suspended. Allied bill to nullify decree introduced in Minnesota. Iowa independents petition for investigation of circuits. U. S. studies use of films to train war workers. Nathan D. Golden reports on survey of film facilities for defense.

### March 8

Winners of the Academy Award are James Stewart, Ginger Rogers, best actress; "Rebecca," Selznick-United Artists picture. President Roosevelt, in first presidential address to screen in 25 years, pay tribute to industry via radio at Academy Awards' dinner in Hollywood. Gov-

ernment's Temporary National Economic Committee asserts that Department of Justice enforcement of consent decree imposed regulation of the industry on "weakest members." New Universal contracts give seven top officers share of profits, salary increases, stock warrants.

### March 15

First Arbitration cases go to "trial" under decree at Boston and Chicago. Washington case settled before hearing. H. M. Richey, Edward L. Kuykendall press for "unity" under decree at exhibitor conventions. Orson Welles threatens suit if "Citizen Kane" is not released. Welles vs. RKO vs. William Randolph Hearst receive nationwide publicity. U. S. tax case against Joseph M. Schenck and Joseph M. Moskowitz on trial at New York.

MGM pledges "regular customers" will be given preference, no "auction-block" sales under decree. U. S. rules Wages and Hours Act applies to 22,000 film workers. Goldwyn-United Artists contract settled.

### March 22

Hollywood honors winners of Quigley Awards at luncheon.

Exhibitor arbitration victory in first case. Nashua, N. H. theatre gets "some run" award. "Big Five" dropped from Schine trust action.

### March 29

Announce first production plans, policies for 1941-42 season. Newspapers eye film industry for a "new space deal." Urge cooperation in publicity, advertising. U. S. earmarks \$5,000,000 for Army film theatres books; films for 198 posts. Production, distribution plans directed toward South America. Cultural program set up by Nelson A. Rockefeller and John Hay Whitney. Missouri women battle double fea-



# EXECUTIVE CHANGES HIGHLIGHT YEAR

(Continued from opposite page)

tures; support of legislation to control programs length.

## April 5

Seven majors report over 10,000 deals each for 1940-41. Clearance the target of 55% of 38 arbitration complaints filed in 2-months period. Four decisions, 1 appeal, exhibitors win majority. Senate revives Neely bill to outlaw block and blind selling. TNEC calls films "bad example." Studios, labor argue over \$1,000,000 in back wages, duties. William Fox pleads guilty to bribing U. S. Judge as trial begins in Philadelphia. Hays stresses industry co-operation with Government in "crisis," sees self-regulation triumph, in annual report to MPPDA directors.

## April 12

Hollywood newspaper correspondents, columnists send demands on reviewing conditions to studio publicity chiefs. Fox West Coast (National Theatres—20th Century-Fox affiliate) controls 90 California, Nevada theatres in biggest deal since 1929. FCC orders newspapers to halt frequency-modulation invasion until FCC decides policy. 27 per cent of FM licenses held by publishers. League of American Writers pledges to resist "drive to war and fascism." Urges documentary films for industry-Pan-American plan.

## April 19

RKO first to announce trade showing of block-of-five. Arbitrator emphasizes reasonable clearance for all.

Washington copyrights witnesses oppose changes in law or international status. "Citizen Kane" showings set in New York, Hollywood and Chicago for May. Consent decree in Schine anti-trust suit rejected by Government. Pennsylvania exhibitors charge four distributors violate decree. British film labor demands Government nationalize industry.

## April 26

Minnesota outlaws blocks-of-five in first States-right challenge of U.S. consent decree. Production reaches all-time high building blocks-of-five. Exhibitors filing arbitration cases at rate of 16 a month.

New York ITOA petitions government to stop Axis propaganda films, pledges not to exhibit German, Italian or Russian pictures.

Columbia Pictures and Keith-Albee-Orpheum refinancing. Columbia gets \$3,000,000 to retire bonds.

National Variety convention turns spotlight on state of industry. MGM claims \$31,000,000 gross, 45,000,000 admissions for "GWTW." Nazis forcing propaganda films in occupied countries, strict codes for patrons enforced.

## May 3

Joseph I. Breen resigns as head of Production Code Administration. Coast studio publicity heads give newspaper and magazine correspondents in Hollywood opportunity to see pictures before they are shown to press in other cities. Taxes on film rentals, theatres to raise \$67,000,000. Canada boosts taxes 20 per cent. Newspaper participation in radio halted by FCC pending hearings. "Sabotage" fought by U. S. as Minnesota enacts anti-decree law. Spot selling distributors' aim under blocks-of-five system.

RCA asks industry for programs for \$30,000 theatre television sets. BMI offers free music licenses to theatres. New York Court of Appeals rules IATSE cannot stop "canned music" shows.

## May 10

First quarter AAA report shows arbitration cost per case averages \$39.14.

Radio networks monopoly target of FCC regulations. FCC approves commercial television. Mexico studies regulation of foreign product;

## Obituaries, 1941

*The personnel of the industry was depleted this year by the deaths of many figures whose long experience and character had given them the status of leaders and made their passing a loss. An alphabetical list of executives, stars, technicians, distributors, exhibitors and others of motion picture or related interest who died during the twelve months just concluded follows:*

David Adams  
Mrs. Mary A. Adams  
Maurice Akst  
Michael Alexander  
Edward H. Altman  
Oscar Altman  
Howard Ammerman  
Walter W. Anderson  
Frank L. Armstrong  
F. B. Austin  
Isidore Axler  
George L. Baker  
Samuel Band  
Mrs. Helen Barry  
Julia Bartet  
Charles H. Bearsley  
A. P. Beckerich  
Andrew J. Beiter  
Charles Benesch  
Mrs. Mary Bergen  
Charles Berman  
Edwin L. Berth  
John F. Bickel  
John Marcus Black  
J. Stuart Blackton  
Martin Block  
John H. Bock  
Edo Boffino  
Russell Bonham  
Col. J. R. Booth, Jr.  
Alfred Boyden  
J. C. Bradford  
Clifford Braun  
Leo Braun  
William C. Breen  
Charles Brennan  
A. F. Brentlinger  
Shaftsbury Brint  
Albert E. Brown  
Charles V. Brown  
Thad Brown  
J. K. Buckner  
Kirby Buckner  
Willard C. Burgert  
M. Frank Burns  
Henry Burr  
William M. Cadoret  
Walter S. Caldwell  
Hugh Cameron  
Walter Camp, Jr.  
James Carey

Richard Carle  
William C. Carman  
Thomas J. Carrigan  
Coit H. Carson  
Major Adolfo Caruso  
James P. Chalmers  
Thomas W. Chatburn  
Henri Chemette  
Louis H. Clarey  
Owen Cleary  
Eugene Clifford  
George Clifford  
Frank Coffinberry  
Wilson Collision  
John Comerford  
Dr. Carl E. Conn  
Robert Conness  
Harvey Conover  
Eddie Conrad  
Frank Conrad  
Charles Emerson Cook  
Rufus A. Cooper  
Herbert G. Copley  
Theodore Copping  
E. M. Corcoran  
Albert C. Cornell  
Dr. Willets Corson  
Bartley C. Costello  
Joseph Coughlin  
Fay Courtney  
John Elliott Cowdin  
Minnie Crabtree  
James Craig  
Robert Crawford  
James Ashmore  
Creelman  
Jack Cunningham  
Art Curry  
William Dalbey  
Solomon Dan  
William Danforth  
Harry M. Daugherty  
Kenneth Davenport  
Dr. William Davenport  
Mrs. Thomas L. Davis  
Walter Davis  
James Dean  
Rudolph de Cordova  
Armando Vargas de la Maza

Sanford Delaney  
Mrs. Hattie Delaro  
Tony Delorenzo  
Mrs. William Desmond  
Oscar Deutsch  
Herman DeVry  
Elliott Dexter  
John V. Dickson  
Chester Didsbury  
William Dies  
Jenny Dolly  
F. L. Dyer  
Guy Eastman  
Alfred E. Elge  
George Elliott  
Julian Eltinge  
Chick Endor  
Austin W. Enslinger  
C. F. Eytton  
Jacob Fabian  
Sydney Fairbrother  
Bernard Falk  
Richard E. Farrell  
John J. Farren  
B. E. Fay  
Lew Fields  
Stanley Fields  
George Fischer  
Cissy Fitzgerald  
W. P. Florence  
William Alden Fooks  
Mrs. Blanche Ford  
Albert F. Forster, Sr.  
Mrs. Lena Sarnoff  
Fox  
Mrs. Ida Shaw Francoeur  
Calvin Monroe  
Franklin  
Harold B. Franklin  
Irene Franklin  
Joseph D. R. Freed  
Frank Frey  
Charles Furnas  
Gilbert E. Gable  
Charles Garfield  
Otis Garret  
W. J. Garyn  
Mrs. A. P. Giannini

Mrs. Minnie Golder  
James A. Golding  
Robert E. Gumm  
Florence Guedella  
Hadley H. Hall  
Ray L. Hall  
Kenneth Hagberg  
Richard L. Hargraves  
Sam H. Harris  
B. K. Hart  
Albert Hartmann  
Louis Hartmann  
Walter Hartwig  
Charles Haussman  
Wells Hawks  
H. Dudley Hawley  
Joseph Heim  
Glenn N. Heiser  
L. C. Hehl  
William J. Heenan  
Calvin Helig  
Harvey Hemenway  
David J. Hennessy  
F. W. Hermann  
Robert A. Herring  
Raymond Hester  
A. Hettesheimer  
Ben Hicks  
George L. Hill  
Richard Hill  
Robert Horsley  
David Howard  
Charles A. Hoxie  
Mrs. Vera B. Hoyme  
Lloyd Hundling  
William Hutchins  
George C. Jackson  
Jerome Jackson  
William M. James  
Frank Jerome  
Howard E. Johnson  
J. West Jones  
Fred Jordan  
Gus Kahn  
Victor Hyman Kahn  
William Kalchein  
J. B. Kane  
Mrs. Bertha Kann  
Otto Kantruck  
Louis Kepner

(Continued on following page)

Greece lost to U. S. films by Hitler invasion; Axis films in U. S. bring near-riots, complaints. Independents tell House Committee in Washington to "remember rich of Hollywood" when taxing films, urge abolition of ticket exemptions.

## May 17

Joseph I. Breen, former Production Code Administrator becomes production chief of RKO-Radio studios. Television comes to the screen, via RCA theatre demonstration. TNEC lists two film companies "without visible control center" in investigation of 200 corporations. Exhibitors and radio develop tieups.

Majors shift personnel for new selling order. Universal realigns production staff.

## May 24

\$30,000 weekly slot-movie gross troubles New

England exhibitors who support tax and regulatory laws in Massachusetts.

George Browne, IATSE president, tells William Bioff, personal representative in Hollywood, to prevent labor troubles from interfering with training films for Army. Bioff wins postponement income tax evasion case. J. J. Fitzgibbons names new Famous Players Canadian setup in Canada, acquires 25 theatres. Films in Army camps under reduced clearance. Mexico's Censor bans "offensive" U. S. pictures, refusing permits for "Kit Carson." 20th-Century-Fox directors elect Herman G. Place, Chase National Bank, to board; renew five-year contract of Sidney R. Kent. 1,200 film bills killed in state legislatures.

(Continued on following page)



# FIRST TRADE SHOWS HELD IN JULY

(Continued from preceding page)

## May 31

Yale Law School, analyzing consent decree questions selling practices, says blocks-of-five and screening may be abandoned.

Federal grand jury indicts IATSE leaders Willie Bioff and George Browne, for extortion from Fox, Warner's, Paramount and Loew's.

Francis Harmon, coordinator for defense committee reports on industry's contribution. U.S. Supreme Court upholds Florida and Nebraska laws forbidding royalty payments to ASCAP. Canada prohibits new theatre building for duration, repairs allowed, 20 per cent tax on film receipts.

## June 7

Power, gasoline rations seen influencing attendance. War films on Hollywood production lists. England carries on production despite war burdens. Survey finds increases in overhead, grosses down 52 per cent. ASCAP revamps to meet U.S. consent decree. U.S. intervenes in Chicago arbitration case before Appeals Board.

Studio labor seeks autonomy, abrogation of basic pact after indictment of Browne, Bioff. Kentucky sues Schine circuit for \$100,000 Bank Night penalties. State alleges violation of anti-lottery law.

## June 14

Edward L. Kuykendall, president, in report at MPTOA convention in Los Angeles, demanded trade review priority for exhibitor. Industry leaders address MPTOA-PCCITO convention. Arbitration in Baltimore upholds clearance to protect regular accounts.

Producers meet labor's demands for increased wages and adjusted hours. \$3,000,000 added to film costs. Canada admits U.S. distributor losses, cuts remittance tax 5 per cent. Exhibition meets with production to fight dual bills. Louella Parsons and Hedda Hopper lead attack on Edward L. Kuykendall, MPTOA president, for review demand.

U.S. closes German consulates, freezes German Funds. Flood of Axis film propaganda revealed. Status of Ufa, Nazi distributor, uncertain.

## June 21

Allied invites all factions of industry to talk things over at national convention. Daily television ready, but adjustment of receiving sets to new standards is stumbling block. FCC gives NBC 90 days to split Red, Blue network. New regulations of the FCC challenged.

## June 28

Paramount buys 90 per cent of E. J. Sparks Florida circuit. Northwest Allied reaffirms backing for the Minnesota anti-block-of-five law. New order under decree viewed by Hollywood as home-office worry; MGM sets first complete trade screening schedule. Clearance is basis of 70 per cent of arbitration complaints.

British draft industry personnel. Unions ask another \$3,000,000 in new contracts. Joseph I. Breen, chief executive of RKO-Radio studio scores "controversial" films, Triples and doubles hit by independents and legislators; Chicago exhibitors ban duals.

Fuel shortage worries theatre owners, consider heating problem and buses to bring patrons to theatres. Universal and PRC get financing; SEC hears Atlas proposal for reorganization of KAO. ASCAP files suit against NBC, CBS, NAB, BMI and RCA, asks anti-trust damages on songs barred from networks. Commercial television starts. Distributors withhold films on ground of competition.

## July 5

Reds find U.S. market as ban on Nazi propaganda tightens. Hollywood contributes talent for Army-and-Defense. Exhibitors cut admis-

(Continued from page 25)

Harry Karasik  
Fred Karno  
Sam Kennedy  
Bert Kenny  
Mrs. Alice Kent  
Major Claude E. King  
Henry S. Koppin  
Frank P. Kundel  
March Lachman  
John F. A. Landers  
Charles Lane  
Howard Lang  
Ward Lascelle  
Mrs. Fannie Law  
Ernest Lawford  
Earl Lawrence  
Mary Lawson  
Maurice Leblanc  
Eddie Leonard  
Fred L. Leverhagen  
Max Levin  
Al Levy  
Eugene Levy  
Simeon Lewis  
Abe Libson  
Alex Lieberman  
Theodore Liebler  
Richard G. Liggett  
David Light  
Phillip Lippman  
Theodore Lindenberg  
Franklyn M. Lippincott  
Mrs. Elizabeth Lloyd  
Charles M. Luber  
Edna Luce  
C. MacCulloch  
Cordelia Howard MacDonald  
W. H. MacDonald  
W. Rex MacLaren  
William Mack  
Dr. Frank Mankiewicz  
James A. Manos  
Oliver T. Marsh  
C. L. Matthews  
Hershell Mayall  
Claire Maynard  
William M. McDowell  
R. McFarland  
John T. McGeehan  
Daniel McGugin  
James F. McKeefrey  
Joseph McKeown  
John Vincent McShea  
Raoul Torres Menier

W. J. Merrill  
Peter Mikalarias  
Frank Miley  
Arthur W. Miller  
Benjamin Miller  
George W. Mitzel  
William F. Molitor  
John Monroe  
Armand J. Moreau  
Helen Morgan  
Tali Esen Morgan  
Lowell T. Moore  
Adrian M. Morris  
Lee Morrison  
James G. Morton  
Homer Mulkey  
Mrs. James P. Mullin  
Donald Munro  
Charlie Murray  
John H. Murt  
Peter L. Myers  
Samuel Neaman  
W. G. Nelson  
William Nesbitt  
Mrs. John Nolan  
Thaddeus A. Nolan  
Edward J. O'Brien  
William H. Ogden  
George F. Olendorf  
Selby Openheimer  
Bert Osterman  
William Otterbein  
Henry A. Ottman  
Ignace Paderewski  
Alfred J. Parker  
J. J. Parker  
Fred J. Penfound  
Joe Penner  
Viola Pennell  
Gioacchino Pepitone  
Edward Percival  
Mrs. Edward J. Peskay  
Carlo Peterson  
Frank Petters  
Mrs. Fred Phipps  
Richard Pitman  
Frederick H. Ponty  
E. S. Porter  
James F. Potts  
C. Potwin  
Charles H. Powell  
H. W. Powell  
Harry J. Powers  
John Powers  
Walter G. Preston  
George A. Ranshaw

George L. Rapp  
Harry E. Reed  
M. O. Reilly  
T. J. Reilly  
Edward Renton  
C. E. Richardson  
Abe W. Riegelman  
Donald Riley  
Barbara Taylor Ring  
C. Henry Ringenberger  
Pacie Ripple  
James V. Ritchey  
Mrs. Hal Roach  
Albert G. Roberts  
J. I. Roberts  
William A. Roberts  
David Robbins  
George R. Rogan  
Otto J. Rohde  
B. H. Rolston  
Jacob Rosenheim  
Nat Ross  
William Rovner  
John J. Ryan  
Leo Ryan  
Boris Said  
Nathan Salmon  
Mrs. Emma Saunders  
Victor Schertzinger  
John Schnack  
F. Howard Schnebbe  
Blanche Schnitzer  
Alex Schulman  
Harry Schwartz  
Sam Scribner  
Clinton J. Seldomridge  
Jacob Seltzer  
Peggy Shannon  
Mrs. Michael Shea  
John F. Shipman  
Boris Silver  
Mrs. Marie Saxon Silverman  
Milton B. Simpson  
Clarence E. Smith  
Hamilton Smith  
Frederick James Smith  
John Vincent Smith  
John H. Snyder  
Samuel E. Soul  
Andrew Soutar  
B. F. Stapleton  
James Stephenson  
Louis Stern  
W. G. Stewart  
Levi E. Stitzman

Arthur Stone  
Moe Streimer  
John J. Sullivan  
John Sun  
J. W. Swain  
Tol Teeters  
Pen Tennyson  
Harry E. Thurston  
William C. Tiede  
James Tinney  
E. C. Treib  
Charles Ulrich  
C. E. Van Duzee  
W. Lee Vaughan  
Grenville Vernon  
Mrs. Florence Vogel  
William Vollman  
Ira A. Waddell  
Herman Wahn  
Roy L. Walker  
Stuart Walker  
V. D. Walker  
George E. Wallen  
Eugene Walter  
Oscar E. Wee  
John Weitzel  
David S. Weil  
Reese L. Wentzell  
Mack Wenzel  
David C. Werner  
Jacob Wexler  
Benjamin Whitman  
I. Whitmark  
Charles Whitely  
Earl H. Wiernik  
John H. Wiles  
Craig Williams  
Harold Wilkes  
John D. Williams  
Otto Willkomm  
Sidney Wilmer  
John Wilson  
W. T. Wilson  
William Wilson  
J. C. H. Wink  
Fred W. Witter  
William A. Wolff  
A. G. Wood  
William J. Worthington  
Percival Christopher Wren  
Edward Wright  
J. C. Yorkney  
Jack Holland Young  
Charles A. Zimmerman

sions for service men. Star, story, production values face test under decree, Herman Wobber, Fox manager, warns. RKO reveals first trade showings. Paramount's pictures will be "tailor-made" says Balaban. Warners not selling 1941-42 films until 1940-41 is 100 per cent serviced. Newspapers sell screen as institution. Philadelphia Bulletin runs series on "Try a Movie Vacation." Others take up campaign.

\$60,000,000 a year war-tax cuts exemption to 9 cents.

## July 12

Paramount, 20th-Fox set trade showings. Hollywood settles dispute over reviewing. Trade press sees pictures first. Theatres cut admission prices for armed forces. U.S. moves to trial with Crescent case in Nashville.

## July 19

Start trade screenings with mixed exhibitor reaction. United Artists announces \$6,000,000 circuit, later abandons plan. Fox lists 52 for 1941-42, under flexible policy. Crescent trial exhibitor witnesses charge "intimidation" through product agreements. Walt Disney charges NLRB with strike "meddling" rejects offer to arbitrate.

## July 26

House committee approves revenue bill. Federal admission collections for year are \$70,963,094. Strike threats, split ranks, contract stalemate and purges plague Hollywood labor. 20 Axis film firms in South America on U.S. blacklist. Dr. George Gallup announces plan

(Continued on opposite page)



# INQUIRIES AND TRIALS IN HEADLINES

for measuring grosses with "research insurance." U. S. building circuit for soldiers, sailors. Survey shows facilities in each camp. Will H. Hays tells press "entertainment is the public's only mandate to Hollywood."

## August 2

Warner Bros. start 1941-42 with 36. Trend toward screenings in exchanges. PRC lists 42. Majors charge Minnesota law gives state powers to exhibitors.

## August 9

Exhibitors name "Stars of Tomorrow" in MOTION PICTURE HERALD poll. Decree brings a new order for short subject. Gasoline curtailment new worry for exhibitors in East. Nye and Wheeler again call screen a "war monger"; Isolationist Congressmen want to probe the industry. California hearings on Communists in Hollywood sees Reds "taking over." Armed forces call hundreds of film workers.

## August 16

Abram F. Myers, Allied general counsel, gives Senate Committee "fair" tax proposal. Alexander Korda becomes UA executive head. Selling under new order slow. Executives take to the field with new product blocks.

## August 23

U.S. newsreels get British handout on Roosevelt-Churchill meeting. Senator D. Worth Clark invites 15 industry leaders to answer Wheeler, Nye charges at Senate subcommittee hearing in September. Rivalry between Famous Players Canadian and Odeon circuit flares in court fight.

## August 30

"New order" becomes law. Industry changes to decree selling. Hollywood shows first Army films to War Department. Arbitration boards widen jurisdiction September 1st. SEC approves KAO deal; RKO gets \$3,000,000 from Bankers Trust Company. Projectionists in New York theatres get 5 per cent raise.

## September 6

Talent, labor shakeup brings "new order" to Hollywood. Disney studio shut pending Federal conciliation. Wendell L. Willkie, retained by majors, prepares for Washington inquiry. Will H. Hays tells Senator Clark charges are "false, shameful." Radio season opens with Hollywood top source of talent. 1940-41 season ends with 97 per cent of product delivered. British industry united against Government interference.

## September 13

Senate inquiry on war propaganda starts as Wendell L. Willkie voices industry demand for free expression. Senate passes defense tax bill with 10 per cent theatre admissions provision, reduces personal exemptions, rejects tax on radio time sales. Rise in gross receipts boosts stock; majors and affiliates reflect gains. Quebec exhibitors say admission taxes of 35 per cent. Mexican union moves to extend film strike unless majors meet demands.

## September 20

"THE INQUIRY AND THE ANSWER," MOTION PICTURE HERALD editorial concerning the Senate subcommittee investigation. Allied in convention at Philadelphia asks "screen freedom"; urges industry unity. U.S. District Judge Frank A. Picard, of Detroit, hits decree, proposes national clearance plan. Rules Cooperative guilty of anti-trust act violations. First specific run demand filed. "Polio" cuts attendance in 15 states.

## September 27

Nicholas M. Schenck answers for industry in Senate inquiry. Tax on all admissions effective October 1st; Majors await plebiscite of Allied membership before adopting policy

on unity proposals. \$350,000 raise won by unions in revision of basic agreement. General 10 per cent increase granted at Newark parley. IATSE increases bring total added cost to \$1,000,000. Grand Jury in New York studies IATSE books in Browne-Bioff indictments.

## October 4

Harry M. Warner, Darryl F. Zanuck, Barney Balaban testify at Washington. U.S. issues official rules for new tax. Nine Allied units approve plan for unity rejected at Philadelphia convention. George E. Browne and Willie Bioff indicted by New York Federal Grand Jury for extorting \$1,000,000.

## October 11

Browne-Bioff trial begins. David O. Selznick becomes a fourth partner in United Artists. Film, stage and radio executives in Washington to discuss entertainment for armed forces. Senate inquiry postponed indefinitely. "Censorship" by State Department stalls "good neighbor" film program. U.S. court upholds Minnesota's blocks-of-five ban.

## October 18

Walter Wanger leaves United Artists. Terry Ramsaye, editor of MOTION PICTURE HERALD, interviews Wendell L. Willkie who says exhibitor with most at stake in Senate inquiry, has a sound American industry behind him. U.S. priorities order halts theatre building, remodelling. United Artists moves from Minnesota. Says legislation halts business. Loew executives at Browne-Bioff trial tell of payments. AFL convention at Seattle ousts George E. Browne from vice-presidency.

## October 25

War and defense influence grosses. Defense spending, labor migrations, the draft, Army camps, production schedules, affect recreation habits. Walt Disney returns from South America, advises U.S. to use good-neighbor ideas in pictures. Browne-Bioff trial provokes stockholder suits. Executives complete testimony for prosecution. C.I.O. moves to organize home offices. RKO, Paramount and 20th-Fox charged by Minnesota with anti-decree law violation. William Fox sentenced in Philadelphia Federal Court.

## November 1

Senator D. Worth Clark announces indefinite postponement of Senate subcommittee hearings. ASCAP returns to networks. Paramount leads fight to end Minnesota law. Gradwell L. Sears, general sales manager and Carl Leserman, his assistant leave Warners. Joseph Bernhard and Benjamin Kalmenson fill posts. Army sets 2,210 bookings weekly; in 555 theatres.

## November 8

Government says decree has reduced anti-trust complaints. AAA saves \$190,000. U.S. black-out theatre fronts in Southeast in power emergency. Canada's Price Board freezes admissions, other prices. Broadcasters sue U.S., charging FCC with "wrecking the networks." Ask injunction to halt FCC rules.

## November 15

Theatre patrons present \$943,684.47 to the USO. Richard F. Walsh new president of IATSE. Bioff sentenced to 10 years, Browne to 8, fined \$20,000 each. Television stymied by priorities seeks "war post." USO organizes Camp Shows, Inc., for Armed forces.

## November 22

Warners, 20th-Fox, RKO, Paramount, freed by Federal Court from blocks-of-five in Minnesota. Legion of Decency reports "continued increase" in number of "objectionable" films; drop in features condemned. Sears, Raftery, Kelly, Lawrence, Bagnall, head new United Artists regime. Crescent attorneys charge

Government did not prove coercion, interstate commerce point.

## November 29

U.S. ready for "Little Three" anti-trust trial in New York. MGM launches Exhibitor Forum at Ohio. Tom Connors, eastern and Canadian manager at MGM, becomes assistant to Sidney Kent at 20th-Fox; Carl Leserman made sales manager at United Artists. Screen Publicists' Guild breaks off negotiations for contracts. Legion of Decency condemns MGM's "Two-Faced Woman." Canadian Government controls exhibition.

## December 6

Ban on "Two-Faced Woman" stirs attention to screen standards; Catholic Bishops endorse Legion. Press joins attack on "lowering of moral bars." U.S. limits metals, chemicals for motion picture production. New York Censor bill \$316,095 for 1941. Annual report lists 8 of 1,702 films rejected, cuts ordered in 68 films. Crescent case goes to Judge. Gene Buck, ASCAP president reports networks fight cost ASCAP \$4,300,000. William Fox denied petition to change "guilty" plea in bribe case. Warner's net is \$5,429,302 for year ending August 30, 1941. Costs, operating expenses, cut.

## December 13

War declared. Industry "awaits orders." First alarm cuts grosses up to 70 per cent; Will H. Hays, for industry, and George J. Schaefer for defense committee pledge aid. Exhibitors, distributors meet to map unity program, set five points for industry relations. MPTOA head, Edward L. Kuykendall, charges no benefits to exhibitors from consent decree. Asks selective contracts. Screen Publicists Guild plan to force action on for contracts. NLRB rules trade associations are employers under the Wagner Act. U.S. anti-trust case against Schine Circuit ordered to trial March 3rd. Crescent verdict not expected until January. RKO directors give George J. Schaefer, president, full authority to realign company production, distribution.

## December 20

Hollywood adjusts to war. Extends service. Exhibitors meet war orders, blackouts. Radio off to war but television left on sidelines. President appoints censors of war news, and pictures. Bob Hope named champion in Motion Picture Daily-Fame radio poll. Paramount, 20th-Fox and RKO on trial in Minnesota decree case. Fight test case despite decree sales exemption. "Two-Faced Woman" is revised, and re-rated; MGM affirms code policy. U.S. pushes "Little Three" prosecution to save decree trade practices, may request extension of June 1st deadline. Four NBC's executives buy talent bureau. Board of directors to operate United Artists, owners will produce. Executives to be in active charge. Company production, circuit, abandoned.

## December 27

Mickey Rooney gets Number One position in the MOTION PICTURE HERALD-FAME poll of exhibitors for 1941 for third consecutive year: others in money-making star-roster announced. President Roosevelt appoints Lowell Mellett as U. S. liaison chief with motion picture industry for duration of war; President announces "no censorship of screen"; Francis S. Harmon, named vice chairman of War Activities Committee for film industry to aid Mr. Mellett. MPTOA votes for unity; Allied urges immediate action. Richard F. Walsh, IATSE president, promises "no strikes" during emergency.



(THERE'S NO OTHER)

# SENSATION

Paramount

## "LOUISIANA" 40 OUT

OPENING HOLIDAY DATES OUTGROSSES  
AND "CAUGHT IN THE DRAFT"—

As the figures come in, even Paramount is knocked speechless by the grosses for "the show that has everything." But they're a matter of record, in BLACK and WHITE! "La. P." is outgrossing BOTH "North West Mounted Police" and "Caught in the Draft" IN 40 OUT OF 53 OPENINGS!

\* ("North West Mounted Police" opened Thanksgiving week-end—"Caught in the Draft" opened Fourth of July week-end!)



WORD FOR IT!)

# SIONAL!

unt's

# PURCHASE"

# OF 53

# BOTH "NORTH WEST MOUNTED POLICE"

# OR SIMILAR HOLIDAY OPENINGS!\*

**NOTE: IN MILWAUKEE, "North West" opened in TWO houses... "Louisiana" is grossing as much in ONE HOUSE...the Palace...as "NWMP" did in BOTH!**

**NOTE: IN LOS ANGELES, both "NWMP" and "Caught in the Draft" played WITH A STAGE SHOW. "Louisiana Purchase" is outgrossing both WITHOUT A STAGE SHOW!**

**NOTE: IN WHEELING, Manager George Zeppos of the REX Theatre wires: "OPENED TO THE BIGGEST CHRISTMAS BUSINESS IN THE 25 YEAR THEATRE HISTORY; AUDIENCE REACTION AS SENSATIONAL AS THE BOX OFFICE. WE HAVE RAISED PRICES AND RAISE HAS MET WITH PUBLIC'S APPROVAL!"**





# LOCAL 306 THREATENS LOEW STRIKE AFTER CIRCUIT FILES TRUST ACTION

## Loew's Charges Monopoly After Union Demands Service to Theatres Not Using IATSE Projectionists Must Cease

Local 306, the country's strongest projectionists' union, has always wanted complete control of its home territory, New York—meaning the elimination of its only rival there, the Empire State Motion Picture Operators Union.

Last week, that desire led to an anti-trust suit against Local 306, by one of the country's strongest circuit's: Loew's.

The circuit, Wednesday, December 24th, went into New York Federal Court asking an injunction against the union, and a declaratory judgment. The injunction would restrain the union from enforcing its demand that the circuit's film company, the distributor cease servicing theatres hiring non-Local 306 projectionists, and its corollary demand that members in Loew booths not project film delivered by non-members of the International Alliance of Theatrical Stage Employees.

Meanwhile, the local, whose demands had been made to cripple theatres employing projectionist members of the Empire union, over the weekend intimated strike action, through a statement by Joseph Basson, president, who added that union demands would be met, "Thurman Arnold, lawsuits, or anything else to the contrary notwithstanding."

Richard F. Walsh, IATSE president, last week promised the industry an end to strikes, and strike threats, "for the duration."

### Demands Listed

The Loew's suit charged that during negotiations last month, for a new Local 306 contract, it received from the union a letter laying down three conditions: that Loew's supply films only to theatres which employ Local 306 members; that Local 306 men be not required to handle films transported by non-IATSE workers; and that films be delivered only by IATSE members.

Loew's said it employed Local 306 members in its 65 New York houses; that its employees in shipping, poster, and inspection departments were members of IATSE local B-51 exchange employees' union; that employees in the developing department belonged to IATSE local 702, laboratory technicians' union. It thus presents a union shop, it was noted.

On the other hand, affecting the union's demand that films be delivered only by IATSE members, the company delivers films also by parcel post, by express, and by common carriers.

Loew's complaint asserted the union asked immediate compliance with its demands, threatening a strike in the New York home office and exchange, in the city's theatres, and in the Culver City studio, and asserting that the exchange employees' local, B-51, would join.

Loew's pointed out that it serviced film to 300 theatres in the New York area. Twenty per cent do not employ Local 306 men. If the film company cannot send film to that 20 per cent, it will lose approximately \$400,000 in revenue, during the current season, it declared, and it added that closing of the 65 Loew theatres would cause a loss of \$400,000 weekly.

The declaratory judgment asked by Loew's

## BASSON POINTS TO HIS RECORD

*"The record is what counts," New York local 306 president Joseph Basson told a newspaper interviewer last week, adding that he had organized the local in the early days of the films, that he was a "pioneer in this industry," that he had been a movie projectionist for more than 30 years, that he abolished all local assessments, that he had cut his salary from \$21,800 per year to \$5,200; and that during his term of office, "wages for union projectionists were increased from \$3,000,000 per year to \$6,000,000." He also said that long term contracts had stabilized employer-union relations, that these contracts were opened each year for wage increases, and that they allowed no wage reductions.*

would state that the union "ultimatum" is illegal, in restraint of trade, in violation of the Federal consent decree to which MGM is a signatory, and would require Loew's to interfere with the businesses of independent exhibitors who employ Empire State union men.

First hearing will be January 13th.

Mr. Basson, up for reelection Wednesday, said over the weekend, in reporting to union members, that the Loew's was a "test case," and said the union intended similar demands upon other distributors.

Mr. Basson said he had attempted peace with the rival union, and charged its leaders with non-cooperation.

Anent the elections Wednesday, at which Mr. Basson was opposed by Herman Gelber, recording secretary, it was charged in some union sectors that the Loew's case and concomitant renewal of organizational energy was a spur for reelection. Mr. Basson retorted that the pressure upon distributors was renewed because Richard Walsh, Alliance president, pledged support.

### Recalls Arnold Threat

Mention by Mr. Basson of Thurman Arnold, assistant United States Attorney General in charge of the Department of Justice anti-trust division—and the Loew's manner of retort, by suit under the anti-trust laws—brought to minds of New York observers the previous effort by his local, to force distributors to service only Local 306 dominated theatres. That was in 1939; and Mr. Arnold threatened to "crack down," inferentially comparing the union to a monopoly.

Matthew Levy, Local 306 counsel, told newspapers last week recent United States Supreme Court decisions had "established the legality" of the union viewpoint.

The union has 2,000 members in the city; whether they will be called out in all theatres or only against Loew's, was presumably being decided this week by the union leaders. Mr. Basson said, however, that a walk-out, if it did occur, would probably be after January 13th, date of the hearing in court.

Local 306 on Tuesday won an award, in a dispute with the Julius Joelson circuit. Harry C. Kane, arbitrator, ruled the circuit must continue paying the wage scale agreed to by the previous owner of the theatres, Consolidated; and that it also must grant the five per cent

increase given union members some months ago under an agreement with the Independent Theatre Owners Association of New York.

Negotiations resumed this week, in New York, between eight IATSE studio locals and the producers, over new contracts, which have been obtained already by two locals. The negotiations were first held in New York, then taken to the Coast, and they began again Tuesday in the New York office of Pat Casey, producers' labor representative, upon his arrival from Hollywood.

The shift of conference locale, to New York, was ascribed to the desire of negotiators to be near the majors' home offices, from which executives could have ready access to meetings, and also to be near the headquarters of the IATSE.

Meanwhile, the long smoldering jurisdictional dispute on the Coast between the IATSE's studio photographers' local, 659, and the American Society of Cinematographers threatened to erupt. The local's leaders said they intended to tell majors' officials, at the New York conferences, that the local's members would refuse to work on studio lots with men not affiliated with the Alliance.

The Screen Publicists Guild, and the majors' home offices reached an agreement in principle, on a closed shop contract, it was reported Monday, in New York, without confirmation. Such an agreement climaxes months of negotiation sometimes bitter, and always protracted, and the result of the SPG's certification by the National Labor Relations Board as the proper bargaining agency for advertising and publicity workers of the majors.

### From the Field

The 25th annual theatrical ball of the Chicago Theatrical Protective Union, Local 2, IATSE, will be held at the Aragon Ballroom, Chicago, on February 16.

New officers have been elected to various projectionists' locals, as follows:

Local 640, Racine, Wisconsin: Frank Sparr, president; Elmer Bornofski, vice-president; William Hanson, treasurer; Adolph Thielen, business agent.

Local 382, Holyoke, Massachusetts: Phillip Default, president; Henry Desnoyers, vice-president; Harold Dufault, recording secretary; Frank Roberts, sergeant-at-arms; Arthur Gagnon, Herman Hammel, trustees.

Local 186, Springfield, Massachusetts: Louis Williamson, president; Granville Best, vice-president; Arthur Payette, secretary; Benjamin Hull, business agent.

Local 325, Wilkes-Barre, Pennsylvania: Raymond Conrad, president; Edward Parsons, vice-president; Joseph Mallot, treasurer; William Pratt, recording secretary; Peter Klem, sergeant-at-arms.

Local 488, Harrisburg, Pennsylvania: Lawrence Katz, president; Horace Gladfelter, vice-president; Paul Patterson, treasurer; Samuel Reuben, business agent; Walter Rice, recording secretary; Paul Hipple, sergeant-at-arms.

New year officers of the Cleveland exchange workers' local, B-5, are John C. Wein, president; George Sendry, vice-president; Irving Sears, financial secretary; Grace Rice, recording secretary; Mr. Wein, business agent; Justin Compton, sergeant-at-arms.

The Milwaukee musicians' union has re-elected Volmer Dahlstrand president. Other officers are Walter Hohmann, vice-president; Roland Kohler, secretary; Charles Wagner, treasurer; Otto Boettcher, trustee; J. W. Follansbee, sergeant-at-arms.

The San Francisco operators' local has won a five per cent wage increase for members in first run theatres.

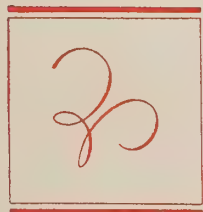


# FAME

*T*HE EIGHTH ANNUAL EDITION OF THE INTERNATIONAL REFERENCE AUTHORITY ON TALENT VALUES IS NOW ON THE PRESS.

THE BOX OFFICE CHAMPIONS OF 1941 PRESENTED WITH COMPLETE ANALYSIS AND PERSONNEL CREDITS. . . . THE MONEY MAKING STARS OF THE SEASON EVALUATED AND REPORTED UPON BY THE EXHIBITOR SHOWMEN OF THE WORLD.

THE RADIO CHAMPIONS OF 1941 AS POLLED BY MOTION PICTURE DAILY AMONG THE EDITORS OF THE DAILY NEWSPAPERS OF AMERICA.



EDITED BY TERRY RAMSAYE

## QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER, NEW YORK

---



# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

William Gilman, operating two houses in New Philadelphia, Ohio, was all set to have his customers celebrate New Year's Eve in his theatre, with noise makers, novelties and whatnot—until he discovered that the noise makers, novelties and what nots he had purchased, were all 'Made in Japan.' He made a bonfire.

▽

Time Magazine relays the story from the little town of Darwin, in Australia, about the Arnheim tribesman named Jacala, serving a jail sentence for spearing a native chieftain, who, from his cell window, for months watched the neon lights of a nearby movie theatre. When he was released, Jacala hiked back to his tribe, 400 miles away, still wondering about the movies.

Jacala persuaded 20 fellow tribesmen to return to Darwin. For 40 days they traveled, came at last to the movie theatre with the neon sign, and entered. On a shiny screen, a white man was hugging and kissing a white woman. Jacala & friends, disgusted, stalked out, walked 40 days home again.

Darwin natives, constant moviegoers, could have told the tribesmen of the standard native device for dealing with such pictures: natives obliterate kissing scenes by flashing electric torches at the screen.

▽

In advertising for a husband, the *Abilene* (Texas) News announced that the ad brought a "Massachusetts woman 19 reptiles, and she is still unmarried."

And the *Tulsa* (Oklahoma) *World* recently explained: "Through a typographical error the *World* stated that Mrs. . . . pioneer Tulsa church worker, killed in an automobile accident recently, was compelled to borrow from short-time loan companies to procure money on which to 'love.' The word should have been 'live.'"

▽

We defy Hollywood's highly imaginative thrill writers to out-imagine the thrillsters at Universal's California studio who are turning out those 12 episodes of the movie serial of "Don Winslow of the Navy." They have their Hero pilot a mosquito boat right into a 'human torpedo' device, dive from a flaming automobile into the sea, ram an explosive-loaded submarine with a freighter, fight spy-agents in a dynamited mine, battle a man-eating shark, emerge alive from a sure-death water cell, pilot a fighter plane in a big dog-fight over the ocean, invade a Scorpion's undersea quarters and deliberately—we said deliberately, signal for a bomb attack upon the spy submarine in which the Hero and his pals are captives.

▽

Movie-and-Radio press agent Corporal Harry Blake, of Broadway and thereabouts, rocked American distillers the morning after last New Year's with his public utterance, "I shoulda stuck to rye." Shortly thereafter he was inducted into Uncle Sam's budding Army, and has since been encamped, as an Army press agent, at Camp Wheeler, Ga.

Since the good Corporal's declaration, the Army authorities have yet to effect a successful blood test, he now writes, "because of a baffling state of high fermentation within."

"The Corporal will overrun New York during the week AFTER New Year's," he adds in a hereby duly recorded notice to this pillar.

THE job of representing Western Electric overseas these days is no routine stint. A look at the organization's "News Letter" gives the impression that the composite W. E. ambassador is a man, a very thin man, on a bicycle, swinging a squash racket to ward off lurking cobras.

Take the item about Dave Wight, W. E. representative in Singapore, for instance. It seems that a short time ago Mr. Wight was confronted with a little matter of disposing of a cobra which had elected to decorate his front lawn. As if that weren't lurid enough, about the same time Wight was called for jury duty, investigating the guilt of an Indian who had employed an axe on a friend with melancholy results.

Singapore seems to be a center of trouble for W. E. representatives, for a short time before, W. E.'s Ed Warn was nudged from his slumbers by the playful hissing of an eight-foot python which had curled about his dressing table mirror. Skillful manipulation of a badminton racket convinced the snake posthumously that the room was not large enough for both.

Fred Hotchkiss, in Marseilles, France, writes the home office that conditions are becoming increasingly trying. Back last July he was dining in splendor on his allowance of two eggs per month, but things have taken a sudden turn for the worse, and now he gets only one. It's not so bad having just one egg as it is deciding how to have the egg done for which meal every month.

R. E. Gower, Egyptian manager, has had a stick of bombs dropped across his home, #1 making a direct but, fortunately, duds hit on his rooftop and #2 and #3 exploding on the golf course across the road. During another raid some bombs landed within 50 yards of the house with curious results—Gower heard them whistle but not explode, although the explosions were heard by others three miles distant.

▽

Movie producer-director Bryan Foy is Bryan Lincoln Fitzgerald. He was first named after William Jennings Bryan, second named because his father, Eddie Foy, was playing Lincoln, Nebraska, when the boy was born, and last named because Fitzgerald really is the correct family name, papa Eddie having changed Fitzgerald to Foy for professional purposes.

▽

C. D. Haggard, chief projectionist of Bonham Theatres, in Bonham, Texas, is the father of boy triplets: Tom, Dick and Harry.

▽

New York's radio station WOR's big new W71 NY amplifier has but a single tube. It weighs 55 pounds, cost \$395!

▽

Motion picture celebrities joined with leaders of society in exhibiting at the recent Grand National Live Stock Exposition and Horse Show in San Francisco, at the \$1,000,000 Cow Palace Howard Hawks showed his Tennessee walking horse, "Strolling Wilson," and a five-gaited saddle horse named "Blaze of Glory." Also exhibiting was Andy Devine.

▽

Scribner's is soon to publish comedian Joe Howard's autobiography, entitled: "Joe Howard's Life—I Wonder Who's Kissing Her Now."

Wally Johnson, exhibitor, farmer, and restaurant owner in the little towns of Friend and Exeter, Neb., has joined C. W. (Ching) Allen, branch manager of RKO in Omaha, as a salesman, and has already been cited as unfair by the other local film salesmen.

They claim he's offering free meals at his beanery, if an exhibitor will close on his deal first!

▽

Another story of Orson Welles' antics crops up. When Welles was to star in the Norman Corwin CBS radio piece, "Between Americans," he arranged a meeting with Master of Ceremonies Roger Pryor and Radio Director Harry Ackerman. The two arrived at the appointed place and they found it to be a wholesale ice plant. Suspecting a joke, they were ushered into the plant, given hip boots, helmets and mackinaws, and taken to Welles. They found the highly versatile "Man of Mars" Orson engulfed in a fur coat in a huge room covered with two feet of snow at ten below zero—Welles was directing a snow scene for his new film for RKO and RKO's Mr. Breen, "The Magnificent Ambersons."

▽

Without batting an eyelash, Paramount Pictures in New York, announces that it has added impressively to the cast of "Mr. and Mrs. Cugat" with the engagement of Richard Haydn, "the English comedian known on Broadway and the radio for his imitations of wall paper and ichthyology professors."

▽

In Germany, film workers, like others are allowed only six cigarettes a day. Women can have only one and a half.

▽

The latest batch of war songs include "Slap the Japs," "A Jap Is a Sap" and "Tell Mama I'm Off to Yokohama." Also, "Let's Put the Axe to the Axis," "They's Gonna Be Playin' Taps on the Japs," "The Japs Haven't a Chinaman's Chance," "To Be Specific, It's Our Pacific," etc., etc.

▽

Radio Station WOR, in New York, announces with deep regret that it, too, must discontinue broadcasting weather reports, as a result of the War Department's ban on airing information that might be useful to the enemy.

"Even 'it's a lovely day today' comes under the heading of information valuable to the enemy." Nor can they broadcast such items as "This is Camden, N. J. reporting. It is still snowing here, and roads are extremely slippery. However, under the new ruling, it will be permissible to say that roads are slippery, but making any remark about the snow will be out of bounds."

▽

The news desk, like others, has received word from the new Russian War Relief, in New York, announcing a drive to collect \$3,000,000—to buy iodine, gauze, adhesive, x-rays, surgical needles, blood transfusion equipment, heart stimulants, bone drills and amputation saws!

▽

At London's Waterloo Station newsreel theatre, the other day, the program included some shots of an American railroad dining car. One of the chefs lifted a big porterhouse steak out of the refrigerator in full view of the camera. "What's that, mummy?" a child asked in a voice that could be heard all over the place.



# EXHIBITOR COMPLAINTS TO DECREE ARBITRATION BOARDS ON THE DECLINE

## Geographically, Arbitration Action Appears Centered in Only Half-a-Dozen Exchange Territories; Two Boards Left Idle

Activity in the motion picture arbitration tribunals is on the decline.

New actions have been decreasing steadily since June when the rate of complaints reached a peak. In the ten and a half months since the 31 field arbitration tribunals opened for business on February 1 at a total of 158 cases (as of December 29th) have been filed. Two-thirds of these actions have been disposed of, either by award or withdrawal.

Pending still on the dockets of field tribunals are 52 complaints. Seven awards are on the agenda of the Appeal Board at New York awaiting a review of the arbitrator's action.

### Nine Cases in November

During November only nine cases were reported. October saw 15 new actions, only one less than the average, to then, of 16 complaints per month. During the first three weeks of December ten actions have been filed. Six, however, were received during the first week of December, with only three cases reported since.

Geographically arbitration appears to have centered in half a dozen exchange areas, a study of the cases filed since February indicates. Only five of the 31 tribunals have received ten or more cases. Two tribunals, Seattle and Des Moines, have received no cases at all.

The five tribunals with the most cases, and the number of actions before each are: New York (30), Philadelphia (15), Chicago (12), Washington (10) and Buffalo (10). Five other cities have received between five and ten cases. They are: Detroit (8), Boston (7), New Haven (6), St. Louis (6) and Dallas (5).

Clearance complaints, filed under section VIII of the consent decree far outnumber all other types of action permitted under the decree. Of the total of 156 cases 119 have been complaints against unreasonable clearances. Some run actions under Section VI of the decree total 32, while seven complaints of other types have been filed.

Only two complaints are simple specific run demands hitting at the buying power of circuits. Of five combination complaints however, several have incorporated specific run demands with some run or clearance actions. In several instances too, some run and clearance complaints have been combined in one demand for arbitration. The rush of specific run cases expected after Section X became effective September 1st failed to materialize.

A study of the disposition of the 106 cases marked completed in local tribunal dockets revealed that by far the largest proportion, 46 cases, have been withdrawn or settled before the entry of a formal award. About half of these cases were settled before they reached a hearing, it is reported. In the others the parties reached an agreement after one, two or three hearings and in several instances settlements were arrived at following the conclusion of hearings. In such instances the parties generally asked the arbitrator to enter their agreement on the record as a consent award.

The balance between exhibitor and distributor victories in the field tribunals is exactly even, with 29 awards in favor of each. The number of victories for exhibitors, however, is

City	Total Filed	Clearance	Some Run	Specific Run	Combination	Withdrawn—Settled	Exhibitor Won	Distributor Won	Pending	Appealed	Exhibitor Won	Distributor Won	Appeal Pending
Albany	3	3	..	..	..	..	2	..	1	2	..	2	..
Atlanta	2	2	..	..	..	..	..	2	..	..	..	..	..
Boston	7	6	1	..	..	1	4	1	1	2	..	2	..
Buffalo	10	8	1	..	1	3	1	..	6	..	..	..	..
Charlotte	2	1	1	..	..	2	..	..	..	..	..	..	..
Chicago	12	11	1	..	..	5	1	1	5	1	..	1	..
Cincinnati	4	3	1	..	..	..	..	3	1	2	2	..	..
Cleveland	1	..	1	..	..	1	..	..	..	..	..	..	..
Dallas	5	3	2	..	..	1	2	2	..	2	..	1	1
Denver	3	2	1	..	..	1	1	..	1	..	..	..	..
Des Moines	0	..	..	..	..	..	..	..	..	..	..	..	..
Detroit	8	6	..	1	1	3	..	1	4	..	..	..	..
Indianapolis	1	..	1	..	..	..	..	..	1	..	..	..	..
Kansas City	4	3	1	..	..	1	..	..	3	..	..	..	..
Los Angeles	4	4	..	..	..	1	1	..	2	1	..	1	..
Memphis	3	..	3	..	..	2	..	1	..	..	..	..	..
Milwaukee	2	2	..	..	..	1	1	..	..	..	..	..	..
Minneapolis	4	..	4	..	..	2	..	1	1	..	..	..	..
New Haven	6	5	1	..	..	..	2	1	3	..	..	..	..
New Orleans	4	1	3	..	..	2	..	1	1	..	..	..	..
New York	30	25	1	1	3	8	5	2	15	5	1	1	3
Oklahoma City	1	..	1	..	..	1	..	..	..	..	..	..	..
Omaha	1	1	..	..	..	..	..	..	1	..	..	..	..
Philadelphia	15	14	1	..	..	6	2	4	3	2	1	..	1
Pittsburgh	3	2	1	..	..	..	..	1	2	..	..	..	..
Portland	2	1	1	..	..	..	1	1	..	..	..	..	..
Salt Lake City	1	1	..	..	..	..	..	1	..	..	..	..	..
St. Louis	6	2	4	..	..	2	1	3	..	1	..	..	1
San Francisco	4	4	..	..	..	2	..	1	1	..	..	..	..
Seattle	0	..	..	..	..	..	..	..	..	..	..	..	..
Washington	10	9	1	..	..	2	5	2	1	3	..	2	1
Totals	158	119	32	2	5	46	29	29	52	21	4	10	7

considerably higher if cases in which awards granted part of the relief sought are included and if it were possible to determine precisely how many settlements gave the exhibitor the relief sought. Presuming that most of the settlements granted a fair measure of relief it is estimated that the number of cases in which exhibitors have won some benefits runs as high as 85 out of the 106 completed actions.

Before the Appeal Board, however, exhibitors have fared less well. In only four decisions has the "supreme court" of arbitration upheld in full the award of an arbitrator granting relief to the complainant. In ten appeal decisions the distributors have won a whole or partial victory. Seven cases are still pending before the Appeal Board.

### Nine Dockets Clear

The dockets of nine tribunals have been cleared of all cases, eleven have only one decision to be rendered and only three tribunals have five or more undecided cases in their working files. These figures exclude the seven cases still at the Appeal Board for review.

New York city remains by far the most active tribunal in the country with a total of 30 cases on its records. Thirteen of these have been disposed of 15 are still pending in the tribunal and two are before the appeal board. Only one New York case has been a some run action, 25 were clearance demands and three combination complaints.

Philadelphia is the second most active tribunal with a total of 15 cases on its roster. Ten have been disposed of, four are pending and one Philadelphia district complaint is still before

the Appeal Board. One was a some run action, 14 were clearance cases.

Chicago is the third most active tribunal with 12 cases entered on its dockets, including several which established important precedents before the Appeal Board and locally. Washington and Buffalo have both received ten cases apiece. Four of the Buffalo actions were filed together by upstate New York exhibitors during the first week in December.

The tribunals which now are inactive in so far as motion picture cases are concerned are Portland, Atlanta, Charlotte, Cleveland, Dallas, Milwaukee, Oklahoma City, St. Louis and Salt Lake City. A few of these may have received national defense or commercial arbitration cases since the consenting distributors made them available for such actions on December 1st.

The American Arbitration Association, administrator of the motion picture tribunals declines, however, to reveal the number of defense cases which have been heard in the motion picture tribunals. This is in line with its policy of insuring privacy for all commercial and industrial arbitrations by withholding all information about them from the press. According to Samuel Perry, field director of the defense tribunals, no report will be made public until a year-end total of actions in the motion picture offices is reported to the supervising Arbitration Committee appointed under the terms of the consent decree. By the terms of the arrangement for conducting other than film arbitrations in the field offices one half of the fees received for such cases will be applied to expenses of maintaining the motion picture arbitration system.



# WAR-TIME in the THEATRE

... means greater vigilance on the part of management—in the inspection and maintenance of equipment—in protection of patrons—in the upkeep of the theatre and supervision of personnel; hence, in the next issue of *Better Theatres*, these three timely features:

**Q** EMERGENCY  
MAINTENANCE

**Q** AIR-RAID  
PRECAUTIONS

**Q** MANAGEMENT  
AND MORALE

ALSO: A-Mike Vogel on

Exploiting Those  
Theatre "Intangibles"

In the January 10th issue of

*Better Theatres*

## *New York State's 1942 Legislative Film Preview*

by DICK CONNERS  
in Albany

Prosecution of a successful war effort is the major concern of the 1942 New York legislature which convenes January 7th to hear Governor Lehman's annual message. The motion picture industry has already indicated its support of measures designed to aid in security home and abroad and the feeling exists that exhibitors particularly will have a special interest in N. Y. legislative action.

While legislative leaders have not completed the defense formula, there is a general expectation that the blackout situation will importantly concern places of public assembly, including theatres. Throughout the state, many exhibitors have offered their theatres as shelters in time of emergency. Whether theatres are practicable for this purpose will undoubtedly be determined, but it is certain that more stringent safety inspection of places of public assembly may be in line if the determination is affirmative.

### Fee for 16 mm

Heading the agenda of direct motion picture legislation of a non-defense nature is consideration again of a measure, certain to be introduced, it is thought here, to equalize the censorship fee on inspection of 16 mm film. The 35 mm film is of course subject to a levy of \$3 per 1,000 feet on original film and \$2 per 1,000 feet of prints under the law of 1921 which set up the censorship and review features. Since 16 mm film requires more time for inspection, etc., last year a bill was introduced to raise 16 mm to a \$6 per 1,000 feet fee for originals and \$4 for prints. Designed as a revenue raiser for the state, the bill is understood to have the support of the State Education Department, under which film censorship operates. The bill was introduced too late last year for amendment, otherwise figured to be passed.

Last year's bill was understood to have been modeled after the Maryland law, but an amendment was needed to make it practicable in New York. With a year's additional study, its recommendation by the legislature as revenue for the state budget is quite likely.

No action against the consent decree is anticipated, but the old omnibus bill concerning chain stores and circuits may be reintroduced. The general feeling, however, is that little restrictive legislation will be considered during the wartime emergency unless an imperative need for supplementary revenue arises.

### On Child Actors

Legislation to straighten out the present restrictive penal law against radio and motion picture theatre stage appearances of children under 16 is expected to be reintroduced. Such a bill was passed by the 1941 legislature but vetoed by Governor Lehman. A new measure which meets the objections raised in the executive rejection is expected, as the present law is too stiff, educators say, adding that they are powerless to grant exceptions.

Abolition of fee-charging employment agencies, always of interest to both motion picture and radio circles due to theatrical agencies, is expected to be proposed. For several years Governor Lehman has advocated restrictions on billboard advertising near intersections and along scenic routes. This subject can conceivably be brought to a conclusion in 1942 if avenues for additional revenue are sought.



# BRITISH STARS WHO BEAT THE BOMBERS

by AUBREY FLANAGAN  
in London

**A**NOTHER year of battle and bombardment has swept over war-scarred Britain since last year's FAME went to press. Since the old calendar was rolled up and its 1941 fellow hung on the office wall, the Heinkels and the Dorniers have come and gone, flung their H. E.'s and incendiaries across the country, the Nazi U-boat has turned its torpedoes viciously on the nation's life lines, and her sons have gone forth to battle on the sands of Libya. But neither bombs nor submarines, apparently, can ruffle the composure of the British public, whose patronage of British picture theatres, far from being affected by the war, has increased to a figure higher in some cases than that registered in the days of peace.

To some it may come as a surprise, but it will confirm the beliefs of the student of national psychologies, that in these 12 bloody months past cinemagoing has suffered no material change. Once again the homely comedy of George Formby has been the British exhibitor's most profitable investment. Once again virtually the same ten as last year head MOTION PICTURE HERALD's Moneymakers Poll.

## Grosses Higher

Queues have become a general rule in most districts. Pictures, and British pictures at that, are grossing higher figures than ever before. But the tastes and preferences of the public forming the queues has undergone no obvious change in the last 12 months. Certainly jockeying for position has brought about a shuffling of places. But the sum total of faces has the old familiar ring. Formby, Old Mother Riley, Big Hearted Arthur Askey, have beaten Hitler flat.

The year has not been a flourishing one for British studios. Production has stayed at an inconveniently low level. Men have been called to the colors, and the ranks of technicians and artistes have been depleted in consequence. Studios remain commandeered in the majority of cases. Materials are rationed and scarce. Many of the Ten Best in the British Poll owe their position to this production shortage, to reappearances in revivals.

Missing from the elect are names which might well be there emblazoned on the scroll of FAME, had they not a mightier theatre in which to play, the theatre of war itself. Probably stars like Rex Harrison, Ralph Richardson, Robert Newton, and certain others would rank higher, had they not been on active service much of the time.

Loyalty is a factor to which we have referred previously on such occasions. The native loyalty of the British public to its established favorites is once again manifest in the results of this year's poll. Those artistes who remain stable in position are those who have remained loyal to their public, who have not allowed ambition or conceit to color their careers.

## The Winners

	Percentage of Possible Votes
1. George Formby . . . . .	64
2. Arthur Lucan . . . . .	46
3. Arthur Askey . . . . .	36
4. Robert Donat . . . . .	31
5. Will Hay . . . . .	28
6. Conrad Veidt . . . . .	25
6. Gordon Harker . . . . .	25
7. Anna Neagle . . . . .	20
8. Gracie Fields . . . . .	18
9. Charles Laughton . . . . .	17
10. Leslie Howard . . . . .	10

Once again, and it is an object lesson to all film makers whether British or American, the box office pull of comedy is reaffirmed and consolidated. Formby, Askey, Lucan, Hay, Harker, and Fields, six places out of ten are there because they are comedians. In such preoccupied and distracting times as the present, it is obvious that the motion picture which gets away from the war, which is sheer escapism and entertainment, has much in its favor. British producers have, for the most part, scored with comedy even more effectively than with drama, and the voting reflects the public's agreement with this view. "A good comic" has always been one of the British exhibitors' soundest investments.

## Success of Simplicity

"A good comic" is just exactly how the average British picture fan would describe a Formby picture. Ask them why they like the "gormless lad from Lancashire" and they would probably say that it was because he is natural and unaffected, because he has no swank, because he is just like the lad in mill and munition factory, and because he sings a song with a twinkle in his voice. The continued success of Formby is the success of simplicity, the response of a public which has an unerring knack of seeing beneath the veneer, to a personality which is neither above nor below them, but exactly on their working class level. During the year Formby launched his own company to produce pictures for world release by Columbia, Columbia takes a material part in the financing. That Columbia is not in the motion picture business for philanthropic reasons suggests that they have no doubts about the commercial value of the comedian.

Second this year, having leapt there from fifth place last, is Arthur Lucan, the "Old Mother Riley" of stage, radio and screen, whose waxing motion picture star was considered in these pages three years back. Under the British National banner Lucan,

whose films were previously made on extremely inexpensive lines, has now been assisted to a wider public by films which cost probably three times more than his earlier pictures and which gross more than double their cost. One of these, "Old Mother Riley's Ghost," has been one of the year's winners. His films are not for the intelligentsia and are never seen in the west end, which obviously does not matter at all. In the tattered widow's weeds of the Dublin slums, Old Mother Riley has pranced grimacingly and garrulously into Parliament and A. R. F., into Society and into the Circus, aiming his comedy at the lowest common denominator of audience appeal.

There is not much better palliative than the comedy of Big Hearted Arthur Askey, one of the greatest drolls on stage radio and screen, who in his second year in films has leaped to third place in the popularity poll. Askey made a name initially over the B. B. C. network, has consolidated it on the vaudeville stage and the screen. His comedy, which is reminiscent both of the conger eel and the machine guns of a Spitfire, is inimitable, and he is one comedian who suffers no plagiarism.

## Donat Remembered

Donat's decline from second to fourth place is not in fact a decline at all, for he has not played in any British films during the year. The actor retains a public because "Mr. Chips" has continued its progress through the picture houses long after other films of the same vintage have been buried in the vaults.

Will Hay, seventh last year, fifth this, made one film in that period, "The Ghost of Saint Michaels." How much he owes to this and how much the revivals of such almost repertory subjects as "Oh, Mr. Porter," and other Gainesborough productions, is for the individual exhibitor to say, Hay's peculiarly English personality and type of comedy is very near the English heart and his retention among the Ten Best is a triumph of box office loyalty.

Conrad Veidt, still commanding public attention on score of two 1941 films, "Spy in Black" and "Contraband," Gordon Harker the Cockney comedian whose "Inspector Hornleigh" appearances consistently command box office queues, tie for sixth place. Last year they were eighth and ninth respectively.

Anna Neagle, Gracie Fields, and Charles Laughton have made no films this year—in Britain, that is. But shortage of product and the fact that their films have in the main been of the type which can be revived commercially, keep them in the limelight.

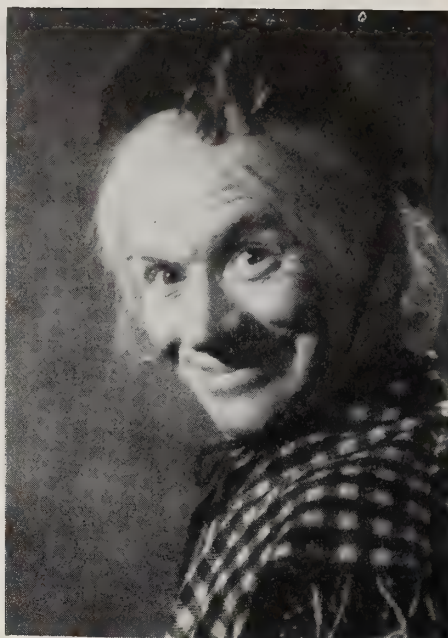
Last of the 10, but by no means least, comes Leslie Howard, whose position is greatly a reflection of the extraordinary box-office success of "Pimpernel Smith," a picture produced, directed and starred by himself, a picture which, it is estimated, is already well up above the £120,000 gross mark. "Pimpernel Smith" has been and still is one of the films of the year.



# THE MONEY



I GEORGE FORMBY



II ARTHUR LUCAN



III ARTHUR ASKEY

## Fifteen Honor Stars

The stars who placed immediately behind the Ten Best British Money-Makers scored in the following order:

Clive Brook .....	11th
Margaret Lockwood .....	12th
Michael Redgrave .....	13th
Wendy Hiller .....	14th
Rex Harrison .....	15th
Emlyn Williams .....	16th

Laurence Olivier .....	17th
Barry K. Barnes .....	18th
Crazy Gang .....	19th
Diana Wynyard .....	20th
Will Fyfe .....	21st
Vivien Leigh .....	22nd
Frank Randle and Harry Korris .....	23rd
Wilfrid Lawson .....	24th
John Clements .....	25th



VI GORDON HARKER

## Honorable Mention

The following British stars polled enough votes, after the first 25 to deserve honorable mention. They reflect the diversity of audience taste and exhibitor judgment.

### Group I

Leslie Banks  
Jack Buchanan  
Diana Churchill  
Derek Farr  
John Gielgud  
Valerie Hobson  
Sydney Howard  
Claude Hulbert  
Jack Hulbert  
Deborah Kerr

John Mills  
Robert Morley  
Merle Oberon  
Nova Pilbeam  
Sandy Powell  
Ralph Richardson  
Paul Robeson  
Sabu  
Alistair Sim  
Anton Wallbrook

### Group II

Annabella  
Judy Campbell  
Sarah Churchill  
Clifford Evans  
Sally Gray  
Otto Kruger  
John Loder  
Moore Marriott  
Jessie Matthews

Max Miller  
Robert Newton  
David Niven  
Basil Radford  
George Sanders  
Tod Slaughter  
Douglas Wakefield  
George Wallace  
Naughton Wayne

### Group III

George Arliss  
Peggy Ashcroft  
Wendie Barrie  
Gene Baxter  
Ingrid Bergman

Edna Best  
Phyllis Calvert  
George Carney  
Jeanette Chapman  
Cicely Courtneidge

Derek de Marney  
Bunny Doyle  
Henry Edwardes  
Mary Ellis  
Joan Fontaine  
Marius Goring  
Moreland Graham  
Hughie Green  
Edmund Gwenn  
Greta Gynt  
Sir Cedric Hardwicke  
Robertson Hare  
Judy Kelly  
Pat Kirkwood  
Veronica Lake  
Sir Harry Lauder  
John Lodge  
Stanley Lupino  
Mary Maguire  
Will Mahoney

James Mason  
Neal McGinnis  
Ray Milland  
Graham Moffett  
Maureen O'Hara  
Vic Oliver  
Reginald Purcell  
Basil Rathbone  
Betty Robinson  
Sebastian Shaw  
Hugh Sinclair  
Binkie Stuart  
John Stuart  
Basil Sydney  
Ann Todd  
Grant Tyler  
Sydney Walker  
Tom Walls  
Wylie Watson  
Henry Wilcoxon



# MAKING STARS OF BRITAIN



IV ROBERT DONAT



V WILL HAY



VI CONRAD VEIDT



VII ANNA NEAGLE



VIII GRACIE FIELDS



IX CHARLES LAUGHTON

## The Western Winners

Voting on the best money-making stars of the American westerns, favorites of a large coterie in England, British exhibitors selected:

	Percentage of Possible Votes
1. Gene Autry .....	51
2. Bill Boyd .....	41
3. John Wayne .....	23
4. George O'Brien .....	21
5. Charles Starrett .....	18
6. The Three Mesquiteers...	17

7. Dick Foran .....	16
8. Buck Jones .....	11
9. Johnny Mack Brown.....	10
10. Bob Baker .....	8

The choices of the British theatremen coincided, for the first two places, with the vote in the American poll. Charles Starrett, The Three Mesquiteers, Buck Jones, and Johnny Mack Brown also were among the first ten choices of American exhibitors. John Wayne and George O'Brien are no longer appearing in westerns but their pictures are still circulating in England.



X LESLIE HOWARD



# INTERNATIONAL TEN BEST ON THE BRITISH FRONT

by AUBREY FLANAGAN  
in London

**I**N the records of MOTION PICTURE HERALD's Poll of British Stars, it has been shown that after two years of war in which the civilian has been brought to the front line and the high explosive to the domestic doorstep, British picturegoers not only go more frequently to the cinema theatre, but scarcely budge one iota in their regard for the British stars who draw them there.

On the wider international field there is much the same story to tell, a story of unruffled calm and self possession, a story of courage which is so normal as scarcely to be spectacular, a story which in its small way, when measured by the greater story of Britain at war, helps to an understanding of how and why Britain has stood up to the greatest military machine in history.

Despite the bombs and the attempted blockade, despite dislocation of public and private life, despite evacuation and rationing, the mobilization of men and women, and the myriad disturbances and tragedies of life under totalitarian war conditions, Britain has gone to the pictures in just the same old way.

British exhibitors, canvassed once again for their record of the stars who have brought the most money to their box offices during twelve months of bitter war, tell that virtually the same Ten Best as in the previous year have been the Ten Best Money-makers for 1941.

## Rooney Leads

For the second time freckled Mickey Rooney has proven the Number One Champion of the British Box Office. Deanna Durbin, Spencer Tracy, George Formby, the MacDonald-Eddy team, Errol Flynn, Gary Cooper, Cagney and songster Bing Crosby—exactly the same gallery as in the first year of the war—are again together, in slightly different order, maybe, but with a voting which consolidates their position more emphatically than before.

It is the refreshing exuberance of Rooney which attracts the British picturegoer, much the same fundamental qualities which have established Formby as Number One British star. The mother sees in him the ideal, ebullient, forthright son, the sister the fond, pugnacious brother. The Hardy family, American though they be, are nearer to English standards and relationships than the surface differences may suggest possible. But the immense success here of "Strike Up The Band"—which had that added factor dear to the British box office, music—and of "Men of Boys' Town," helped this year to consolidate Rooney's appeal.

Youth, freshness of personality, candor and an absence of guile, are found, too, in Deanna Durbin, plus, once again, the qualities of superlative music. It is no cause for surprise that she, too, stands pat, second, in the same place as last year.

In Tracy, third in the Poll, much the same

## The Winners

	Percentage of Possible Votes
1. Mickey Rooney . . . .	49
2. Deanna Durbin . . . .	46
3. Spencer Tracy . . . . .	41
4. George Formby . . . .	36
5. Jeannette MacDonald	25
6. Errol Flynn . . . . .	22
7. Nelson Eddy . . . . .	19.5
8. Gary Cooper . . . . .	19
9. James Cagney . . . . .	18.5
10. Bing Crosby . . . . .	18

characteristics have helped him retain his place. Honest directness of personality, manliness, and strong dramatic roles such as that of Father Flanagan in the film mentioned above, "Men of Boys' Town" helped.

Fifth last year, George Formby, stronger in voting on the British Poll, is one point higher on the All Star Poll. He alone of the international stars in the Ten Best represents British production. As with the other nine the question of nationality scarcely arises, for it is factors apart from country or race, subjects in every single instance remote from the war, which are the entertainment magnets.

Since music has ever been a commercial factor in entertainment here, the continued vogue of the Macdonald-Eddy team can well be understood. "Bitter Sweet," a success when Wilcox made it here with Anna Neagle, has been one of the year's top grossers in Britain in the Metro version.

Errol Flynn made but one film which was generally released here during the last year, "Footsteps in the Dark." It probably helped the star from place seven to place six, though the continued showing of "Sea Hawk," one of Warners' winners, played no less a part in the process.

## Cooper Advanced

Gary Cooper, stepping from ninth place to eighth again, has to thank one of the success films of the year, "North West Mounted," a picture the box office success of which contributed greatly to the frozen assets of Paramount in this country.

There remain two among the elect, James Cagney and Bing Crosby. Nobody who has seen the young lads of the Walworth Road—now in battle dress somewhere in England—aggressively thrusting a Cagneyesque chin at the local lasses, tilting a battered trilby with the same jaunty challenge, or who has heard every boy in every English dance hall "boop boop booping" down to Bing's lowest register, will bat an eyelid at this choice. Nobody who has seen the British Miss, the cute silk stockings typist from Tooting, or the

small town Toots glowing with admiration at the process, will move a muscle. Both these young men are classic patterns for our contemporary youth. Cagney's 1941 films, "Torrid Zone," "City For Conquest" and "Strawberry Blonde" have by their quality helped Cagney maintain his public. Bing, who has a vast gramophone record public to aid him, was additionally fortunate in "Road to Zanzibar," a happy successor to the record breaking "Road to Singapore." Few films can be accredited such an achievement of escapist entertainment as this one. It has lifted Mr. Crosby way up high.

## Honor Stars

The fifteen stars who ranked immediately after the exhibitors' choices for the winners were:

11. Judy Garland	19. Charles Chaplin
12. Bette Davis	20. MacDonald & Eddy
13. Robert Taylor	21. James Stewart
14. Charles Boyer	22. Laurence Olivier
15. Tyrone Power	23. Dorothy Lamour
16. Alice Faye	24. Clark Gable
17. Arthur Lucan	25. Vivien Leigh
18. Don Ameche	

Arranged alphabetically in groups according to the number of votes they received, other nominees were:

## Group I

Jean Arthur	Gloria Jean
Arthur Askey	Boris Karloff
Wallace Beery	Hedy Lamarr
Humphrey Bogart	Charles Laughton
Ronald Colman	Myrna Loy
Dead End Kids	Ray Milland
Marlene Dietrich	Anna Neagle
Robert Donat	William Powell
Melvyn Douglas	George Raft
John Garfield	Ginger Rogers
Greer Garson	Edward G. Robinson
Cary Grant	Norma Shearer
Sonja Henie	Margaret Sullivan
Bob Hope	Shirley Temple
Leslie Howard	Conrad Veidt

Jane Withers

## Group II

Abbott & Costello	Fred McMurray
Brian Aherne	Carmen Miranda
Fred Astaire	Robert Montgomery
Gene Autry	Lloyd Nolan
Lew Ayres	Jack Oakie
Lionel Barrymore	Merle Oberon
George Brent	Pat O'Brien
Madeline Carroll	Frank Randle & Harry Korris
Irene Dunne	Basil Rathbone
Douglas Fairbanks Jr.	Ritz Brothers
Henry Fonda	Paul Robeson
Joan Fontaine	Rosalind Russell
Greta Garbo	Sabu
Betty Grable	George Sanders
Will Hay	Ann Sheridan
Louis Hayward	Akim Tamiroff
Hugh Herbert	Tommy Trinder
Laurel & Hardy	Loretta Young
Carole Lombard	Robert Young
Fredric March	

Victor McLaglen



## Minnesota Set for Rebuttal in Major's Case

The state will produce a parade of rebuttal witnesses next week, when the trial of 20th-Fox, Paramount and RKO, accused of violating the Minnesota and anti-blocks-of-five law is resumed on Monday in Ramsey county district court at St. Paul. The trial was adjourned December 19.

Presentation of the state's case was perfunctory, all facts being admitted for the record, but then the defense began the long task of attempting to establish contentions which simmered down to these major points:

That production and distribution of film is in interstate commerce and therefore not subject to a state law.

That the 20 per cent cancellation clause of the Minnesota law may so impair a company's financial position through loss of revenue that it labels itself "confiscatory and capricious."

That bidding for story properties involves the copyright act, and that in regulating the licensing of copyrighted features, the state law interferes with an exclusively federal function.

That in the cancellation clause the state delegates to the exhibitor the right to judge what films he may consider objectionable and cancellable; that this is properly the function of a commission, and that the state is illegally delegating its powers in giving the exhibitor that right.

That licensing contracts are drawn in New York and that the Minnesota legislature therefore has no right to regulate such contracts.

### Executives Testify

For these reasons the defense contends the Minnesota law is unconstitutional and that the defendants, RKO, Paramount and Twentieth Century-Fox (accused of selling films in blocks of five while the state law requires sale of an entire season's product en bloc) are not guilty.

A wealth of detail was introduced into the record. At week's end the witness was Neil F. Agnew, Paramount vice president, who corroborated testimony of Herman Wobber, Fox distribution head, concerning distribution of films. Both also entered into the hazards of production, listing various pictures of doubtless artistic value and high cost, which still proved to be boxoffice failures.

Ned E. Depinet of RKO was scheduled to be the first defense witness when the trial reopens January 7, and it was understood the defense might call officials of companies not involved in the present action, in order to show that the problems presented by defense witnesses thus far are common to the industry.

The state, however, plans to call as many as 23 or 30 rebuttal witnesses, to get into the record the picture insofar as Minnesota itself is concerned. Testimony thus far entered by the defense has dealt mostly with the national aspects of the industry, with but minor reference to the situation in Minnesota.

### New PRC Salesmen

Producers Releasing Corporation has announced additions to its sales staff: George Caldaus, Los Angeles; John Morphet, Jack Weil, St. Louis; C. Carpenter, San Francisco.

## Merger of Fox Action Sought

Application by Twentieth Century-Fox Film Corp., filed Monday, December 29th, in the New York supreme court to consolidate all stockholders' actions pending against the company as a result of the alleged extortion payments to Willie Bioff and George E. Browne, IATSE executives now serving jail terms, disclosed that a total of seven units are now pending against the company.

Twentieth Century-Fox will ask Justice Charles B. McLaughlin on January 5th to stay the filing of any further suits, and to appoint a general counsel to represent all the plaintiffs in the action. Suits ask for an accounting by officials of the company claiming that the payments were improper.

## Variety Clubs Elect, Induct

Additional Variety Clubs this week elected or inducted officers for 1942.

In Detroit, the new directors elected by the local Variety Club are: David M. Idzal, managing director, Fox Theatre; Ray Branch, president, Allied Theatres of Michigan; Earl J. Hudson, president, United Detroit Theatres; Jack McPherson, manager, National Screen Service; Edgar E. Kirchner, Family Theatre; John L. Saxe, treasurer, Monogram Pictures; David Newman, Moule and Newman Theatres; Wade Allen, Fine Arts Theatre; Lew Wisper and Frank Wetsman, Wisper & Wetsman Theatres; and Carl W. Buermele, Co-Operative Theatres of Michigan.

John Howard, retiring chief barker and manager for Paramount, was named National Conveassman. Delegates to the 1942 convention at Hollywood are Mr. Idzal and Mr. McPherson, with Mr. Allen and J. Oliver Brooks, head booker of the Butterfield Circuit, named as alternates.

### Zucker in Cleveland

Lester Zucker will be formally inducted as chief barker of the Cleveland Variety Club, together with the recently elected officer personnel on January 24th. Mr. Zucker, Columbia branch manager, succeeds Bert Stearn, who left the Cleveland United Artists district managership on January 1st to take over his duties as UA western division sales manager.

The January 24th affair will also be the occasion of a testimonial dinner for Frank Boyd who has resigned as local representative of the American Seating Company to become general sales manager for the S. G. Frantz Engineering Company of New York.

William Elson and Joseph Podoloff have been named by the Variety Club of the Twin Cities in Minneapolis delegates to the national convention. Alternates are Maitland Frosch and A. A. Kaplan.

The Albany, N. Y., Variety held its first public function in its Ten Eyck Hotel headquarters New Year's Eve when members and their friends were entertained at an open house and cocktail party.

The party, which was announced by Louis R. Golding, chief barker, was under the direction of a committee headed by Moe Grassgreen.

The Indianapolis Variety Club and the Paramount exchange of that city joined in entertaining under-privileged children of the city at a Christmas party at the Indiana theatre, a feature of which was the showing of "Mr. Bug Goes to Town."

## No Dual Trials, "Little Three" Are Promised

Attorneys for the so-called "Little Three"—Universal, United Artists, and Columbia, not signatories to the consent decree—breathed easier, and with some elation, Tuesday, after the United States Department of Justice, with a stated pledge, confirmed the attorneys' plea that they be not required to defend their clients in New York Federal and Buffalo Federal courts at the same time.

The New York suit is the continuation of the Government's key anti-trust action, settled against the other five majors by the decree. It is scheduled for the February calendar. The Buffalo anti-trust suit is that against the Schine circuit, affiliates, and the three majors.

Seymour Simon, special Assistant United States Attorney General, promised, Monday, in Buffalo, that the lawyers for the three film companies would not have to undertake the two suits simultaneously. He said his department would try the Schine case first. It will take eight weeks, he said, adding he expected Federal Judge Henry W. Goddard, in New York, to call hearing on that city's case February 16th, at which time the judge would probably set trial in April.

The Justice Department must win against the three majors in New York by June 1st, to keep in force the tradeshowing and selling provisions of the decree. The majors may use the decree's escape clause to nullify these provisions, if the Government does not win its case by then. However, it was indicated several weeks ago in New York Court, and again in Buffalo Monday, that if the Government feels the New York case cannot be finished before the "deadline," it will ask Judge Goddard for its extension.

Buffalo Federal Judge John Knight reserved decision Monday upon the motion by Willard S. McKay, Schine counsel, for reconsideration of the earlier order for start of trial March 3rd. He was joined by counsel for the majors. It was their argument that they be not required to defend the Buffalo and New York cases simultaneously, that prompted the pledge by Mr. Simon.

## Exhibitor Suggests a "Bomber Week"

Carroll T. Cooney, Jr., vice-president of Waldo Theatre Corporation, Waldoboro, Maine, has an idea for raising money through donations of one penny each from American motion picture theatres patrons to build a U. S. bomber.

Mr. Cooney has advanced a plan for "Bomber Week," during which theatres would have in lobbies a display showing the Pacific islands which Japan has attacked and which the United States is defending. Space would be allotted for penny collections, and posters would explain the idea and incorporate a number of slogans centering on the theme of "pennies for a bomber."

Mr. Cooney advanced the theory that "the idea of having a bomber built, not out of large donations from small groups, but out of small donations from the largest number of people who might never have given to anything of this nature, save through taxation, is an important aspect" of such a drive.



## Majors Promote, Realign Personnel and Territories

Major film companies this week shifted and promoted sales personnel and established new divisions.

Edwin W. Aaron, who has been with Metro-Goldwyn-Mayer for the past 25 years, has been named assistant general sales manager of the company by William F. Rodgers, vice-president in charge of distribution. Mr. Aaron has been assistant to Mr. Rogers for the past 12 years and in his new capacity will add more duties and will have a wider scope of activity.

On Monday, Charles W. Koerner, general manager of RKO Theatres, announced a new divisional set-up starting Thursday, January 8th. The purpose of the realignment of theatres and the break-down of divisions is to provide more personal supervision of the houses.

### New Division

A newly created division of out-of-town theatres has been assigned to Sol Schwartz, division manager of Bronx and East Side Manhattan Theatres. This division will include Keith's, Lowell; Albee, Providence; Palace, Capitol, Temple, Century and Regent, Rochester; the Eckel, Empire, Keith's, Palace, Paramount and St. James, Syracuse; Uptown, Detroit; Iowa, Cedar Rapids; Orpheum, Davenport; Orpheum, Sioux City; Capitol, Family and Strand, Marshalltown; Orpheum, Minneapolis; Orpheum and Grand, Dubuque; Orpheum and Liberty, New Orleans and Orpheum, Waterloo.

The theatres now supervised by Mr. Schwartz in New York will be split in two groups. John Hearn, present city manager for RKO in Yonkers, will have the Fordham, Chester, Franklin, Empire, Castle Hill and Pelham and Michael "Mike" Edelstein, now manager of the Tilyou, will operate the Regent, 125th Street, Alhambra, Roosevelt, Royal and Jefferson. Charles B. McDonald will continue with his present list of Manhattan and Queens Theatres in addition to the RKO 58th Street and 86th Street Theatres. Louis Goldberg will have the Brooklyn and Queens houses now under his supervision with the Albee and Orpheum added.

H. R. Emde remains as the division manager for the RKO Westchester theatres, Union City and Newark.

In addition to these changes, Mr. Koerner announces there will be several district managers named in the near future. No successors to John Hearn or Mike Edelstein have yet been selected.

Jay Golden, manager of the RKO Palace theatre in Rochester, N. Y., since 1937, has been appointed city manager for the five local theatres in the RKO-Paramount-Comerford pool. They are the Palace, Century, Regent, Temple and Capitol. Mr. Golden succeeds William Cadoret, general manager for Monroe Amusement Co., who died December 20th. Mr. Golden will also continue to manage the Palace temporarily, it was announced.

Tom Gilliam has been made sales manager of the RKO Chicago office succeeding to the office left vacant when Sam Gorelick was appointed branch manager several weeks ago.

Mr. Gilliam is well known in the Chicago territory having been associated with the First National and Warner offices there for 22 years. He was manager of the Warner Bros. Chicago office from January 1, 1935 until December 1, 1940, when he was transferred to the management of their Atlanta branch.

## FROM READERS

### DEFENSE STAMPS FOR CHANGE

DEAR MR. QUIGLEY:

I am sure you will be interested to hear of the campaign we are conducting to aid the sale of defense stamps for the U. S. government. Every cashier in our circuit has been supplied with defense stamps in various denominations. When a ticket is sold to a customer, the cashier suggests to the patron that they take their change in defense stamps instead of cash, as well as trying to sell them additional stamps. Cashiers are supplied with sufficient stamp books to give the customers in which they keep the stamps until they have a sufficient number to exchange for a bond. We have secured signs from the local post offices which are prominently displayed in the box-office advising that defense stamps are on sale.

I pass this idea on to you because of the excellent opportunity it affords every exhibitor in the U. S. to cooperate with the federal government in this time of national emergency.

The reaction from this campaign has been amazing. It has received wide-spread publicity in all the newspapers, which includes the sending of photographers from the Washington newspapers to the theatres to take pictures of people buying the stamps. We have also received a letter from Mr. Powel of the Treasury Department in Washington complimenting us on this campaign not only for the fact that it produces much needed revenue, but also because it increases the knowledge of defense stamps among the people the Treasury Department most desires to reach, particularly the young folks.

We are carrying this idea beyond the customer into the rank of employees by having each manager suggest to the employees that they buy defense stamps on payday with a small part of their salary. This idea is given strength by the fact that I make it a point to buy stamps myself from the various cashiers whenever at the theatres. In this way it helps to impress on the employees' minds that each and everyone of us must do our part to raise funds to carry on defense work.

I should like to request that your paper pass this on to every exhibitor in the U. S. and suggest that you, as well as all other trade papers, sponsor this idea as a national movement in the industry; to have every theatre in the country place defense stamps on sale immediately. In other words with the cooperation of every theatre, the people of America will know that defense stamps can be purchased not only at every post office throughout the U. S. but at every motion picture theatre as well.

I need not tell you of the additional revenue that can be secured by this means, but I might call your attention to the tremendous good will it will create for our industry as a whole. May I hear from you by return mail with your comments and suggestions?

SIDNEY B. LUST,  
Washington, D. C.

Columbia Pictures announced Tuesday that Sam Glazer had been appointed general manager of Columbia Pictures of Canada, Ltd., replacing Dave Coplan, who resigned.

Mr. Glazer, formerly Canadian general manager for United Artists, leaves that company after 19 years. Prior to that he was connected with Regal Films.

Ben Kalmenson, general sales manager of Warners, has announced the appointment of two branch managers. Fred Greenberg, Indianapolis branch manager, has been shifted to Los Angeles, and Claude W. McKean has been named to replace Mr. Greenberg.

## Critics Vote 'Kane' The Best of 1941

In their seventh annual balloting, the New York Film Critics Tuesday named the RKO-Welles "Citizen Kane" as the best picture of 1941. Gary Cooper was selected as the actor turning in the year's outstanding performance, in his role as Sergeant York, for Warners, and Joan Fontaine as the year's top actress, for her role in "Suspicion," for RKO.

John Ford, last year's winner, was selected as 1941's leading director, for his work on "How Green Was My Valley," for Fox, his last assignment before becoming a commander in the U. S. Navy. Orson Wells was runner-up for the best-direction award.

Mr. Wells, producer and star as well as director of the winning "Citizen Kane," will be awarded the Film Critics bronze plaque at a private dinner to be given by the reviewers on January 10th in New York. The annual open cocktail party which customarily marked the awarding has been cancelled this year because of the war.

Gary Cooper, Miss Fontaine and director Ford will be awarded parchment scrolls.

Votes for the year's "bests" were cast Monday afternoon in the private dining room of the New York Times, 18 critics being present, and two voting by proxy.

Neither a best-foreign-film nor a special-recognition award was offered this year, as in previous years.

The reviewers from New York newspapers who voted are: Cecelia Ager, PM; Howard Barnes, Herald-Tribune; William Boehnel, World-Telegram; Kate Cameron, Daily News; Herbert Cohn, Brooklyn Eagle, secretary; Bosley Crowther, Times; Wanda Hale, Daily News; Louise Levitas, PM; Dorothy Masters, Daily News; Leo Mishkin, Morning Telegraph, president; Rose Pelswick, Journal-American; David Platt, Daily Worker; Edgar Price, Citizen; Thomas M. Pryor, Times; Theodore Strauss, Times, and Irene Thirer, Post. Robert W. Dana of the Herald Tribune and Archer Winsten of the Post voted by proxy.

### Schaefer Talks About Welles

George J. Schaefer, president of RKO-Radio, in accepting the "best-film-of-the-year" award to "Citizen Kane," by the Committee on Exceptional Photoplays of the National Board of Review, in New York, Monday, characterized the selection as a "justification" of his complete confidence in the talents of Orson Welles, producer, director and star of the picture.

Mr. Schaefer, speaking at the New York Museum of Modern Art, said, "the circumstances were unusual in the case of 'Citizen Kane.' They were of extreme unorthodoxy . . . You remember the tumult and the shouting, the predictions of failure, the alarms . . . I, as president of RKO Radio, had faith in Orson and decided to let him write his own ticket."

### Ideal Branches Open

Ideal Pictures Corp., has established new branches in Memphis, Atlanta and Denver, with Stanley Nolan, E. C. Stevens and Howard Smith respectively in charge.

### Glennan Joins Goldwyn

T. Keith Glennan, formerly manager of the Paramount studio, has been appointed manager of the Samuel Goldwyn Studios.



# THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER  
Hollywood Editor

## ESTEEMED EDITOR:

By resigning the presidency of the Academy of Motion Picture Arts and Sciences on the night before Christmas and without due process of formal announcement, a procedure at variance with Academy practice, Bette Davis provided the Town with substance for speculation between holidays.

Hollywood is not a place where an explanation so plain as Miss Davis' declaration of professional preoccupations and a state of health inimical to success in office begets unquestioning credence.

One line of gossip favored by cafe commentators led them to the conclusion that Miss Davis, having presided when decision to cancel the annual Academy banquet was taken, had resigned by way of clearing the desks for a decision to cancel the cancellation. A movement for reinstatement of the function has gained some momentum. It crashed print on Monday at the cost of imputing pique to Miss Davis.

Other analysts argued that the possibility of Miss Davis' winning of her third Academy Award this year for her performance in "The Little Foxes" had impelled her to forfeit a position of prominence in Academy affairs which might one day be cited by carpers and nonconformists as having influenced the voting in her behalf. There was some carping about her 1935 winning.

These are speculations.

The facts are that Miss Davis has resigned and the Academy board of governors will name a successor on January 7th. Vice-president Walter Wanger appears the likely choice. His discharge of the presidential duties last year, and notably his handling of the banquet, were widely approved.

▽

Speaking of the Academy, of awards, banquets and so on, it is a circumstance for notation on a corner of your desk-pad that RKO Radio's Orson Welles item, "Citizen Kane," is in its twelfth week at the conveniently located Hawaii theatre on Hollywood Boulevard with no finishing date scheduled. On the contrary, steps are being taken, exploitation-wise, to sustain the already sensational record of grosses.

It is not generally remembered, perhaps, that David O. Selznick caused his "Rebecca" to enter upon a revival run at this same Hawaii theatre last year at the time when the 10,000 members of the Academy electorate were giving some thought to the matter of marking their ballots. It turned out to be, shall we say, a fortuitous booking.

"Citizen Kane" is eligible for nomination in all of the Academy award divisions and there is at least one sound reason, apart from its present continuous availability to the Academy electorate, for assuming that it will be named in quite a number of them.

"Citizen Kane" has fascinated the craftsmen of the motion picture community as no picture in years has done. Writers, actors,

## LIGHTEN LOAD

*Hollywood studios lightened their production load somewhat last week, finishing twelve pictures and starting but five. Forty-one were in shooting stage at weekend.*

### COMPLETED

COLUMBIA  
Prairie Gunsmoke  
Canal Zone

MGM  
I Married An Angel

MONOGRAM  
Below the Border  
Law of the Jungle  
Western Mail

### STARTED

MGM  
Mobey Delano  
Fingers at the Window  
REPUBLIC

### SHOOTING

COLUMBIA  
Camp Nuts  
Blondie's Blessed Event  
Trinidad  
KORDA  
To Be or Not to Be  
MGM  
Tarzan Against the World  
Along Came Murder  
Courtship of Andy Hardy  
Tortilla Flat  
This Time for Keeps  
Ship Ahoy  
Rio Rita  
Mrs. Miniver  
PARAMOUNT  
Palm Beach Story  
Take a Letter, Darling  
Holiday Inn  
Mr. & Mrs. Cugat  
My Favorite Blonde  
American Empire  
Out of the Frying Pan

PARAMOUNT  
This Gun for Hire  
RKO RADIO  
Powder Town  
UNIVERSAL  
Drums of the Congo  
Mystery of Marie Roget  
WARNER  
Larceny, Inc.

Yokel Boy  
20TH-FOX  
My Gal Sal  
Two Gentlemen from West Point

RKO RADIO  
My Favorite Spy  
Tuttles of Tahiti  
Magnificent Ambersons

REPUBLIC  
Sleepytime Gal  
South of Santa Fe  
ROACH  
About Face  
Cubana

20TH-FOX  
This Above All  
Rings on Her Fingers  
Moontide  
Tales of Manhattan  
To Shores of Tripoli  
Night Before the Divorce

UNIVERSAL  
Ghost of Frankenstein  
Saboteur

WARNER  
Yankee Doodle Dandy  
In This Our Life

Exhibitors who voted John Payne a Star of Tomorrow in your mid-summer poll will be pleased to discover him become a star of today in "Remember the Day," a film of distinction in which he handles with the restraint of a veteran a casting which a shade of overacting could have wrecked with consequence fatal to the picture.

▽

You'd be knowing that the Town is rife with "inside stories" of the naval activities off our coast.

The tales told are vivid, the telling is eloquent, but nobody really believes anything he doesn't read in the papers or hear on the newscasts.

For a town in which the word censorship has been a call to arms for ever so many years, Hollywood has distinguished itself in point of respect displayed for the institution as applied to the dissemination of intelligence pertaining to the goings-on off San Pedro, Malibu and points in all directions. In its response to the regulations which it considers warranted, the professional population draws clearly and underscores the fine line between fact and fiction which, it appears, everybody knew was there all the time.

—W. R. W.

▽

Proof that Paramount's in earnest about creating new box-office magnets to relieve pressure upon the regulars is reflected in its featuring of Susan Hayward, William Holden, Martha O'Driscoll and Eddie Bracken, with that declared intention, in "Out of the Frying Pan," and proof that the studio intends making the venture sure-fire is the assignment of E. H. Griffith to direct the project.

▽

Harry Edington, RKO-Radio executive producer who has been inactive since installation of Sol Lesser in identical capacity some months ago, left the lot recently following settlement of his contract, which had until January to run. Employed by RKO-Radio after producing one picture for Universal, following a long and distinguished career in the agency business, Mr. Edington has not revealed his plans for the future.

▽

Hollywood extras drew more pay in November than they did in the same month of 1940, but less than in October of this year. Amount in wages, overtime and adjustments for November, 1941, totaled \$286,302, with the average daily wage set at \$11.93.

Job placements for the month amounted to 21,467, of which 15,562 were in the \$10.50 class. Some 1,063 answered calls as stand-ins at \$8.25 and 554 were riders at \$11.

▽

Robert Foulk joins Paramount January 5th. He will be assistant to William Meiklejohn, supervisor of talent and casting. He had been dialogue director at Warners.

directors, producers, cameramen, soundmen, technicians in every department of studio activity have gone again and again to see the picture in exhibition, both on the occasion of its two-a-day engagement at the El Capitan theatre, where the professionals in the audience sometimes outnumbered the laymen, and in its present career at the Hawaii.

These people, curiously or not, see fewer pictures in a year than most. Probably none of them has missed at least one screening of "Citizen Kane." It is, on this somewhat mathematical ground, your correspondent's winter-book favorite for the Academy sweepstakes.



## Goldenson Named To 'Dimes' Post; Local Boards Set

Nicholas M. Schenck, national chairman of the industry's March of Dimes campaign, last week announced the appointment of Leonard H. Goldenson as chairman of the Home Office Committee. Mr. Goldenson has enlisted the following executive heads to help in making March of Dimes collections in all home offices in New York.

Herbert J. Yates, George J. Schaefer, Joseph Bernhard, Thomas Connors, Joseph McLaughlin, James R. Grainger, Gradwell Sears, Spyros Skouras, George Skouras, Jack Cohn, William Scully, Herman Robbins and William F. Rodgers.

The appointment of Abe Montague as chairman of the Distributors' Committee was also announced. Mr. Montague is to organize the nation's film exchanges in co-operation with the campaign. Many exchanges will assign salesmen to contact exhibitors and secure pledges in collaboration with State and County chairmen.

### Local Committees Named

State chairmen have started reporting their organizations of county chairmen to Mr. Brandt at the Hotel Astor in New York. Last week Harry G. Arthur, Jr., state chairman in St. Louis, held his first meeting to organize the drive in that territory and the following exhibitors' committee was named:

Louis K. Ansell, Empress, St. Louis, Chairman; Fred Wehrenberg, St. Louis; Jack Seipker, Webster Groves, Mo.; Fred Soutter, St. Louis; George H. Karsch, Farmington, Mo.; I. Wienshienk, Alton, Ill. All branch managers assigned salesmen to contact groups of theatres in Missouri and Southern Illinois. John X. Quinn was made chairman of the exchange committee.

W. F. Crockett, president of the MPTO of Virginia and chairman of the Virginia motion picture March of Dimes drive has organized the theatres in his territory to make lobby collections during the week of January 22nd. He has sent the following list of county chairmen to national headquarters:

Leonard Gordon, Newport News; H. J. Lyons, Lawrenceville; Herman Rubin, Petersburg; Allan Sparrow, Richmond; Benjamin T. Pitts, Fredericksburg; Wade Pearson, Arlington; Roscoe Drissel, Norfolk; Hunter Perry, Charlottesville; Charles Abercrombie, Danville; Elmore Heins, Roanoke; C. C. Lincoln, Glade Springs; Charles Roth, Washington; H. W. Robertson, Covington.

L. C. Griffith, Oklahoma state chairman for drive, expects to enroll nearly 400 theatres in that state. He has set up an organization of county chairmen that blankets the state. They include:

Clyde Phillips, Walter Shuttee, Frank Deaton, J. F. Spangler, George Stovall, L. H. Boehm, T. M. Davidge, Ray Rector, E. R. Slocum, H. M. Lowenstein, Claude E. Thompson, Dwight Seymour, F. B. Phillips, John H. Wisdom, J. E. Holt, Max Brock, Forrest Finley, Foster Lyman, Melvin Blackledge, Kenneth Taylor, J. B. Denney, C. E. Norcross, Fielding Norton, Geo. Limerick, L. E. Brewer, Carl Barber, W. T. Henderson, Joe DeLorio, Watt Long, C. S. McDowell, Jack Pierce, Frank Aydelotte, W. T. Spears, Ed Crews, Ed Lynch, R. L. Browning, John Thomas, Howard Jagers, John Kniseley, W. O. Kemp, Gerald Stottmund, A. R. Powell, Lamong King, Levi Metcalf, Jewell Callahan, J. P. Jones, Donald Abernathy, Bertha M. Barrett, Fred Allred, W. D. Kerr, Hugh Marsh, J. B. Terry, C. V. Fleming, Bill Slepka, I. E. Hoig, Coy McCullough, Clark Abbott, J. H. Giffin, A. R. Bender, Claude Leachman, Alex Blue, Mrs. I. G. Killough, Adam Hornbeck, Jess Cooper, Elmer Cook, Calvin Council, Paul Shipley, H. G. Smith, R. I. Wilbern, C. M. Funk, Earl Settle, Ralph Talbot, Ed Luna, Kenneth Blackledge, M. Jay, Homer Jones and D. V. Terry.

H. F. Kinsey, state chairman in Charlotte, N. C., has completed his list of county chairmen and reported that North Carolina would make a real showing in the fight against infantile paralysis. The country chairmen include:

Charles B. Floyd, Whiteville, N. C.; Roy Rowe, Burgaw; J. C. Thompson, Jacksonville; C. A. Turn-

age, Washington; J. H. Webster, Elizabeth City; Lyle M. Wilson, Roanoke Rapids; C. H. Arrington, Rocky Mount; S. S. Stevenson, Henderson; Roy P. Rosser, Sanford; J. Francis White, Jr., Asheboro; W. H. Hendrix, Greensboro; Ivan Anderson, North Wilkesboro; A. F. Sams, Jr., Statesville; Fin W. Davis, Morganton; Carl Bamford, Asheville; J. E. Massie, Waynesville; A. E. Miller, Lincolnton; E. L. Hearne, Albermarle; H. P. Howell, Smithfield.

Every county of Colorado has been organized for the drive according to State Chairman F. H. Ricketson, Jr. His list of county chairmen include:

Dick Dekker, Fred Eisele, Berald Hart, Chas. Runbough, Frank Barnes, C. E. McLaughlin, Sterling Day, George Hodge, M. C. Korrell, J. J. Goodstein, Chick Kelloff, C. L. Canda, Jr., Ned Collins, Harry Huffman, Mrs. Delpha Moreland, Larry Starsmore, George McCormick, Harold Johnson, R. D. Ervin, Ben Snyder, Jack Bruno, Donald Hart, L. E. Polk, James Hughes, Bob Nelson, H. E. Gologher, L. C. Snyder, Les Newkirk, E. K. Naione, Jr., C. E. Miller, Luther Strong, John Greeve, Stan Stanfill, Ben Fischer, Ed Nelson, J. H. Roberts, Bob Pennock, Chas. Diller, Russell Guild, Walter Janacke, Sam Cain, Harlan Coulter, Ray Lousbury, Bob Smith, Ross Labart, Lynn Zorn, Merle Kessey, M. S. Beach, Bob Huffman.

Jules J. Rubens has accepted the post of co-chairman to serve with State Chairman Jack Kirsch of the Illinois committee for the 1942 March of Dimes drive.

The State of Delaware is quickly becoming completely organized for the amusement industry's campaign. Joseph DeFiore, state vice chairman, announces the following executive committee:

Ben Seligman, Ben Shindler, John Hopkins, Lou Black, Edward C. Evans, George Schwartz, Tom Ayres, Charles Horn, Reese Harrington, Edgar J. Doob. The following "special events" committee has been named: Henry Sholly, Lee Levy, A. J. Belair, Richard Kirsch, Al Williams. Harry Cohen, MGM, is to be Distributors' chairman.

J. Myer Schine, as New York state chairman, announces the organization of 26 northern New York counties. His county chairmen are:

Lou Golding and C. J. Latta, Albany; Ned Korablitz, Binghamton; Herb Jennings, Mayor Frank Zuber, Norwich; William Benton, Saratoga; John Manuel, Corland; Wm. Smalley, Cooperstown; Ernest Dodds, Lake Placid; Tony Anderson, Saranac Lake; Mike Bourmansour, Malone; Harold Sliter, Lou Hart, Gloversville; Nick Kauffman, Little Falls; Wm. Tubbert, Watertown; J. Wolf, Lowville; M. J. Kallett, Oneida; Andy Roy Stanley, Utica; Harry Unterfort, Frank Murphy, Sid Grossman, Syracuse; Harold DeGraw, Oneonta; Leo Roson, Troy; Alex Papayanakas, Canton; Abe Cohen, Massena; Carl Dickerson, Ogdensburg; J. Walton, Cobleskill; Milt Schosberg, Glens Falls.

Stewart North, state chairman in Billings, Mont., has his state mobilized for the campaign. His county chairmen are:

Ed Davison, Glasgow; H. G. Wells, Hardin; Bill Stevens, Scooby; Elmer Jackson, Plentywood; Jack Sucktorff, Sidney; Louis Moore, Glendive; L. E. Boucher, Terry; Rex Flint, Baker; Mack Nickom, Ekalaka; Mrs. H. W. Knutson, Miles City; Frank Faust, Forsyth; D. M. Manning, Hysham. Co-Chairman A. M. Russell reports the following county chairmen in the central division: H. W. Knutson, Herman J. Erie, J. E. Baker, J. H. Moran, Paul McAdam, Irving Simpson, M. P. Schrank, Carl Veseth, Herb Bonifas, Finus Lewis, Will Steege.

### Other Charity Actions

W. S. Van Dyke, film director, has given \$10,000 to the Motion Picture Relief Fund as a Christmas present. The sum, the largest single contribution except the bequest of Douglas Fairbanks, probably will be used for a clinic at the Motion Picture Country Home, now under construction in California, it was said.

Edward Arnold, chairman of the industry's permanent charities committee, has set January 5th for a meeting of studio heads, guild representatives and others, to outline the industry's participation in the Red Cross emergency campaign.

Leo Trainor, manager of the Rialto Theatre, Allentown, Pa., was named head of the theatre division of the new Allentown Red Cross Drive for \$100,000.

The Fishman Theatres report that the Rivoli in West Haven, Conn., and the Howard in New Haven, will have annual canned goods matinees in cooperation with the Salvation Army and the neighborhood church, respectively.

More than \$1,200 was raised for the Norfolk, Va., Christmas Fund by the Theatre Managers Association in that city. They sponsored an entertainment program at the Norva theatre, consisting of the film "Accent on Love" and 20 acts of amateur vaudeville. Pierre Boulogne, manager of the theatre, was chairman of the show committee.

## Axis Newsreels Serious Threat Says N. V. Ritchey

Barred by application of the American blacklist to film business in Latin-America, Italian and German film companies have turned to buying or leasing theatres for exclusive showings of their product, including the capable German newsreel, UFA, presenting a serious propaganda threat to hemisphere solidarity, in the opinion of Norton Ritchey, Monogram's foreign sales manager, who returned to the New York home office this week after four months' on business below the Rio Grande.

The blacklist, applied by the United States to enemy alien business firms in that territory, bars business men from trading with business concerns owned by those of enemy nationality or trading with them. This measure has barred German films (in the countries where they are still imported) from most screens. However, the Axis distributors have countered by hiring or buying, or erecting, their own theatres, which immediately become gathering places for the cultural message, and persons, hostile to this country.

### Imports Cut

Mr. Ritchey said this was an alarming growth, and was certain to continue, except for one recent occurrence which may crush the tendency at its start. That occurrence is the cessation of Axis air service to Latin-America. The L. A. T. I. (Italian) air line has been forced out of business, and so have others, by lack of gasoline. The Standard Oil Company has stopped sales to such companies.

Previously, the Axis firms had shipped dupe negatives to Buenos Aires, where prints were made, and shipped to all countries permitting German films.

Anent the recent tendency towards exclusively German-picture theatres, the Monogram executive noted two in Buenos Aires; one in Santiago, Chile; and one in Rio de Janeiro.

Monogram has offered to play its part in national defense by furthering good-will approaches to South America, Mr. Ritchey asserted. Through him, it has told the film division of the Nelson Rockefeller cultural relations committee, that it stands ready to distribute special shorts now being made by the organized film industry, and the Government, to South Americans, through its franchise holders. Mr. Ritchey remarked that while the majors would probably distribute their own product through their exchanges, Monogram could distribute the Government short subjects, with a particular advantage in its "local" approach. The franchise holders are Latin-Americans, and, hence, in his opinion, are in a better position to distribute the films to proper outlets, and enlist local sympathies.

Mr. Ritchey made six changes in Monogram's Latin-America outlets. The new distributors are:

For Argentina, Uruguay, and Paraguay—Distribuidora Pan-America.

For Chile, and Bolivia—Alros Distributors.

For Peru—Amata Films.

For Salvador—Compania Nacional De Espectaculos.

For Cuba—Monogram Pictures de Cuba (opened December 22nd).

For Curacao, and Aruba—Marchena Moron and Company.

The Monogram Pictures de Cuba, while still a franchised company, is the first office under the company's name in Latin-America. In charge of the office is Candido Galdo.



# RADIO MANUFACTURING IS TURNING EN BLOC TO WORK FOR ARMED FORCES

## Production of Civilian Sets Expected to Be Cancelled Entirely After Six Months; Networks "Ready for Emergency"

Radio manufacturers are realigning their factory facilities for defense work and the production of sets for civilian consumption has or will be relegated to the background.

Present indications are that the Government will call upon the radio industry to begin production of approximately \$1,000,000,000 worth of radio equipment for the armed services and home defense in the coming months, according to James T. Buckley, Philco president.

"Some idea of the magnitude of this task may be gained from the fact that the normal, peacetime output of the industry is only about \$500,000,000," Mr. Buckley said. He added, "it is hoped and believed that civilian production can be maintained on a reduced basis."

### Chicago Factory Typical

Typical of the extent to which radio set manufacturers are turning to war production is the "freezing" of all civilian set making by the Galvin company in Chicago, to facilitate armament production work and the company's engineers have shifted their activities so rapidly to arms work that the company will soon approach a point where it will be engaged nearly 100 per cent in that field.

Paul Galvin, president of the company and of the Radio Manufacturers association, described the emphasis on military production as typical of the "general evolution that is taking place in the radio industry."

E. F. McDonald, Jr., president of Zenith Radio Corporation, also in Chicago, said production on defense contracts was increasing at such a rapid rate that the company would be unable to meet the continually increasing demand for its regular line of receivers, and Majestic Radio and Television corporation said it would reduce civilian radio output and step up production of an army set known as the "walkie talkie." These are battery operated combination transmitters and receivers used in battle to maintain communication and eliminate the necessity of stringing telephone wires under enemy fire. The company is working on a 24 hour day, 7 days a week basis turning out these sets. E. A. Tracy, general manager, said he doubted that the public and the industry would notice the effect of civilian curtailment until "well into the second quarter of 1942."

### Radio Chiefs Cite Radio's Position

Leaders of the radio broadcasting industry in America, through their annual year-end statements issued in New York during the week, pledged their support to the nation's war effort and cited the value of radio during a wartime emergency.

David Sarnoff, president of RCA, in his report, stressed the need for continuing musical, dramatic and comedy programs as "revitalizing tonics, needed more than ever in the busy days and nights of the war." The quick news reports from the Pacific and the eye-witness coverage of the war in Europe Mr. Sarnoff characterized as revealing "as never before the flexibility with which broadcasting performs its service to the

## EXHIBITOR BURNS JAPANESE NOVELTIES

*William Gillman, an exhibitor of New Philadelphia, Ohio, publicly burned a shipment of made-in-Japan novelties received for distribution to patrons at New Year's Eve shows at his two theatres.*

*Other novelties have been reordered, but the order specifically provided that they must be "made in U. S. A."*

people." He said there were 900 broadcasting stations and more than 55,000,000 radio sets in the country. "All radio is enrolled and lined up to insure final victory," pledged the RCA chief.

William S. Paley, president of the Columbia Broadcasting System, in his report, said radio was ready for war with "responsible judgment, trained personnel and worldwide facilities." He said that CBS would play its part through "news, through public discussion, through the presentation of historic events as they occur, and through appropriate dramatization," to maintain national morale, with two goals in mind, "first, the winning of the war, and second, the winning of the peace. The skills and techniques of radio broadcasting," he said, "are admirably adapted to promote and intensify nationwide devotion" to these goals.

### "Equipped for Emergency"

Niles Trammell, president of the National Broadcasting Company, asserted in his report, "As part of the war machine, radio finds itself equipped for the emergency as a result of intensive study and expensive preparation over many previous months." He reported, "NBC alone gave the public almost 3,000 broadcasts from foreign cities during the year, and the tempo increased as the year drew to a close. Our news programs generally increased 65 per cent in volume during 1941, while our foreign staff was increased to more than 40 trained reporters."

"Today," said Mr. Trammell, "we find our radio marshalled for the war task which includes a comprehensive series of programs to help the Government sell bonds, keep the people advised on civil defense moves and the hundred and one other activities that go to carrying on a war and keeping morale of the country at a high pitch."

Declaring that in 1942 radio must concentrate on helping the United States win the war Alfred J. McCosker, chairman of the board of Mutual Broadcasting System, in his year-end statement, called upon the broadcasting industry to "sacrifice competition for cooperation," whenever necessary, for the best interests of the country. "In the year to come," he said, "we will be thinking not merely in terms of national defense. We will be concentrating instead on winning the war. It is to this end that radio must devote itself."

Broadcasters in continental United States, Alaska, Hawaii and Puerto Rico have been asked by the Federal Communications Commission to report fully their foreign language programs for the month immediately prior to and immediately following the attack on Pearl Harbor.

Questionnaires have been sent out to the stations asking for this information, it was disclosed at the commission this week. Similar questionnaires were distributed about a year

ago, with a view to determining the extent to which languages other than English were being used by American broadcasters.

The completed questionnaires are to be returned not later than January 15. If a station's report shows any significant differences in the languages used or the time devoted to foreign-language broadcasts before and after December 7, a complete explanation of those differences will be required.

This week also, FCC Chairman James L. Fly gave assurance that as war conditions imposed new restrictions on radio, the broadcasting industry would be called into consultation. He made his statement during a conference with John H. Ryan, assistant director of the office of censorship headed by Byron Price.

At the White House, President Roosevelt handed the industry an orchid for its voluntary censorship, which kept off the air all references to the fact that Britain Prime Minister Churchill was on his way to Washington, a matter generally known among news gatherers for both press and radio in the Capital. Making the presentation through Secretary Stephen T. Early, the President said it was belated but deserved.

## Three Companies Organize, Two Dissolve in New York

Three more motion picture concerns have filed incorporation papers with Michael F. Walsh, Secretary of State, in Albany. They were:

Pan-Am Newsreel Corporation, \$20,000 capital stock, motion picture machines, etc. by Ralph Bosch, Nicholas H. Ruiz and Albert V. Testa.

Colonial Productions, Inc., \$10,000, motion picture films, by H. L. Crantz and Frances Carrier, both of New York, and Emmitt Jones, Leonia, N. J. Filing attorney was J. Goetz, New York.

Troob-Blumenthal, Inc., 100 shares, no par value, by LeRoy Blumenthal, Emanuel H. Rand and Lester Troob, New York. Papers, were filed by Jerome S. Blumenthal, New York.

Motion picture concerns dissolved were Unicon Tickets, Inc., originally filed by Maas and Davidson, New York and R. W. Productions, Inc. by Marco J. Shemaria, New York.

Theatre Guild, Inc. filed a change of capital stock, from 10,010 shares of 10,000 preferred at \$100 and 10 common shares, no stated par value to 231 shares of which 225 were preferred at \$100 each and six are common, without stated par value. Papers effecting this change were filed by Rieghelman, Strasser and Schwarz, New York.

### New PRC Offices

The Producers Releasing Corporation Indianapolis exchange has moved to its new office, 406 North Illinois Street. Sam Abrams manages.

The West Coast office of Producers Releasing Corporation, after January 1st, will be at 1424 North Highland Avenue, Hollywood.

### Managers Warned on Smoking

City Building Inspector Cliff Adams, of Mobile, Ala., has sent warning to managers of nine Mobile houses against failure to enforce a new city ordinance prohibiting smoking anywhere in a theatre. He also warned against the placing of concessions, weighing machines, advertising posters or scenery in lobbies or aisles, constituting fire hazards.

### Folsom on State Council

Marion B. Folsom, Eastman Kodak Company treasurer, has been appointed to the New York State Advisory Council on Unemployment Insurance.



# MAJOR HEADS APPROVE 'UNITY' APPOINTMENTS

## Distributor and Circuit Executives Accept Committee Posts for the Chicago Plan

Top major executives, not able to attend the Chicago "unity" meeting two weeks ago, but who previously agreed with its aims, and were subsequently appointed heads of subcommittees to execute the five points voted by the meeting, have expressed satisfaction over their appointments, to Jack Hirsch, Illinois Allied chief, and temporary chairman of the Motion Picture Industry Conference Committee, the all-industry group resultant from the meeting.

George J. Schafer, president of RKO, accepting chairmanship of the point Two subcommittee to coordinate policy and action in protecting the good-name of the whole industry, complimented Mr. Kirsch on "the smoothness of the procedure, and the general approach to the problem which means so much to all of us and our industry."

He also offered to serve on the subcommittee for points One and Four, coordination of policy and action in reference to taxation, and protection of the necessary supplies of the industry by securing proper priority ratings, respectively.

Jack Kirsch, head of Allied of Chicago and chairman of the national Allied unity committee, on Tuesday asked all subcommittee members to meet for further discussion at the Hotel Warwick, New York, on January 21st.

### Others Accept

Spyros Skouras, National Theatres circuit head, accepted temporary chairmanship of the subcommittee on point One, adding he believed "that with the proper cooperation of the appointed committees" there would be "greater efficiency within the ranks of the industry, as well as the promotion of its best interests without."

Harry Kalmine, assistant general manager of the Warner circuit, said he would be "very happy to serve" as member of the subcommittee for point One.

It was expected Howard Dietz, director of advertising and publicity for MGM, would be given chairmanship of point Three's subcommittee, for planning of institutional advertising and other good-will activities.

Leonard Goldenson, accepting appointment to subcommittees on points One and Four, wrote that "you gentlemen are on the right track" and that he is "ready to help in every respect."

Colonel Henry Albert Cole, president of the National Allied States Association, Monday in Dallas charged that salesmen for the majors were "sabotaging" the decree. He asserted salesmen are evading decree provisions, or granting some of its "small gains," "most reluctantly."

Double bills during the war were assailed, Monday, in Hollywood, by the Independent Theatre Owners of Southern California and Arizona. The unit also discussed relaxation of terms for exhibitors in war areas, whose business is suffering from blackouts and other restrictions.

Marking with pleasure the number of exhibitors—especially from smaller towns—that attended its first "Exhibitors' Forum" November 25th, in Columbus, Ohio, MGM is scheduling more.

Encouraged by the initial MGM exhibitor forum at Columbus, Ohio, November 25th, H. M. Richey, exhibitor contact, on Wednesday announced similar meetings to be held at the Peabody Hotel, Memphis, January 13th, and the Coronado Hotel, St. Louis, on January 15th. The meeting at Memphis will be under the joint supervision of MGM, R. X. Williams, president of the MPTOA of Arkansas, and M. A. Lightman, president of Malco Theatres.

John E. Flynn, central division sales manager, will be the guest of honor at the St. Louis luncheon. Burtus Bishop, Jr., Memphis district manager, and Harris P. Wolfberg, district manager in St. Louis, will attend their local meetings. Branch managers J. Frank Willingham, Memphis, and John X. Quinn, St. Louis, are in charge of arrangements. Mr. Richey will supervise.

At St. Louis Fred Wehrenberg, St. Louis MPTOA head, will open the meeting.

### Carolinas Meet Jan. 18-19

Judy Canover, singing comedienne, will be guest at the annual convention of the Theatre Owners of North and South Carolina, which will be held in Charlotte at the Hotel Charlotte Jan. 18-19.

Edward Kuykendall, national MPTOA president, will address the convention.

General Chairman Thomas A. Little is expecting an attendance of more than 300. The association, organized May 20, 1912, is said to be the oldest of its kind in the U. S.

## Radio Poll Winners Receive Awards

Awards to winners in the *Motion Picture Daily-Fame* "Champion of Champions" radio poll were made during broadcasts on Saturday, December 27th.

Sam Shain, editor of *Motion Picture Daily*, presented the award to Bill Stern, voted "Best Sports Announcer," over the NBC-Red network, during the "Sports Newsreel of the Air." Nila Mack received her award from Edward Grief of *Motion Picture Daily* on the "Let's Pretend" show, voted the best children's program, over CBS. Herman Pincus of *Motion Picture Daily* presented the awards to Glenn Miller's band, voted "Best Popular Orchestra" (swing) over the NBC-Blue, and to Guy Lombardo's band, voted the "Best Popular Orchestra" (sweet) over CBS.

Scrolls were presented Wednesday evening at 9 o'clock to Dinah Shore and Harry von Zell during the broadcast of Eddie Cantor's "Time to Smile" program on the NBC-Red network. Miss Shore was voted the Best Popular female vocalist and Mr. von Zell was named the Best Studio Announcer.

### Lou Harris Succeeds Pine

Lou Harris, who has been in charge of trailers for the Paramount studio, has taken over the position of associate producer to Cecil B. DeMille, succeeding William H. Pine, in Hollywood.

### Sack's New Exchange

Sack Amusement Enterprises, Dallas, will open an exchange in Oklahoma City, January 2nd, under W. Burl Lovelace.

## Loew Net for Fiscal Year is \$11,354,593

Loew's Incorporated announced on Wednesday a net profit of \$11,134,593 for the fiscal year ended August 31, 1941, an increase of \$2,226,123 over last year. This sum represented a profit of \$6.15 on each of the 1,665,713 shares of common stock outstanding. The profit per share last year was \$4.82.

The larger income was achieved in spite of a drop in operating revenues, by a decrease of almost \$13,000,000 in general expenses. The balance at the end of the year was increased by \$2,300,000.

### Foreign Assets Included

Analysis of the consolidated balance sheet shows current and working assets of \$77,563,845.54, including \$18,387,971 in cash, \$20,509,619 in United States Government securities and inventories amounting to \$34,900,187. Current liabilities totaled \$15,681,646. The cash item included more than eight million in foreign countries (other than Continental Europe and the Far East), principally England, of which five million is expected shortly. The company's federal securities were increased by \$7,000,000 during the fiscal year.

The funded debt for Loew's Incorporated and wholly owned subsidiaries was reduced by more than two million dollars during the year, with the redemption of the remaining \$10,831,000 3½% sinking fund debentures already announced for February 16, 1942. At that time \$13,000,000 worth of 3% sinking fund debentures will be issued as well as \$5,000,000 of 2¼% notes.

Dividends paid during the year amounted to \$884,143 on the preferred stock which will be redeemed with the debentures, and \$4,997,084 on the common.

A comparison of the profit and loss statements for Loew's, Inc.—Loew-MGM producing, distributing and circuit affiliates—for the years ending August 31, 1941, and August 31, 1940, follows:

	1941	1940
Operating Revenues.....	\$128,409,879.99	\$137,590,120.41
Operating and General Expenses.....	97,425,963.62	110,344,728.15
Other Expenses, Rent, Taxes, Depreciation....	12,757,242.62	12,247,551.60
Other Income.....	560,152.70	713,172.33
Other Deductions.....	3,485,637.61	4,317,957.81
Federal Taxes.....	3,747,298.25	1,800,855.28
Minority Interests' Share.....	419,297.31	683,730.16
Loew's Inc. Share of Net Income—		
All Corporations.....	\$11,134,593.28	\$8,908,469.74
CONSOLIDATED EARNED SURPLUS ACCOUNT		
Balance at beginning of fiscal year.....	\$56,715,616.56	\$52,339,175.57
Less surplus adjustments, 1941.....	53,944,915.37	
Loew's Inc. Share of Net Income (as above).....	11,134,593.28	8,908,469.74
Deduction for Undistributed Income and Dividends Paid.....	6,061,695.50	4,532,028.75
Balance at end of fiscal year.....	\$59,017,813.15	\$56,715,616.56

### Ascap Sued on Royalty

Vinyou, Inc., assignee of Vincent Youmans, has filed suit in New York supreme court for \$600,000 damages against the American Society of Composers, Authors and Publishers and Harms, Inc., for royalties claimed to be due on songs.

### Gem Theatre Reopened

Warner's reopened the 761-seat Gem Theatre in Willimantic, Conn., on Christmas Day. Joseph Miklos, assistant at the Capitol, in New Britain, is the manager.



## O B I T U A R I E S

## Will Horwitz, Houston, Texas, Showman, Dies

Will Horwitz colorful theatreman of Houston, Tex., and an exhibitor since 1919, died Christmas morning at a hospital in that city following a brief illness. Death came shortly after the celebration of the 22nd Annual Christmas party which he sponsored for 15,000 poor children of Houston at the City Auditorium.

A native of Benton, Ark., where he was born on June 25th, 1886, Mr. Horwitz was educated in Michigan, taking his master of arts degree from the University of Michigan. He came to Houston 30 years ago and for a short time worked on the advertising staff of a local newspaper. In 1917, he opened a film exchange and after the war opened his first motion picture theatre, acquiring a lease on a former burlesque house, The Travis.

The Texan on Capitol Avenue was his second Houston theatre, a few years later opening the Ritz and in 1935 adding the Uptown adjoining the original Iris. During the depression, Mr. Horwitz opened an employment bureau and found jobs for 5,000 people and soon after started the Grub Stake to feed more than 111,000 hungry people in one year. He branched out into the radio field in 1932 when he inaugurated station XED at Reynosa, Mexico.

Surviving are his widow, Mrs. Gladys Horwitz and a daughter, Mrs. Fred Gibbons. Rites were conducted December 26th in Houston with burial in Beth Israel cemetery. E. V. Richards, head of Paramount-Saenger interests, New Orleans; R. J. O'Donnell, Interstate Circuit, Inc., Dallas, and other noted showmen of the south were active pallbearers. The four Horwitz theatres in Houston were closed for two days.

### Maris E. Hawkinson

Marie E. Hawkinson, 76 years old, mother of Robert K. Hawkinson, Latin American division manager for RKO-Radio, died Sunday at Flushing Hospital, Long Island. Funeral services were held on Tuesday at the Fairchild Chapel, Flushing. Burial was Wednesday morning.

Surviving Mrs. Hawkinson, besides her son Robert, are four daughters. Mr. Hawkinson is at present in Buenos Aires where he has been for the last four weeks on a business trip for RKO.

### Marie Smith

Marie Smith, who was booker for the RKO exchange in Pittsburgh for many years, and one of the first film employees in that territory, died Wednesday, December 24th, after a lingering illness.

### Harry Kiggins

Harry Kiggins, 66, former projectionist at the Colonial theatre in Rochester, N. Y., died Saturday, December 27th, at the Portsmouth, N. H., Naval Hospital.

### Blanche Bates Dies on Coast

Blanche Bates Creel, the actress-wife of George Creel and a favorite on Broadway at the turn of the century, died in her sleep Friday, December 26th, after she had entertained a few friends at an informal Christmas party at her home in San Francisco. She was 69 years old.

Miss Bates was a star on the legitimate stage for more than 30 years and reached the peak of her career at the Belasco theatre in New York in "The Girl of the Golden West." Her first major success in the theatre was as Cho-Sho-San in "Madame Butterfly," which played at the Herald Square. That was early in 1900, when New York's other interests included the Klondike gold rush.

She next played the part of Cigarette in "Under Two Flags" in 1901 and in 1902 was idolized as Yo-San in "Darling of the Gods." The next 15 years brought her many starring roles, and then, between 1918 and 1933, she retired.

However, Jed Harris pleaded with her to come out of her retirement to support his new young star Katherine Hepburn in "The Lake," and in 1934 she gave in. The critics said that the veteran Miss Bates, already in her sixties, stole the show from Miss Hepburn.

Miss Bates suffered a stroke about six months ago and in recent weeks was the victim of a second attack. Her husband, head of the Committee on Public Information during the first World War; a son, Bates Creel, and a daughter, Mrs. Leslie Lubliner, survive. Private funeral services were held.

### John M. Donaldson

John M. Donaldson, 87, a leading Detroit architect and designer of several of the city's older theatres, died in that city Saturday, December 27th.

### Benjamin F. Goetz

Benjamin F. Goetz, 73, father of Joe Goetz, assistant division manager of RKO Midwest, in Cincinnati, died in that city Tuesday, December 23rd, after a lingering illness. He previously was superintendent of the Strand theatre, in Dayton, Ohio. A daughter also survives.

### Mrs. Anna Couture

Mrs. Anna (Conroy) Couture, widow of Alphonse Couture, who was one of Manchester's, N. H., best known theatre owners and herself affiliated with the theatre business, died in that city Saturday, December 27th, after a brief illness.

### Universal Sets Serial Cast

Kent Taylor, Peggy Moran and Robert Armstrong have been chosen as the first of a contemplated strong cast for the Universal serial based on the "Gangbusters" radio program. The aim of the studio is to make a high budget chapter series for the de luxe theatres.

### Forms Exchange

Mitchell Blachschlager, who recently resigned as booker at the United Artists exchange in Cincinnati, has formed the Popular Pictures Co. to distribute independent product in Ohio, West Virginia and Kentucky.

## British Institute Classifies Stars

Many new developments have taken place during the year in connection with the British National Film Library, according to the eighth annual report of the British Film Institute for the year ended June 30th, 1941, arriving in the U. S. this week.

After many months of work the report announced, the Selection Committee of the Library classified all known film stars into five categories, according to merit or desirability of preserving their films.

All films of the following will be preserved:

Theda Bara, the creator of the film vamp. Charlie Chaplin, for his achievements in the realm of pantomime and comedy.

Douglas Fairbanks, the outstanding exponent of action in films.

Greta Garbo, one of the screen's foremost dramatic actresses.

Mary Pickford, the prototype of the film heroine who achieved fame as "the world's sweetheart."

Rudolph Valentino, the first great screen lover.

Fred Astaire, for his contribution to dancing in films.

Spencer Tracy, the characteristic exponent of realism in film acting.

Tom Mix, the populariser of the cowboy hero.

Harold Lloyd, the hero of comedy of danger and suspense.

Marie Dressler, one of the screen's greatest actresses of character and humorous roles.

Shirley Temple, the outstanding example of the child star.

A new block of twelve vaults specially designed for film preservation has been constructed at the Institute's property at Aston Clinton. In addition to the examples of current feature films and old films which are acquired, both the Ministry of Information and the British Council are sending for preservation copies of all their films including British News, a weekly news reel composed of the more important items of news selected from the reels of all the five companies. Both the Preservation Section and the Loan Section received welcome additions from a purchase of a large number of 16 mm copies of important Russian films. These were bought in time to be included in the new Catalogue of the Loan Section which was published at the end of June, 1941.

### GE Renews Bondy Contract

The General Electric Company, Schenectady, N. Y., has announced the renewal of its contract with Al O. Bondy, Inc., Film Center Building, New York City, as its exclusive theatrical distributor of the G-E institutional motion pictures. The Bondy organization has been handling the films for eleven years.

### Fourth Technicolor Dividend

The board of directors of Technicolor, Inc., on Tuesday, declared a dividend of 25 cents per share payable, December 29, 1941, to stockholders of record on December 22, 1941. This is the fourth such Technicolor dividend this year.



# WHAT THE PICTURE DID FOR ME

## Associated British Film Dist.

**IT'S IN THE AIR:** George Formby, Polly Ward—They spot-booked this picture to me as a trial to see what Formby would do in this situation, and then sent me the worst print I have ever been asked to impose upon the public. The picture is slap-stick which seemed to please, but the print was embarrassing. Running time, 87 minutes. Played December 11-13.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

## Columbia

**ESCAPE TO GLORY:** Pat O'Brien, Constance Bennett—This proved satisfactory as a filler with the improved title of "Submarine Zone." Running time, 73 minutes. Played December 15-17.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**TIME OUT FOR RHYTHM:** Ann Miller, Rudy Vallee, Rosemary Lane, Allen Jenkins—Just got by! And it did have some good entertainment. No particular draw here. Played December 10-11.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

## Metro-Goldwyn-Mayer

**BIG STORE, THE:** Marx Brothers, Tony Martin—The Marx Brothers are always good for the theatre business and always will be. To us they are perhaps one of the most modern and brilliant teams producing comedy today. This, the first of their 'farewell pictures' is well organized comedy and should do business on anybody's screen. Running time, 83 minutes.—Simon Galitzki, Coed Theatre, Topeka, Kan. General patronage.

**DR. JEKYLL AND MR. HYDE:** Spencer Tracy, Ingrid Bergman, Lana Turner—Too long, but very well done and photographed. I am not in favor of remakes and comments on the picture were from bad to good. As far as the box office is concerned, it was only fair. Ingrid Bergman is excellent in her difficult part. Running time, 122 minutes. Played December 17-18.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**DR. KILDAIRE'S WEDDING DAY:** Lew Ayres, Lionel Barrymore, Laraine Day—What with the fear of blackouts and the prevailing bad weather, we recorded our lowest Sunday-Monday gross of 1941. Too many people had read that Laraine Day was to be liquidated. Running time, 82 minutes. Played December 14-15.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**GET-AWAY, THE:** Robert Sterling, Charles Winninger, Donna Reed—This lad, Eddie Buzzell, is really a good director. Here is a surprise "B" class picture that puts Metro in top place here this week, as far as best picture is concerned. A fast action picture of the FBI and plenty of good romance. Anybody will enjoy this. Running time, 89 minutes. Played December 12-13.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**LADY BE GOOD:** Eleanor Powell, Ann Sothern, Robert Young, Lionel Barrymore—Excellent. Metro's best in some time. A little long in running time, but nevertheless, it is good. Berry Brothers will give you a nice surprise. Good music and dialogue throughout picture. Take particular notice of photography, especially throughout the dance numbers. Running time, 111 minutes. Played November 30-December 2.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**LIFE BEGINS FOR ANDY HARDY:** Lewis Stone, Mickey Rooney, Judy Garland, Ann Rutherford—Our gross on this feature was less than any of the series, due in part to the prevailing excitement over Japan's attack on Pearl Harbor. Too much publicity regarding growing up of Rooney and Garland. Running time, 100 minutes. Played December 7-8.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**MEN OF BOYS TOWN:** Spencer Tracy, Mickey Rooney—I guess this is about "tops" in screen entertainment and box office results. If anyone hasn't yet played it, it would pay to try and pick it up. It has everything for everybody. You can't go wrong

*This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—*

What the Picture Did for Me  
MOTION PICTURE HERALD  
Rockefeller Center, New York

with this one. Running time, 100 minutes.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

**MORTAL STORM, THE:** Margaret Sullivan, James Stewart, Robert Young—Wonderful picture for any situation. Stars' performances all excellent. Story, sound and photography tops. Old, but still good and print received here was excellent. Played December 12-13.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**SMILIN' THROUGH:** Jeanette MacDonald, Brian Aherne, Gene Raymond—In its return with a different cast, it was not any too successful at the box office. It is still the artistic production that it was on the former run. But Jeanette MacDonald (who from the fact that it was, to some extent, set to music, had to be used) as an actress, is no Norma Shearer.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**THEY MET IN BOMBAY:** Clark Gable, Rosalind Russell, Peter Lorre—Clarence Brown's production slow, dry, too much dialogue, but even at that it was interesting. Have doubts as to whether it will stand up three days. Wish Gable would make another "Boom Town." Running time, 93 minutes. Played December 7-9.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

## Paramount

**ALOMA OF THE SOUTH SEAS:** Dorothy Lamour, Jon Hall, Lynne Overman—Another remarkable picture from Paramount. Scenes well directed and photographed in color. Volcano scenes are something you will remember for some time to come. Running time, 77 minutes. Played December 17-18.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**CAUGHT IN THE DRAFT:** Bob Hope, Dorothy Lamour—If you like Bob Hope, and many people do, you will enjoy this picture. The plot is weak, the gags and laughs are many. Perhaps this is as much as one should expect; no more is needed. Hope plays stooge in parts of this picture, and to his advantage. Ours is a Hope fan community which is responsible, in a measure, for the business here. Business fair. Running time, 82 minutes. Played December 14-16.—Simon Galitzki, Coed Theatre, Topeka, Kan. General patronage.

**HIDDEN GOLD:** William Boyd, Russell Hayden—The average "Hopalong Cassidy" western. Running time, 61 minutes. Played December 12-13.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**ONE NIGHT IN LISBON:** Fred MacMurray, Madeleine Carroll, Patricia Morison—Just why our patrons don't crowd our theatre to see the beautiful Madeleine Carroll and the very likeable Fred MacMurray present a swell story in a grand manner is more than we can figure. Very poor box office. Running time, 95 minutes. Played December 14-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**SHEPHERD OF THE HILLS, THE:** John Wayne, Betty Field, Harry Carey—Paramount brings you Harold Bell Wright's masterpiece to the screen in glorious color. The most beautiful color and one of the best directed and photographed pictures of the year. Long may Harry Carey be remembered as he steps forth in this picture to give you his greatest role as the kind shepherd of the hills. Paramount deserved all credit that can be bestowed upon them for this grand picture. No finer story has been brought to you from the pages of a book. No finer work by a cast of players or technical staff can be found on the modern screens today. No outdoor scenes have been filmed in such gorgeous colors. Truly a blue ribbon picture if there ever was one. Running time, 98 minutes. Played December 14-16.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**WIDE OPEN TOWN:** William Boyd, Russell Hayden, Andy Clyde—Of course, it's only a shootin', tootin' western with an implausible story, but who cares when it gets them in. We can't understand it. Running time, 78 minutes. Played December 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

## Producers Releasing

**PAPER BULLETS:** Joan Woodbury, Jack La Rue—Very good story, well acted. However, we must have a definite star value to draw them in. Played December 17-18.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

## Republic

**RIDE, TENDERFOOT, RIDE:** Gene Autry, Smiley Burnette, June Storey, Mary Lee—One of the best Autry's played yet. Bucked a basketball game, Christmas shopping and the war. Yet one of the best week-ends to date. Played December 19-20.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**TUXEDO JUNCTION:** Weaver Brothers and Elvira—This is made to order for small town audiences and will please 100 per cent. Play it quick and advertise it plenty. You won't be disappointed, nor will your customers. Running time, 71 minutes. Played December 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## RKO Radio

**CITIZEN KANE:** Orson Welles—Stay away from this. A nightmare. Will drive 'em out of your theatre. It may be a classic, but it's plumb "nuts" to your show-going public. Some swell acting and production wasted. Way too extreme. Running time, 120 minutes.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

**FATHER TAKES A WIFE:** Adolphe Menjou, Gloria Swanson—Just fair. If the rest of RKO's first block of five doesn't improve, my advice to anyone is leave them alone. This picture is supposed to make laughter in the house. But you don't hear much.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

## Twentieth Century-Fox

**CHARLEY'S AUNT:** Jack Benny, Kay Francis, James Ellison—Personally, I thought it was terrible. Yet it did a great deal over average business. Played December 21-22.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**SLEEPERS WEST:** Lloyd Nolan, Lynn Bari, Mary Beth Hughes—Good average detective program picture in which the continuity holds good to the very end. Running time, 72 minutes. Played December 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**SMALL TOWN DEB:** Jane Withers—A very good picture from this popular young star. When she impersonated Carmen Miranda and played the trap drums, the audience applauded. I played it Friday-Saturday but think now I should have played it on Sunday. Running time, 72 minutes. Played December 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.



**WEEK-END IN HAVANA:** Alice Faye, Carmen Miranda, John Payne, Cesar Romero—This is a satisfactory musical, the exotic Miranda carrying the punch of the picture, aided by John Payne as the bashful and not so dumb lover. Business off, no doubt due to the war. Whether it will level out later, gives pause for thought. It is yet too early in the crisis to arrive at any conclusions.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

## United Artists

**SO ENDS OUR NIGHT:** Frederic March, Margaret Sullivan, Frances Dee, Glenn Ford—Excellent production. Played late, but that doesn't mean a thing on pictures like this. Held audience completely from title to end. Played December 19-20.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**THAT HAMILTON WOMAN!:** Vivien Leigh, Laurence Olivier—Here is a show worth playing in any spot. We sure packed them in and they went away pleased. Don't pass it up. Running time, 128 minutes. Played December 8-10.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**TOPPER RETURNS:** Joan Blondell, Roland Young, Carole Landis—This is the baby I was nursing when the war broke. A handful of customers came each night and laughed until they were black in the face; the rest stayed home by their radios and cussed with the same result. I can guess who slept the more peaceful each night. But you tell 'em. Running time, 90 minutes. Played December 8-10.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

## Universal

**APPOINTMENT FOR LOVE:** Margaret Sullivan, Charles Boyer—A Sunday date ruined by one word. "Love" in a title really kills a picture. No business. A very good picture, though. Played December 14-15.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**BLACK DIAMONDS:** Richard Arlen, Andy Devine—Very good for week-end to be used on double bill. Running time, 60 minutes. Played December 4-6.—Fred Gasha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**MODEL WIFE:** Joan Blondell, Dick Powell, Charlie Ruggles—This picture will attract business in primarily urban areas. Much of the material is taken from actual life. The younger set will find the plot more than a coincidence; many will talk about this picture (for the better) after they leave the theatre. Play it if you haven't. Business fair. Running time, 74 minutes. Played December 12-13.—Simon Galitzki, Coed Theatre, Topeka, Kan. General patronage.

**RIO:** Basil Rathbone, Victor McLaglen, Sigrid Gurie, Robert Cummings—A fairly good show that was a flop at the box office. Running time, 77 minutes. Played December 15-17.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**WHEN THE DALTONS RODE:** Randolph Scott, Kay Francis, Brian Donlevy—Real good action picture that did some business with bad winter roads. Enjoyed by all who saw it. Played December 5-6.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

## Warner Bros.-First National

**BAD MEN OF MISSOURI:** Dennis Morgan, Jane Wyman, Wayne Morris, Arthur Kennedy—It would have been far cheaper for us to have paid for this piece of cheese and left it to finish putrefying on the shelf. Running time, 74 minutes. Played December 10-11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**DEVIL DOGS OF THE AIR (REISSUE):** James Cagney, Pat O'Brien, Margaret Lindsay—Warner Bros. advertised this as being timely. Outmoded planes, queer-looking, old-fashioned feminine costumes and a worn out print were not mentioned in the "advance publicity." We showed it one night to a handful of kids and failed to take in enough to pay the express charges back to the exchange. Played December 17-18.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**NINE LIVES ARE NOT ENOUGH:** Ronald Reagan, Joan Perry, James Gleason—Another program picture to fill a date. It seems to me that the programmers this season are the weakest so far of any that we can recall. They are sandwiched in between this Block of Five mess, and you have to take them because in that particular block, there are some that you want. In our situation, we have to date, run more pictures that formerly would have been cancelled, than any season since we have been in business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**ONE FOOT IN HEAVEN:** Frederic March, Martha Scott—Most unusual, this picture of the trials and tribulations of the small town minister. It is

very good of its type. Outstanding portrayals by all the principals. Definitely, the war is affecting business. I have one criticism to make and that is technical. Vitagraph should subdue the background music more than they did in this one. This way of supporting the dialogue has its place, but it should not intrude as it did in this picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**OUT OF THE FOG:** Ida Lupino, John Garfield, Thomas Mitchell—A good picture. Some liked it, some did not, but nevertheless, it was good. Excellent work by James Wong Howe. His photography really made the picture. Running time, 86 minutes. Played December 5-6.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**SINGAPORE WOMAN:** Brenda Marshall, David Bruce, Virginia Field—Weak picture, but held interest throughout. Running time, 64 minutes. Played December 10-11.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**THEY DRIVE BY NIGHT:** George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart—Played this one very late, but it's one of those that never grows old for small towns. Ida Lupino's performance steals the show. Roads blocked for rural patrons, but those who saw it well pleased. Played November 28-29.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**THIEVES FALL OUT:** Eddie Albert, Joan Leslie—I picked up this old one to fill a date and while it pleased those who came, it did not draw. Running time, 72 minutes. Played December 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Short Features

### Metro-Goldwyn-Mayer

**ARMY CHAMPIONS:** Pete Smith Specialties—Entertaining one reeler showing our tanks and guns in action. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**COME BACK MISS PIPPS:** Our Gang Comedies—Average Our Gang comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**GOOSE GOES SOUTH, THE:** Technicolor Cartoons—An excellent cartoon from Metro. Will fill the bill on any programs. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**GREAT MEDDLER, THE:** MGM Miniatures—Very interesting subject. All theatres should run this as it deals with cruelty to animals and children. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**NEWS OF THE DAY: No. 216, Vol. 13—**War news, defense, Duke of Windsor and National Con. Hush-ing Contest in Ill. are the highlights. Running time,

10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**NEWS OF THE DAY: No. 218, Vol. 13—**Highlights, B-19 in flight, Roosevelt and independence. Bill Stern's sport section is terrible. This week he had a good run on skiing, but every week it's a bum horse race and no football. Why? Doesn't he know how to give it? Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**NEWS OF THE DAY: No. 220, Vol. 13—**Ark Royal and football are the highlights. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**NIGHT BEFORE CHRISTMAS, THE:** Technicolor Cartoons—Here is a very funny color cartoon that would be good any time, but was perfect just before Christmas. Play it by all means. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**OUR GANG COMEDIES:** Everyone of these O.K. for your kiddie patrons and most adults get a big kick out of them.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**PEACE ON EARTH:** Cartoons—Without a doubt, the best cartoon yet. Worth same ballyhoo as "Ferdinand the Bull." A must play.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**ROOKIE BEAR:** Technicolor Cartoons—Now here is a color cartoon. Funny, timely and audience talked about it next day. That's something.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**STRANGE TESTAMENT:** Passing Parade—Entertaining one reeler from the Passing Parade series. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

### Paramount

**ALL'S WELL:** Gabby Cartoon—Gabby spends seven minutes trying to put a diaper onto a baby. Ends up by getting it onto himself. Poor color cartoon. Running time, 7 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**HEDDA HOPPER'S HOLLYWOOD: No. 2—**Interesting one reeler showing the stars at work and play. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**PARAMOUNT NEWS:** Better every week. My favorite of all newsreels.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**POPULAR SCIENCE: No. 1—**A good addition to a popular series. Running time, 10 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**SUPERMAN IN THE MECHANICAL MONSTERS:** Color Cartoon—This cartoon in color cer-

(Continued on following page, column 3)

# TELEGRAMS

are feature length stories in short subject form

CLASS OF SERVICE DESIRED		CLASS OF SERVICE DESIRED	
DOMESTIC	INTERNATIONAL	DOMESTIC	INTERNATIONAL
TELEGRAM	TELEGRAM	TELEGRAM	TELEGRAM
DAY LETTER	DAY LETTER	DAY LETTER	DAY LETTER
NIGHT LETTER	NIGHT LETTER	NIGHT LETTER	NIGHT LETTER
WEEK-END LETTER	WEEK-END LETTER	WEEK-END LETTER	WEEK-END LETTER

WESTERN UNION

ACCOUNTING INFORMATION

TIME FILED

IF MONEY IS DUE YOU, A TELEGRAM IS ONE OF THE MOST EFFECTIVE, ECONOMICAL AND CONVENIENT COLLECTION TOOLS. FOR RESULTS — GIVE YOUR WESTERN UNION MANAGER A LIST OF YOUR SLOW-PAY ACCOUNTS WITH YOUR MESSAGE.

WESTERN UNION

Everywhere



# WAR CUTS MEXICAN FILM GROSSES 25%

## Exhibitors Concerned Over Pick- ing Proper Films for War-time; Labor Difficulties Eliminated

by LUIS CELIS

in Mexico City

The new turn the war has taken, with the advent into the conflict of the United States and Japan, as well as several Latin American countries and Mexico's declaration of armed neutrality, has not hit the Mexican motion picture industry very hard, as yet, although it has given film executives some anxious moments. During the eventful week of December 7th, the theatres' business decreased about 25 per cent.

Theatre patrons here in Mexico are now rather stolid. There is no outward demonstration of any kind during the exhibition of news reels and pictures that depict anything about war. Nevertheless, a decided undertone of sympathy with the United States in the conflict is noticeable, that in accordance with the national policy of cooperating to the fullest extent with Washington.

Exhibitors, meanwhile, have become rather uneasy since they feel that the war will curtail their working materials from the United States, their only supply base. There is some alarm at the prospect that production will have to be sharply cut, though it is not thought that the whole business will be stopped, at least for some little time yet.

Film labor in Mexico was among the first to pledge loyalty to the government in this emergency. The general opinion is that work difficulties in the entire industry has been blacked out as part of this pledge, so as to spare the government troubles and to help the business to at least carry on.

### Gross Increases

There are two sides to the general industry business picture in 1941. It was a good year, though there was a big slump in the fall due to labor troubles of the eight major American companies, a circumstance that cut business for the exhibitors owing to the shortage of first class films. The theatres report a bigger gross in 1941 but a smaller net, because of high taxes and operating costs.

The traditional Mexican saying, "*Quien sabe*" ("Who can tell?") applies most aptly to the Mexican business in 1942.

As a war emergency, Mexico has clamped down hard on radio with the cancellation of all amateurs' sending and receiving permits and stricter regulation of broadcasts by the 106 active commercial and other stations in the country. Government inspectors have rigid orders to censor even more the news phases of the stations' programs and to ban the transmission of any information that is not verified or at least is sponsored by the press associations that the Mexican government approves for Mexico. The stations are altogether forbidden to broadcast news "flashes."

This action has been taken, the government explained, to prevent undue alarm about the war and its progress being broadcast in Mexico and to avoid distressing the public. The new rules, asserted the government, are making it impossible for any Japanese, Nazist or Fascist propaganda to be broadcast.

Six Argentinian films are featuring the current programs at three of the leading first run theatres here, the Cine Teatro Alameda, the Cine Iris, and the Cine Magerit. Each theatre is exhibiting two of these pictures. These are the first of the 34 Argentinian films that will be shown in Mexico during the winter. The six now being exhibited are of Argentina Sono Film.



Salvador Carrillo was re-elected president, and Enrique H. Mayorga secretary general, of the National Cinematographic Workers Union for another two years at the national convention held in Torreon, a central industrial town. Both officials were also tendered a vote of confidence by the convention. Sr. Mayorga has assumed until 1943 the positions of publicity and organization secretaries of the Union.



Charged with defrauding the Mexican government by distributing in Honduras without permission and for their own profit the government's documentary film, "Gigantes de Piedra" ("Stone Giants"), produced by the Ministry of Agriculture, depicting Mexico's archaeological wonders, Manuel Rojo Castillo and Jose Castrejon Vicario, president and manager, respectively, of Publicidad Cientifica, S. A., local advertising agency and film exchange, are under arrest here.

The men describe themselves as being "distributors and exhibitors of international documentary pictures." It is said they obtained permission to exhibit "Giants" exclusively in Mexico and on a non-profit basis, in connection with screenings for exhibitors of commercials they handle. The government says that the pair after a tour of South and Central America exhibiting Mexican commercials that was a dismal failure, sought to make money by publicly screening "Giants" in Honduras. They are said to have made large profits with exhibitions of the picture in leading hotels of Honduran cities and returned to Mexico by plane instead of the much cheaper boat. They were arrested as they left their respective homes here.

The government has taken action to recover "Giants" which is still in Honduras.

## Two New Film Companies

New York's Secretary of State, Albany, has granted papers of incorporation to Castle Distributors Corporation, to operate film exchanges, with 200 shares of stock, and with Murray Goodman, Eugene Castle and Harry J. Spiess of New York as principals; and to Erin Theatre, Inc., Syracuse, with \$20,000 capital stock, and principals of which are Walter Roberts, Meyer Golding and Isaac Katzowitz of Syracuse.

## Benson Joins Paramount

Albert C. Benson has become district short subjects representative for Paramount, in Pittsburgh, Philadelphia, and Washington territories, replacing Sol Jacobs.

## Robinson FPC Director

Famous Players Canadian Corporation circuit has named director, Howard P. Robinson, St. John, New Brunswick, a vice-president of the telephone company of that province, and executive of other companies.

(Continued from preceding page)

tainly pleased the kids. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## RKO Radio

**MARCH OF TIME, No. 3:** "Sailors with Wings"—This was particularly timely for a very attentive and rather critical audience. Consequently, some of the melodramatic commentary sounded a bit hollow. Running time, 18 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**PAMPAS PADDOCK:** Sportscope—Okeh if they like horses. It's not my meat, though. Running time, 10 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**IN THE GROOVE:** Musicals—Very good musical. Running time, 18 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**IS EVERYBODY HAPPY?:** Ted Lewis and his Orchestra—Not bad if you like Ted Lewis. He takes a good share of the footage. An exceptionally good comedy dance was enjoyed here. Running time, 16 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**NAUGHTY NINETIES, THE:** Two-Reel Musicals—Another excellent musical from Universal.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**NORTHERN NEIGHBORS:** Variety Views—Passable reel on Canada with fair color. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**SLEEPING PRINCESS:** Lantz Colored Cartunes—Here is a swell color cartoon. Story of the princess put to sleep for one hundred years by evil witch and awakened by handsome prince.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

## Vitaphone

**BED TIME FOR SNIFFLES:** Merrie Melodies—They snickered, but nobody laughed. Running time, 9 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**GOODNIGHT ELMER:** Merrie Melodies—Not as good as the usual run of Merrie Melodies. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**HOLLYWOOD STEPS OUT:** Merrie Melodies—Here is one cartoon that deserves a Blue Ribbon. Let's have more just as good as this. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**MATTY MALNECK AND HIS BAND:** Melody Masters—Very good musical short.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

## Miscellaneous

**POTS AND PLANES:** Government Reel—Entertaining free reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Serials

## Columbia

**IRON CLAW, THE, CHAPTER 15:** Charles Quigley, Walter Sande, Joyce Bryant—We are only too glad this is the last chapter. Running time, 18 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

## Twentieth Century-Fox

**BACK TO THE SOIL:** Terrytoons—Fairly entertaining black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**CALL OF CANADA:** Magic Carpet Series—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**FROZEN NORTH, THE:** Terrytoons—One of the best Terrytoons to date. Running time, 8 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

## Universal

**GOING PLACES, No. 88:**—This filled up ten minutes of playing time, about which nobody commented. Running time, 10 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.



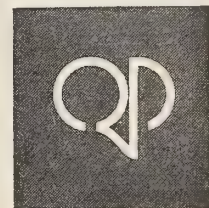


# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## NINE YEARS

As this issue goes to press, the 1942 Quigley Awards are on their way.

The starting gun sounded on January 1st. Now, again, theatremen from everywhere, in every kind of situation, will be striving, vying with each other for the recognition to be gained through accomplishments in these unique theatremen's competitions. Big city, small town, first run and subsequent. They all start from scratch. It's that kind of a deal, a deal the industry has approved.

Eight years of success mark the end of the old year. And now the ninth takes off with an amazing tradition behind it, with an especial job to do in the new year set-up.

The Awards will contribute their expected part in stimulating rare showmanship. The Awards will continue to encourage showmen in this year of grace when showmanship must speak as loudly as the nation's voice.



## WHAT TO DO ABOUT IT

Of course, the biggest job the theatreman has to do in the advancement of this nation's war effort is the maintaining of the public morale. This is quickly emphasized by the "keep calm and relax" copy thrown into print a few days back, some of which has been reproduced in these pages, and more of which will be. It also has to do with the colorful showmanship exhibited widely to keep the folks thinking about something else.

Taking it on as part of the job, various of the members have arranged to keep patrons informed of the latest flashes from the front. Thus, the Schiners are rebroadcasting early evening newscasts. And currently Arnold Stoltz has fixed up a small screen alongside the proscenium to flash news favorable to our forces. On the other side of it, there are theatres carefully refraining from showing any war news at all, on the assumption

"The national organization among theatremen being built up by Nicholas M. Schenck, as national chairman for the motion picture industry's infantile paralysis drive, will provide a handy, active mechanism by which the country's movie theatres can cooperate in many war drives that are sure to come now that the nation is embattled."

The above is a statement by C. C. Moskowitz, March of Dimes co-chairman, and the italics are ours. They are emphasized since the theatremen of America, principally Round Tablers, will be called upon to lend their aid, again and again, in the advancement of our cause. Thus, by close and enthusiastic cooperation with the March of Dimes project, an admirable pattern can be traced for future guidance.

that our job is to entertain, to try, if possible even for a few short hours, to blot out the wrackings and excitements of battle. The question of whether or not to bring the war into the theatre is no new one. It arose a few years back when there was a lot of "yea" and "nay" from members on the course to pursue. In the end, as on any other controversial subject having to do with operation, the solution sort of drifted off into thin air with one individual answer credited for being as about as sound as the next.

If anything, the what-to-do today is more searching. That this nation is involved in war presents another side previously unfaced. Thus, it becomes the duty of your Round Table to explore the horizon with more concentration in an endeavor to guide those of the members whose decisions in the matter are yet to be determined, principally by the wishes of their patrons.

In keeping with which, the membership is called upon again to set forth opinions upon so vital a problem, to give reasons on one side or another to clear up whatever clouds of uncertainty exist. This also is boxoffice. It is to be dealt with as any other procedure bearing heavily upon the part the theatre is destined to play in keeping American morale at stratosphere-height where it belongs.

*A-Mike Vogel*





To the advance holiday lobby at Loew's Granada, Cleveland, for "Shadow of the Thin Man", Carl Rogers injected added atmosphere with lifesize star cutouts, plus the dog studying the poster addressed to "Bill and Myra".

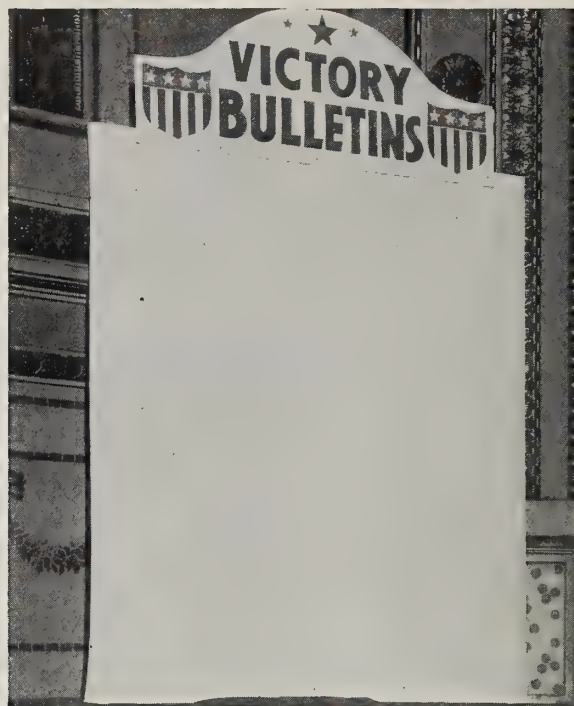


Made of plywood and plaster-of-Paris was the 46-inch-long Christmas setpiece used by Mrs. B. W. Dickinson at the Hamlet, Hamlet, N. C. Radio played hymns at breaks.

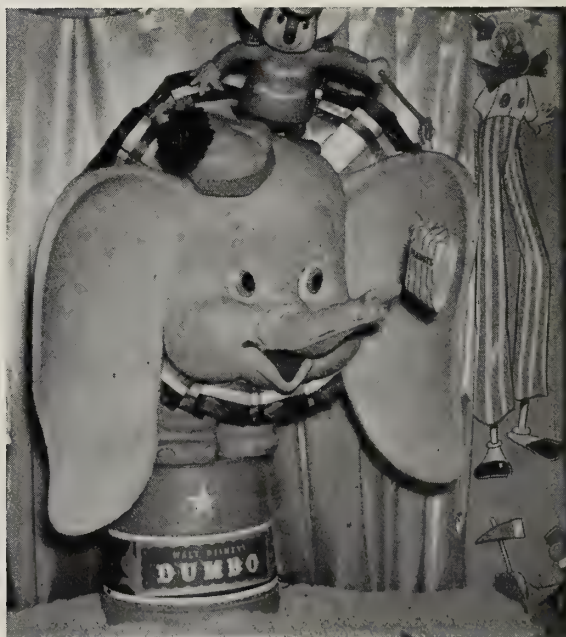
To sell his New Year's Eve show at Loew's State, in Memphis, Maurice Druker's lobby featured cutout of 1942 babe heralding Loew's "All Out" program.



## ROUND TABLE IN PICTURES



Patrons at Warner's Avon, Utica, N. Y., are kept informed of favorable war news via small screen at side of proscenium and identified by Arnold Stoltz with the label of "Victory Bulletins".



Circus lobby display was created by Ben Domingo ahead of "Dumbo" at the Keith Memorial, in Boston. Seated atop figure of the character was Timothy Mouse proffering peanuts.



# 1942 QUIGLEY AWARDS WIN FURTHER APPROVAL

## New Judging Committee Members and Theatre Men Continue to Voice Endorsement; Expect Banner Competitions

by A-MIKE VOGEL

Long anticipated, warmly received, the Quigley Awards for 1942 are well on their way.

Though the New Year Competitions are but a few days old, there are expressions from all over that the starting date of January 1st has seen an immediate planning of exploitation entries for the first "Fortnight" period, a barrage of gilt-edged, boxoffice showmanship to stress that 1942 will indeed be the showman's biggest year.

On following pages are further Awards expressions from industry heads who have accepted appointment to the 1942 Judging Committee. Yet to come, and as important, are statements from the men in the field on what the Awards mean to the industry and what they mean to the boys themselves. In addition, opinion is unanimous that the form and procedure of the Competitions meet with the full approval of the membership.

\* \* \*

Thus, rules and regulations for the 1942 Awards will be the same as have previously obtained. To refresh the "regulars", to familiarize the newcomers with what, and what's to do, the detailed rules are set down on this page.

To be noted, and most important, is that the Awards are not given for full campaigns. It is not necessary to compile the entire campaign to win "Fortnight" and "Quarter-Master" recognition. As usual, the "meat" of the campaign will determine the voting of the judges, since it is recognized that one single promotion—the putting over of one idea—often does the big job of bringing in the grosses in selling an individual program.

\* \* \*

That "meat" may be most anything in advertising, exploitation or publicity that carries the load. It might be a window display, a newspaper contest, a front-page story, or a series of stories, an ad or a series of ads, a street stunt or lobby display. If managers prefer to report full campaigns, it is requested that the Awards ideas be properly designated.

Awards recognition is not restricted to pictures. Institutional ideas are also eligible, as are any cooperations with war defense measures that may be judged to have any bearing on the boxoffice.

## The Awards Rulings

The Quigley Awards are now voted for single ideas or promotions. Complete campaigns are not required for consideration.

\*

The 1942 Quigley Awards begin on January first. They are divided into four Quarter periods.

\*

Each Quarter is divided into two-week preliminary periods—the "Fortnights."

\*

Entrants will forward their material for preliminary consideration in the Fortnight periods. Winners will be designated for Fortnight Appointments.

\*

Entrants most often represented by Appointments during the Fortnight periods of each Quarter will receive first consideration for the Quarter Awards—the "Quarter-Master" Appointments.

\*

In addition to exploitation on pictures—feature, short, serial, etc.—entries may be on goodwill or other institutional ideas. Military service or other patriotic promotions are definitely eligible, as are stage shows, amateur presentations, etc.

\*

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tie-in, etc.

\*

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on

the radio, in windows, ads, lobby, etc.

\*

There are no deadlines. Entries will be considered during the Fortnight periods in which they are received.

\*

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

\*

More than one idea or promotion may be included in one entry in any one Fortnight, but the Fortnight Appointment will be voted for the best single idea or promotion, as designated by the entrant.

\*

Where entrants choose to submit a complete campaign, the single idea or promotion for Awards consideration must be marked accordingly.

\*

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

\*

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

\*

Entries must be forwarded as soon as possible after exploitation is completed. Address all entries to:

Quigley Awards Committee,  
Managers Round Table  
Rockefeller Center, N. Y.

Let it also be kept in mind that the "Quarter-Master" Awards will be voted among theatre men most often represented in the "Fortnight" listings. In short, the Judges will give the most consideration to those entrants who pile up the most material for judging in the Quarters.

This is emphasized especially for managers who in 1941 sent along one entry during a Quarter and then inquired why they did not land among the "Quarter-Master" winners. Since there are at least six two-week Fortnight periods in each Quarter, it is not too much to expect that theatre men

interested in competing will keep sending in material, if not for every Fortnight, then at least for a sufficient number of Fortnights to make a proper showing in the Quarter-Master voting. That is required if only in justice to the great number of entrants who do observe the rulings and expect that others will do likewise.

Further acceptances from judges include Spyros P. Skouras, W. F. Rodgers, M. A. Lightman, Wm. K. Jenkins, John Nolan, Arthur W. Kelly, John H. Harris, L. J. Halper, W. A. Finney, Nat Holt, Fred C. Souttar, Carter Barron, Milton Silver.



# JUDGES VOICE FURTHER PRAISES

## TED SCHLANGER

*Zone Manager*

*Warner Bros. Circuit, Philadelphia*

It will be a pleasure for me to again join in cooperating with you as one of the judges for the 1942 judging committee of the Quigley Awards.

As I have written you several times, and have told you when I saw you, in my opinion the work that this plan is doing for the industry is of great importance.

The managers in the Philadelphia Warner Zone are constantly vying with each other for the honors bestowed by Quigley Publications and there is never an Annual Meeting held in this territory that we do not have occasion to refer to those men who have so distinguished themselves by winning these awards. It is my belief that this medium of competition does much to contribute to the success of stimulating widespread enthusiasm in the all important function of selling our shows.

You are to be congratulated on the great work that you are doing in constantly keeping the efforts of the men in the field in the spotlight, and I want to compliment you and the MOTION PICTURE HERALD on the very wise decision to continue the Quigley Awards for 1942.

## S. BARRET McCORMICK

*Director Advertising and Publicity*

*RKO Radio Pictures, Inc.*

I consider it an honor to again be asked by you to be a judge on the Quigley Awards Committee.

## HERMAN ROBBINS

*President*

*National Screen Service Corp.*

I will very gladly serve again in any manner you desire on your 1942 Judging Committee.

As you know, I have always had a special particular interest in the Quigley Awards and the prize-winners.

I have always felt that the Quigley Awards Campaign had definite beneficial effects on the entire industry and in particular in getting all of the men throughout the country on their toes and stimulating fine exploitation ideas thereby.

## ALEC MOSS

*Advertising Manager*

*Paramount Pictures, Inc.*

Glad to serve on your 1942 Judging Committee. The Quigley Award acts as a stimulus to a group of ambitious managers, who turn loose on campaigns in order to gain this coveted recognition. We know this through actual experience and contact with such managers.

Encourage more of 'em to go to town on pictures! The same names keep cropping up again and again. What's wrong with the thousands upon thousands of other managers? Don't they ever want to step out and do things!

Guess it takes a lot of dripping water to wear away stone!

## CHARLES E. KURTZMAN

*Division Manager*

*Loew's Northeastern Division of Theatres*

Thanks for the invitation to serve on the 1942 Quigley Awards Judging Committee.

Am always happy to aid a cause which so generously brings recognition to the boys in the field.

## Memo from S. F. SEADLER



As is his annual custom, Si Seadler, M-G-M advertising manager, pictures his approval of the Quigley Awards through the medium of some witty brush-work.

## E. C. BEATTY

*President*

*W. S. Butterfield Theatres, Inc.*

I will be glad to be of whatever service I can to you in connection with the Quigley Awards for 1941.

The Quigley Awards have been of much interest to our entire organization and the results of the awards are very closely watched. We have encouraged our managers to use every effort in participating in the annual contest.

## HARRY L. ROYSTER

*General Manager, Netco Theatres Corp.*

*Poughkeepsie, N. Y.*

I am indeed pleased to accept your invitation to serve on the Judging Committee for 1942.

The Quigley Awards are a very definite factor in keeping showmanship alive, the most important adjunct to better grosses in the industry, through recognition of managers and the healthy competition resulting.

## HARRY MANDEL

*Director Advertising and Publicity*

*RKO Theatres*

Thank you for asking me to act as a judge on the 1942 Quigley Award Committee. I shall be very happy to serve as I believe your department is a great help in spreading information to the men in the field.



# CALL AWARDS BOXOFFICE BUILDER

## "A Stimulus"

I accept with pleasure your kind invitation to serve upon the 1942 Judging Committee for the Quigley Awards.

The Quigley Awards in recognizing and rewarding outstanding showmanship has given a stimulus to the Industry which has brought about the increasing excellence of promotion and the completer coverage of product.

Kindest personal regards.

—SPYROS SKOURAS, *President,  
National Theatres Amusement Co.*

### MORT BLUMENSTOCK

*Advertising Manager  
Warner Bros. Pictures, Inc.*

Certainly I shall be happy to judge for 1942, and now more than ever, the Round Table is the means of developing greater grosses and better management. Good luck!

### EDWARD M. FAY

*President, Fay's Theatres  
Providence, R. I.*

Your note received in regard to my serving on the 1942 Judging Committee of the Quigley Awards.

I shall be happy to do so as I have been convinced many years that the Quigley Awards is a stimulating prize which has an inspiring influence on theatre managers across the country, especially young men who are ambitious to make a name for themselves. I believe it does much to induce sincere effort, which produces better grosses and at the same time gives recognition to deserving ability.

### CHARLES RAYMOND

*Division Manager, Loew's Theatres  
Cleveland, Ohio*

Once more I consider it an honor to have the privilege of serving on your judging Committee and as another year rolls by, I am convinced more than ever that the Quigley Awards are an inspiration to all showmen to give their best.

### MONROE GREENTHAL

*Director Advertising and Publicity  
United Artists Corp.*

I will be very happy to serve as one of the Judges for the 1942 Quigley Awards.

Showmanship has never been more vitally needed in the industry than now. The terms of percentage contracts for the exhibition of motion pictures act as a frame-work which determines the allocation of grosses, but showmanship is the effort that brings in the money to the box office and that makes possible grosses large enough to adequately compensate both exhibitor and distributor.

The sales contract is important, but the gross at the box office is the motivation that makes the wheels go around. That is why Quigley Awards, which inspire great selling campaigns, are the foundation of the future success of the business efforts of both exhibitor and distributor.

### JOHN H. HARRIS

*General Manager, Harris Amusement Companies  
Pittsburgh, Pa.*

I will be most happy to serve on the committee for the 1942 judging.

May I congratulate you on your 9th anniversary of these famous Quigley Awards. There is no question but that this has been most helpful in spurring on the managers, the actual showmen, to get the best there is out of pictures. I believe it most important. I congratulate you and am hopeful it continues for many, many more years.

### M. A. SILVER

*Zone Manager, Warner Bros. Circuit  
Pittsburgh, Pa.*

I shall be delighted to serve as a member of the 1942 Committee for the Quigley Awards.

I believe the Quigley Awards serve a very important function by stimulating and encouraging individual activity and ingenuity on the part of the manager. Especially now, under present conditions, is selling and exploitation an essential for proper theatre management and I know of no single force in the industry that contributes more than the Quigley Awards.

### HARRY SHAW

*Division Manager  
Loew's Poli-New England Theatres*

Thanks for your kind letter about our cooperation on the 1942 Quigley Awards and I assure you that it is with extreme pleasure that I accept the nomination to serve as one of the judges for next year.

This I can truthfully say, that true and tried showmen should deem it a pleasure to submit their campaigns to the Quigley Awards committee, because it is an incentive and shows that their heart and soul is in show business to make it the great industry that it is.

### IRVING LESSER

*Managing Director  
Roxy Theatre, New York City*

I am happy to serve as a judge on the 1942 Judging Committee in the Quigley Awards.

I cannot portray in words the amount of good I have gotten as a result of the many years I have been privileged to serve on these committees. Frankly, many a valuable idea has been contributed to even a leading theatre like this, and more importantly it has had me on my toes in appreciating the value of exploitation, and has helped to stimulate our grosses.

### W. R. FERGUSON

*Director of Exploitation  
Metro-Goldwyn-Mayer Pictures*

You can always count on my cooperation to further the valuable work of the Quigley Awards and consider it an honor to serve on the 1942 Judging Committee.

At the recent Exhibitors Forum held in Columbus I emphasized to all exhibitors present the importance of the exploitation suggestions contained in trade papers—especially those of the Managers' Round Table and the great work it accomplished.



# NEW NAMES ADDED TO COMMITTEE

## BEN KALMENSON

*General Sales Manager  
Warner Bros Pictures, Inc.*

Thanks for your invitation to serve on the 1942 Judging Committee for Quigley Awards.

I know the fine work you have been doing for the past nine years, and how much it has helped to inspire theatre men everywhere.

## W. A. SCULLY

*General Manager  
Universal Film Exchanges*

I will be happy to serve on the Judging Committee for the 1942 Quigley Awards.

## J. R. GRAINGER

*President  
Republic Pictures Corp.*

This will acknowledge your letter of December 9th.

It will give me great pleasure to serve on the 1942 Judging Committee of the Quigley Awards for 1941.

## JOHN JOSEPH

*Director Advertising and Exploitation  
Universal Pictures, Inc.*

I'll certainly be glad to serve again on the Judging Committee for the 1942 Quigley Awards. My Services, essentially speaking, always seem to be very long distance and I'm afraid not of much benefit to the Committee. You know very well that if my headquarters were in New York I would be happy to take a more active part because I sincerely believe the Quigley Awards are among the few really important annual activities our industry fosters.

## DAVID A. LIPTON

*Director Advertising and Publicity  
Columbia Pictures Corp.*

Thank you for your kind invitation to again act as a judge to select Quigley Award winners. I consider it a privilege and am most happy to accept.

I feel that the Quigley Awards serve a most valuable purpose in stimulating the proper exploitation of pictures, and towards bringing to the attention of this industry the men in the field, whose efforts deserve recognition.

## HARRY GOLDBERG

*Director Theatre Advertising and Publicity  
Warner Bros. Circuit*

I will be happy to serve again as a member of the 1942 Judging Committee for the Quigley Awards.

Since my own participation in these contests, I have always believed that you have developed an institution which performs valuable service to the industry in stimulating managers and advertising men throughout the country.

## ARTHUR FRUDENFELD

*Divisional Director  
RKO Theatres, Cincinnati, Ohio*

I accept with pleasure your invitation to again serve on the Judging Committee for the Quigley Awards of 1942.

I know of no single feature, in any journal to the motion picture trade, that has more intrinsic value than the department so ably conducted under your guidance.

## WM. K. JENKINS

*Secretary-Treasurer, Lucas & Jenkins Theatres  
Atlanta, Ga.*

It will give me much pleasure to serve on your committee, and I do hope that in the future I will have an opportunity to attend many of your meetings.

You are doing a grand job and your work is of great service to all who operate theatres.

## JOHN NOLAN

*Theatre Executive, Comerford Theatres  
Scranton, Pa.*

Replying to your letter of December 9th, I again will be happy to serve on the committee for the Quigley Awards.

It is my opinion that it is the best medium of exchange of ideas that exists in our industry.

## E. H. ROWLEY

*Secretary  
Robb & Rowley United, Inc.*

Have your letter of December 9th asking the writer to serve on the 1942 Judging Committee.

The writer will gladly do so. Thanks for your invitation.

## JOHN W. HICKS, JR.

*Vice-President  
Paramount Pictures, Inc.*

In reply to your letter of Dec. 9th, I will be very pleased to serve on the 1942 judging committee for the Quigley Award.

I am sure that the Quigley Awards will continue to play a far greater part than ever before in stimulating better grosses everywhere.

## C. J. LATTA

*Zone Manager, Warner Bros. Circuit  
Albany, N. Y.*

I want to take this opportunity of thanking you for appointing me to serve as one of the judges on the 1942 Quigley Judging Committee.

I believe that this is one of the finest stimulants for managers existing in our industry and one that brings recognition to individuals who would otherwise receive no national notation of any kind.

## DAVE WALLERSTEIN

*District Manager, Balaban & Katz Theatres  
Chicago, Ill.*

I shall be very happy to serve on the Judging Committee for the 1942 Quigley Awards.

These awards are of great value in stimulating the managers in the field and giving recognition to their efforts. They also serve as a medium of exchange of ideas, which helps us all.

## S. A. SCHWARTZ

*Division Manager  
RKO Theatres*

Thanks for your invitation to serve on the 1942 Judging Committee.

I have always felt that the Quigley awards have served as a definite incentive for the men in the field—to bring out their ingenuity and showman-like efforts.



# RECORD NUMBER TO SERVE IN 1942

## WILLIAM SUSSMAN

*Eastern Division Sales Manager  
Twentieth Century-Fox Film Corp.*

Many thanks for again calling on me to serve in the 1942 judging of the Quigley Awards.

I know that this practice has done much toward creating constructive thoughts on merchandising of our product and has, therefore, had a most beneficial effect at the box office and returns for producers. Keep up the good work.

## J. J. UNGER

*Eastern and Canadian Division Sales Manager  
Paramount Pictures, Inc.*

I shall be very glad to cooperate, and deem it a privilege to serve on the 1942 Judging Committee for the Quigley Awards.

I repeat what I have said many times before, that these Awards serve a definite purpose in bringing to the attention of the Industry the exceptional efforts of the men in the field and by that showmanship help the box office.

## DAVID E. WESHNER

*Director of Exploitation  
United Artists Corp.*

Thanks indeed for inviting me back again as a member of the Quigley Awards Committee of the MOTION PICTURE HERALD. As you know, this is probably my fifth or sixth year as a judge. As a former exhibitor and particularly now in my job as Director of Exploitation of United Artists, I know what great importance managers throughout the country attach to both the Managers' Round Table and the Quigley Awards.

## CHARLES B. McDONALD

*Division Manager  
RKO Theatres*

I will be glad to serve again this year on the Committee judging the Quigley Awards.

This yearly affair is a most progressive one and I know is looked forward to by managers all over the country.

## VINCENT R. McFAUL

*President  
Buffalo Theatres, Inc.*

You can depend on my acting on the 1942 Judging Committee.

This yearly award by Quigley of recognition to outstanding showmen has encouraged some excellent exploitation and publicity effort, and I feel sure has been very worth-while and beneficial to the entire industry.

## LOUIS POLLOCK

*Eastern Advertising Manager  
Universal Pictures Company*

Thank you very much for inviting me to serve on the 1942 judging committee for the Quigley Awards. It will be an honor and, as usual, an education for me to take part in this work.

## GUY KENIMER

*District Manager, Florida State Theatres, Inc.  
Jacksonville, Fla.*

Shall be only too glad to serve on the 1942 Judging Committee of the Quigley Awards and do whatever I can in this assignment.

## LEON J. BAMBERGER

*Sales Promotion Manager  
RKO Radio Pictures, Inc.*

For eight years the Quigley Awards have been the means of stimulating better grosses and of bringing recognition to deserving theatre managers, and for eight years I have been making a statement of this kind for the MOTION PICTURE HERALD announcing a continuance of these awards.

Now for the ninth year I am frankly at a loss for words to express my opinion any differently than on all previous occasions. However, they all add up to the same thing: YES, I shall be delighted to again serve on the Board of Judges. The Managers' Round Table has been a very constructive force in our industry. I hope the Quigley Awards will never be discontinued. It has been said, "Exploitation has come back into its own." But exploitation on the part of real showmen never lapsed, and you will continue to find a large number of such showmen on the roll of the winners of Quigley Awards, which are always an incentive to the "live wires" in exhibition.

## CHARLES REAGAN

*Assistant General Sales Manager  
Paramount Pictures, Inc.*

It will be a pleasure to again be a member of the Judging Committee of the Quigley Awards.

I am glad to know that The Awards will be made in 1941, for I feel that unquestionably this competition over the past years has been responsible for improved grosses in the country's theatres.

## SAM DEMBOW, JR.

*Paramount Pictures, Inc.*

Thank you for your kind invitation to again serve as a member of the Judging Committee for the Quigley Awards.

It is indeed a pleasure for me to accept, as I definitely feel that the Quigley Awards go a long way toward stimulating business in that they bring due recognition to the men in the field, thereby furthering their incentive to achieve outstanding results.

## LEON NETTER

*Vice-President  
Paramount Theatres Service Corp.*

Will be very happy to serve as a member of your judging committee for the 1942 Quigley Awards.

Your recognition of outstanding merchandising by the Quigley Awards definitely stimulates showmen and grosses alike. You are to be congratulated for your continued effort in this constructive work.

## NAT WOLF

*Division Manager, Warner Bros. Circuit  
Cleveland, Ohio*

I will be very happy to serve as a member of the Quigley Award Committee for 1942.

## H. F. KINCEY

*Vice-President  
Wilby-Kincey Service Corp.*

I will be very glad to serve on the Committee and assist in any manner that I possibly can with regard to the Quigley Awards for 1942.



# MAJORITY OF JUDGES "REPEATERS"

## W. F. RODGERS

*General Sales Manager  
Metro-Goldwyn-Mayer Pictures*

As I have mentioned before, I can only repeat that I consider the Quigley awards a great stimulant to progressive showmen, and am sure that the activities sponsored by you serve as an incentive to the many participants.

## CARTER BARRON

*Division Manager  
Loew's, Washington, D. C.*

Your request that I serve for the ninth successive year as a member of the board of Judges for the Quigley Awards is hereby accepted with every good wish for the continued success of this stimulus to showmanship.

As a regular reader of the Herald, and particularly of the Round Table department, I have long been convinced of the genuine value of the program which you have built into an important influence in the merchandising of motion pictures.

From reports of the men in the various theatres of Loew's Eastern Division, I know how much the Round Table means to them as a source of new ideas and a constant stimulus to put forth their own best efforts week after week.

## M. J. CULLEN

*Division Manager, Loew's Theatres  
Columbus, Ohio*

I will be very happy to serve on your Quigley Awards Committee of 1942 as per your letter of Dec. 8.

My best wishes for continued success to this worthy contribution toward the development of theatre managers.

## FRED C. SOUTTAR

*District Manager, Fox Midwest Amusement Corp.  
St. Louis, Mo.*

I consider it indeed an honor to be asked to serve on the 1942 Judging Committee for the Quigley Awards.

As a former winner of an award, I know the deep satisfaction of putting over a campaign that secured recognition. I believe that, undoubtedly, the Quigley awards, through their nine years of competition have done much to stimulate friendly rivalry amongst managers and have directly contributed to better grosses and national recognition to the men in the field.

## NAT HOLT

*Division Manager, RKO Theatres  
Los Angeles, Calif.*

In response to your invitation, hasten to advise you that I am very happy and proud to serve on your 1942 Judging Committee.

I have always thought that the Awards serve as a great stimulant in securing better grosses due to the worthwhile manner in which you bring recognition to the men in the field.

## ALBERT DEANE

*Director Foreign Publicity  
Paramount Pictures, Inc.*

The Quigley Awards are the film industry's symbols of the finest examples of this freedom of advertising expression and as such are more to be encouraged now than at any other time in the industry's history.

## M. A. LIGHTMAN

*President, Malco Theatres  
Memphis, Tenn.*

I think the Quigley Awards serve a very fine purpose in our Industry and want to take this opportunity to compliment your Department for the splendid job you are doing. It is a pleasure for me to accept the appointment for 1942.

## R. B. WILBY

*President, Wilby-Kincey Service Corp.  
Atlanta, Ga.*

I will be glad to cooperate in any way possible in furthering the work of the Quigley Awards.

There is no doubt in my mind that this recognition of the selling effort and ability of various managers has a very distinct value, and I am glad to see you continuing it.

## L. J. HALPER

*Pacific Coast Zone Manager  
Warner Bros. Theatres*

The MOTION PICTURE HERALD, with its Quigley Awards, serves to stimulate theatre managers by fostering, recognizing and circulating advertising and exploitation ideas. Showmanship will always be the life blood of our business, but this year, more than at any time during its successful history, does the inspiration of the Quigley Awards serve a most important purpose, for entertainment is vital to the public morale.

I am proud to be a member of the 1942 Judging Committee.

## F. J. A. McCARTHY

*Sales Manager  
Universal Film Exchanges, Inc.*

It was very thoughtful of you to again ask me to act on the Judging Committee for the 1942 Quigley Awards.

I do not know of any single factor in the motion picture business, that is a greater incentive for the publicity and exploitation of picture in the theatres than the Quigley Awards. It is doing a magnificent job.

## A. C. HAYMAN

*President, LaHay Theatres  
Buffalo, N. Y.*

You may count on me to act on your Committee of Judges for the 1942 Quigley Awards.

I think you are doing a very big thing for the industry with these competitions, as it gives a greater incentive to the publicity men of all theatres competing and in so doing gives the theatres where the publicity men are employed better campaigns on the pictures they play.

I heartily endorse your Quigley Awards for the benefits they provide for the Industry as a whole.

## MILTON SILVER

*Director of Advertising  
National Screen Service*

It would be a pleasure to again serve on the Quigley Awards 1942 Judging Committee.

It might be interesting to you to know that in my opinion with each passing year the value of these Awards mount. The campaigns seem better from year to year—more alive—with more bounce



# LATE EXPLOITATION FLASHES

## ALL WINDOWS OF BUILDING LETTERED WITH TITLE

The windows of one of Gloversville's most strategically located buildings on one of the four corners of the City Square were made into an unique and traffic-stopping giant poster for "40,000 Horsemen" at Schine's Hippodrome, when Lou Hart had all the windows on every floor lettered with title and date. Other downtown street-level windows were decorated with water-color layouts pointed up with action stills.

Schools were tied in with history classes using essay contest on the part Australians and New Zealanders had played in the first World War. Essay contest for geography classes was built around Australia's part in the present conflict and its geographical position in relation to the war in the East.

Named the "Fulton County Daily Times" was the special four-page tabloid made up by Hart for distribution within a 35-mile radius. In addition to every town and village, rural homes also were covered. Lobby was featured with clippings on Anzac deeds in present war.



## FITZ TIES "TARZAN" DATE TO PAPER'S PHOTO CONTEST

Breaking in advance of "Tarzan's Secret Treasure" at Loew's Poli, Waterbury, with a 60-inch house ad, Ed Fitzpatrick has tied in with one of the dailies on a four-week amateur photo contest. Paper will give the same space each week, copy stressing coming attractions, layouts topped with action shots from the pictures to suggest various contest poses.

Cash prizes are offered with winning photos published by paper and also shown in theatre lobby, runners-up receiving guest tickets. In addition, contest copy invites entries to "shoot" the theatre screen. Fitz has also arranged for attractive contest windows with leading camera store.



## BRIEN TIES "R.A.F." TO FLYING WEEK

Flying Week, recently inaugurated in Pittsburgh, was utilized for his date on "Yank in the R.A.F." by Lige Brien at Warner's Belmar to form a "Hop Harrigan Club". For this purpose, he borrowed an eight-foot standee of Hop from the Army recruiting service, and used it as the center of a display where the kids could sign up for the club. Each member was presented with a "Yank" hat and then informed that those informing the most people about the date would be rewarded with guest tickets.

Brien also promoted Penn. Central Airlines for picture postcards which were imprinted with attraction copy and forwarded to the mailing list the week ahead.

## THEATRES USE STAMPS IN MAKING CHANGE

*To promote the sales of defense stamps at the New York Rialto, Arthur Mayer is asking patrons to accept stamps in lieu of the usual change. Boxoffice posters and screen trailers urge: "Do your share. Ask for your change in defense stamps."*

*Cashiers have 10, 25, 50 cent, one and five dollar denominations of stamps. Policy has met with immediate acceptance.*

*The same procedure is being followed by Harold Thomas at the Malco Fulton, in Fulton, Ky., who calls attention to it with a sign in the box-office and also in trailer copy. Hal uses post-office albums in which 10¢ stamps are affixed. When patrons request all of their change in stamps, cashier adds additional number.*

## SANTA CLAUS FIGURE CALLS XMAS GREETINGS

During the holiday season, patrons arriving at the Trans Lux theatre, at 85th St. and Madison Avenue, in New York, were pleased—and somewhat mystified—to receive seasonal greetings spoken by a figure of Santa Claus in the lobby. Directly in back of the figure was erected a papier mache castle concealing an usher who offered the theatre's salutations through a telephone communication system hooked up from the castle to Santa.

As reported by Manager George Merring, the majority of the customers voiced their thanks in return, which were acknowledged with a "you're welcome" or other appropriate remark. Greetings were also expressed by Santa to those leaving the theatre.



## FEATURE STORY "CHEERS" LOCAL "MISS BISHOP"

The original inspiration for "Cheers for Miss Bishop" came from a school teacher in Brainerd, Minn., a cousin of the author of the novel, according to the series of newspaper feature stories ahead of the date at the Paramount, the publicity paralleling scenes in the picture with actual happenings in the career of the local woman.

Seizing upon this opportunity, Manager Gilbert Swenberger had the teacher at the theatre as guest of honor for further newspaper mention. The Round Tabler also used the event for a "first-time" announcement of the picture and date at the schools.

## DAN LANDS SIX BREAKS FOR NEW SPACE "HIGH"

That enterprising space-grabber, Dan Terrell, sends along a recent issue of the Washington, D. C., News, to illustrate the record number of Loew's Theatres breaks obtained on different current attractions. Leading off was an illustrated double-truck on what to do "before and during air-raids", the Capitol Theatre Rhythm Rockets posing for the different shots, and credited accordingly in the captions.

For the world premiere of "Corsican Brothers" at the Palace, Terrell landed on three added pages—a cut of local co-ed posing with sword used in the picture, contributed on behalf of Station WJSV's relief fund. Second break was a two-column on Tony Martin, in town for the premiere; the third, a story on "Clouds Over the Pacific", booked with the feature. Also prominent, was another two-column break on the appointment of Carter Barron, Loew's division head, as chairman of the district's "March of Dimes" drive.



## ROSY GETS HIGH SCHOOLS TO "RISE AND SHINE"

With his date on "Rise and Shine" at Loew's Majestic, Bridgeport, coming right after a headline football game between local high school teams, Morris Rosenthal had both squads as his guests for the opening. Since the game ended in a tie score, both schools were equally credited in the proceedings which embraced cheer leaders of both sides introducing their teams and leading school yells from the stage. School bands played for the party, publicity on which was carried in the school papers and in sports sections of the dailies.

Feature stories had to do with George Murphy, who attended Yale in early New Haven, where he was on the football squad. Music stores decorated windows to plug the song hits, using pennants spelling out the title. In advance, usherettes wore sweater-and-skirt costumes plus imprinted badges. Lobby attractors were six-foot cutouts of girl cheer-leaders and giant megaphones in shadow boxes.



## INVITE HONEYMOONERS TO TAKE IN THE SHOW

For his latest promotion "Bic" Bickerstaff publicized "You Belong to Me" at the L&J Palace, Athens, Ga., with an invitation to honeymooners to see the picture. Listed honeymooners in and around the city were taken from court house lists. Invitations read:

"The Palace wants to express to you its best wishes for a very happy married life. It will please us if you will, as part of your honeymoon, use this letter to see", etc., etc.



# EXPLOITATION BRIEFS FROM A-FIELD

For advance display on "The Last of the Duanees," James Frailey of the Keystone Theatre in Williamsport, Pa., had a large book set up in his lobby and also took advantage of the popularity of the Zane Grey books through tie-ups with local book stores which plugged the books and film by displays and card inserts. Frailey also had a young man wearing a cowboy hat and mask parade the streets for two days.

A tabloid newspaper, especially printed for the premiere of "40,000 Horsemen" was distributed by Herman Comer ahead of the opening at Warner's Capitol, in Philadelphia. In addition opening night was dubbed "British Navy Night" and attracted a contingent of British sailors stationed there, who accompanied by officers were welcomed from the stage by the British consul. Ceremonies were broadcast directly from the theatre lobby over WTEL and broke dailies. In addition 15 editors of foreign language papers were invited to attend a special screening, while a huge float toured the city streets, commandeered by Junior Leaguers.

For "Citizen Kane," T. J. Hanifin of the Strand Theatre in Binghamton, N. Y., sent personal letters of the clergy of Triple Cities giving brief synopsis of the film. He also distributed 6,000 heralds in the cities.

Two stage programs have been booked by Jack Mahon of the West Side Theatre in Scranton, Pa., with good box-office results. On Friday nights he has an amateur show which is broadcast free over local radio station. On Saturday nights his stage program is broadcast coast to coast from WARM, Mutual outlet in Scranton. Mahon also stages a Spelling Bee on Wednesday nights in conjunction with the other Comerford theatres in town.

Candy eaters and milk drinkers were the objects of the campaign on "Birth of the Blues" by George Bittinger of the Capitol Theatre in Bloomsburg, Pa. Picture and playdate copy was imprinted on candy bags from the 5 and 10-cent stores while Bittinger also arranged with local milk dealer to place card under each bottle of milk delivered.

To plug his films, Thomas Pawley of the Sayre Theatre in Sayre, Pa., distributes a program of the weekly attractions with brief synopsis of each picture. He also has a hook-up over 500 telephones announcing daily programs.

Bruce Hause, manager of the Stanley Theater in Selinsgrove, Pa., has arranged to make direct contact with students at Susquehanna University by having programs of the weekly attractions placed on their desks.

A. R. Tate is boosting his Saturday matinee grosses by means of a tie-up with a local auto shop whereby the shop advertises for worn tires. Kids delivering the tires to the shop receive tickets for the Saturday matinee show at the Keystone Theatre and are later redeemed at full value by the shop.



## THERE ARE NO BOMBS DROPPING IN WILMINGTON!

And they never will! Our great Army and Navy is "just beginning to fight" those Wacky Japs—those Gummy Jerries—and those Unspeakable Spicks! One Yank with one arm tied has always been good for 10 of any of them!

### SO—KEEP YOUR CHIN OFF YOUR CHEST!!

Forget it! When the time comes, we, here in good old Wilmington, will do our part in the same spirit that has marked everything else we have ever done—cheerfully, gladly, unselfishly.

But, in the meantime, don't be an old ostrich! Live normally. Have a big Christmas! And above all else, seek entertainment and recreation that allows you to escape from any strain of everyday affairs. In short—see a show! ... AND KEEP YOUR CHIN OFF YOUR CHEST!

## MOVIES ARE YOUR BEST ENTERTAINMENT AND YOUR CHEAPEST DIVERSION!

Where else can you get an entire evening's fun and pleasure for so little? Where and how else can you and your family so thoroughly enjoy yourselves so close to home and yet (through the medium of motion pictures) be so far away? Get the movie habit!

Here's Just The Show To Do It Too!  
**Starts Sat. 11 P. M.—Thru Tuesday!**  
Anne Shirley, Richard Carlson—"West Point Widow,"  
Susanna Foster—"There's Magic In Music"  
Allen Jones 2nd Technicolor adventures of "Superman"

## Your New Lamax Theatre

"GO TO A MOVIE AT LEAST ONCE A WEEK"

*Another "relax" display, this one, above, a two-column from Manager C. A. Skelly, with "assurance" copy directed at the public of Wilmington, Ohio, on behalf of the New Lamax. Planted right after the bombing of Hawaii, the ad helped to bring folks back to normal.*

A new twist on a stunt in connection with "King Tarz" National Jungle Tour was used by Bill Elder, Loew's, Indianapolis, when he got the local Times to cooperate with a contest, asking readers to guess the lion's weight. The contest drew added attention to the caravan's visit through additional space given it.

Through the efforts of Ted Pierpoint, Paramount's manager in Brazil, a tieup was effected with local daily in Rio for a model airplane contest in connection with opening of "I Wanted Wings." In addition, a reported first time for that sector, was front-page break which gave excellent breaks to the picture's opening.

In connection with the personal appearance of the Republic star at the Fox Midland Theatre, in Hutchinson, Kan., Max Davis arranged a "Smiley Burnette Trade Day" with the cooperation of merchants, newspapers and radio stations. Giant parade was staged which featured a doll, pony, pet, cowboy and Indian section, winners in each presented with prizes by Smiley in person on a huge platform erected in front of the theatre. Cooperating merchants featured window displays, etc.

Another Round Tabler who goes in for institutionalizing on his program is Bob Ingham at the Orange Theatre, in Orange, Mass. Sometimes Bob injects a little humor by such methods as using a small cut of a house from which head of a male may be seen. Copy above reads: "I'll be in the doghouse if I don't take her to see," etc., etc.

For "International Squadron," Phil Duffy of the Strand Theatre in Shenandoah, Pa., arranged a tie-up with local book store selling model planes which netted him an outstanding window display tying in picture, playdate and planes.

A teaser advertisement in the form of advice to bridge players from W. C. Fields featured the campaign of Joseph Dalton of the Lyric Theatre in Shenandoah, Pa., for "Never Give a Sucker an Even Break." The ad was placed on the woman's page near columns devoted to bridge.

Creation of a Tarzan Club, to raise funds for the purchase of a new animal for the local zoo, was one of the highlights of the "Tarzan's Secret Treasure" campaign put over by Francis Deering, Loew's, Houston.

Numbered "boy and girl" cards were distributed in Reading, Pa., schools, and boys and girls in the same school holding duplicate numbers were admitted free to "Kathleen" if they appeared at the theatre together, as a feature of the campaign for the film put over by George Peters, Loew's Colonial.

Twenty-five girls on bicycles, carrying signs reading: "Welcome Back Shirley Temple," aided the "Kathleen" campaign executed by Sam Gilman, Loew's Regent, Harrisburg, Pa.

One thousand cards were sent to local Campfire Girls informing them of the return of Shirley Temple, and 5,000 blotters were distributed in the Junior High Schools as highlights of the "Kathleen" campaign put over by Ed Pentecost, Loew's Grand, Atlanta.

Tying the picture in with the regular weekly comic strip adventures of Tarzan, Boyd Fry, Loew's Palace, Memphis, planted a newspaper contest in the *Commercial Appeal* asking readers to write "Why I enjoy the experiences of Tarzan and his mates in the *Commercial Appeal* every Sunday." The contest was open only to those under 18 years of age and guest tickets were awarded to winning entries.



## Effective Window Display Sells "Blues" for Bickerstaff

To create interest and for publicity on "Birth of the Blues" at the L&J Palace, in Athens, Ga., City Manager Frank Bickerstaff promoted local dime store for a large window display week ahead of opening. To make the window more attractive, manager of store placed a number of records from the picture on display plus one sheet, the latter were also spotted in music stores around the city. Nickelodeon was planted in lobby of theatre playing hit tunes from the picture and 15-minute transcription was run over Station WGAU.

For "Lydia", Bickerstaff had his artist set up his easel in the lobby and draw a pastel of Merle Oberon. On the same program "Bick" ran a Metro News featuring the Georgia Tech football game, this was shown opening day for the coaches, representatives from local daily, University paper and a number of students. Blowup of the team was placed in front with tiein copy and playdates.

"LET'S HEAR FROM YOU"

## Hamilton Creates Display For "Swamp Water"

Copying the cover of the "Swamp River" pressbook, Edward C. Hamilton, artist for the Clearwater Theatres, in Clearwater, Fla., stretched a bed sheet on a frame and painted it with blue and green water colors from a spray gun. Side panels were painted similarly with large arch to give depth. The title, cast and other copy were cutout letters painted red and mounted on the arch.

Grass mat was placed in front of the display, while a stuffed alligator and a human skull were also secured and placed at base. Hidden electric fan with a funnel made of cardboard played a constant stream of air on the rattlers of a mounted rattle snake. For further atmosphere, broken tree limbs and sticks were used, Spanish moss draped over all with hidden green and blue lights giving faint illumination.

"LET'S HEAR FROM YOU"

## Children Sing Carols For Brown's "Valley"

A group of 75 high school students was recruited by Manager Clyde Brown of the Fox Theatre, in St. Louis to sing Christmas carols in the theatre's lobby as part of the advance exploitation for "How Green Was My Valley". Another group also sang on Christmas Eve. Exploitation for the film consisted chiefly of advertisements in newspapers, using quotes from local newspapermen, radio newscasters and prominent men and women who had attended a special preview of the picture.

"LET'S HEAR FROM YOU"

## Laby's "Dawn" Window

Live window stunt that proved effective for George Laby at the Victory, in Holyoke ahead of "Hold Back the Dawn" was girl seated in bed in furniture store window. Every five or ten minutes the girl would stand up, yawn, stretch a bit, look at a clock, smile at the people watching her and then get back into bed. Credit card alongside was self-explanatory.

# LAST 1941 "FORTNIGHT"

*With the listing here of the winners in the last "Fortnight" of the year, the Fourth and final 1941 Quarter is set for early judging, results of the voting to be announced in an early issue. Meanwhile, entries for the first Fortnight of 1942 are now being accepted.*

ROBERT BARONOFF Schine's Olympic, Watertown, N.Y.	ED FITZPATRICK Loew's-Poli, Waterbury, Conn.	ED MAY Schine's Russell, Maysville, Ky.
BOB BEREZIN Elgin, Ottawa, Ont., Canada	GEORGE FRENCH BILL MORTON RKO Albee, Providence, R. I.	BILL McCLAIN Virginia, Carrollton, Ohio
FRANK BICKERSTAFF L. & J. Palace, Athens, Ga.	BILL GALLIGAN JOHN W. SHAFFER Commercial, Chicago, Ill.	M. H. PARKER Strand, Erie, Pa.
MEL BLIEDEN State, Anderson, Ind.	SAM GILMAN Loew's, Harrisburg, Pa.	LES PRESTON Capitol, St. Thomas, Ont., Canada
LIGE BRIEN Belmar, Pittsburgh, Pa.	FRANCIS GOOCH Houlton, Houlton, Me.	JIMMIE REDMOND Bonham, Fairbury, Neb.
BILL BURKE Capitol, Sarnia, Ont., Canada	WALTER R. HALL Majestic, Johnstown, Pa.	CARL ROGERS Loew's Granada, Cleveland, Ohio
ROBERT BUSCH Jeffery, Chicago, Ill.	ED HARRIS Glendale, Glendale, Calif.	FRANK SHAFFER Dixie, Staunton, Va.
ARTIE COHN Roosevelt, Philadelphia, Pa.	VERN HUDSON Palace, Guelph, Ont., Canada	C. A. SKELLY New Lamax, Wilmington, Ohio
CLAYT CORNELL Schine's State, Tupper Lake, N. Y.	BILL JOHNSON Smalley, Dolgeville, N. Y.	CLYDE SMITH Paramount, Hot Springs, Ark.
GEORGE C. CRONIN Strand, Portland, Me.	MEL JOLLEY Columbia, St. Thomas, Ont., Can.	HARRY STEARN Schine's Strand, Lexington, Ky.
AL CROWDER Rialto, Morrilton, Ark.	KAL KALBERER Switow's Indiana Washington, Ind.	ARNOLD STOLTZ Avon, Utica, N. Y.
FRED CURTICE Uptown, San Francisco, Calif.	BOB KENNEDY Warner's Symphony, Chicago, Ill.	THOMAS STRATFORD 20th Century, Buffalo, N. Y.
BARNEY DE VIETTI Huish, Price, Utah	C. B. KING Ritz, McGehee, Ark.	GILBERT SWENBERGER Paramount, Brainerd, Minn.
D. M. DILLENBECK Rialto, Bushnell, Ill.	R. LEE KLINE Orpheum, Philadelphia, Pa.	AL SWETT Orpheum, Danvers, Mass.
MAURICE DRUKER Loew's State, Memphis, Tenn.	STANLEY LAMBERT Venetian, Racine, Wis.	DAN TERRELL Loew's Capitol, Washington, D. C.
BILL ELDER Loew's, Indianapolis, Ind.	JACK LYKES Valentine, Toledo, Ohio	HAROLD THOMAS Malco Fulton, Fulton, N. Y.
JAMES ESTES Park, Iowa Park, Tex.	GEORGE LABY Victory, Holyoke, Mass.	FELIX H. TISDALE Ga-Ana, Georgiana, Ala.
JACK A. FARR Long-Griffith's Jewel Texas City, Tex.	JULIUS LAMM Uptown, Cleveland, Ohio	WALTER TREMOR Florida, St. Petersburg, Fla.
DICK FELDMAN Schine's Paramount, Syracuse, N.Y.		"DOC" TWEDT Lido, Manly, Ia.
		BURGESS WALTMON Princess, Columbus, Miss.



# CLASSIFIED ADVERTISING

*the great  
national medium  
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

## **THEATRES**

WANTED THEATRE NEW ENGLAND OR NEW York. BOX 1460, MOTION PICTURE HERALD.

WANT TO BUY, LEASE OR RENT A THEATRE in Southeastern Ohio. BOX 1478, MOTION PICTURE HERALD.

FOR SALE: MODERN 300 SEAT THEATRE IN Eastern Illinois. BOX 1479, MOTION PICTURE HERALD.

SMALL TOWN THEATRE IN VA.—FOR SALE by absentee owner. Operator-manager and wife can earn \$45-\$65 weekly net. Cushion seats and RCA sound. \$1,4500 buys equipment and business. Very low rent. Write BOX 1480, MOTION PICTURE HERALD.

FOR SALE, FULLY EQUIPPED THEATRE IN small town New York state, now operating. BOX 1485, MOTION PICTURE HERALD.

## **BUSINESS BOOSTERS**

\* \* BINGO CARDS—DIE CUT \* \*  
1-75 or 1-100, \$2.00 per thousand; 10,000 lots, \$15. Cash with order. BOX 1476, MOTION PICTURE HERALD.

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75, \$2.00 per thousand. \$17.50 for 10,000. BOX 1434, MOTION PICTURE HERALD.

COMIC BOOKS, COVERLESS. \$15 PER 1000. Regular 10c sellers. Largest assortment. For details wire or write ENCO, 509 No. State, Chicago.

BUY YOUR BINGO CARDS DIRECT FROM THE world's largest manufacturer of theatre bingo cards. Write us today for samples and prices. BOX 1477, MOTION PICTURE HERALD.

## **THEATRE TRAINING SCHOOL**

LEARN MODERN THEATRE MANAGEMENT and advertising. Big opportunities for trained theatre men to advance to better theatre positions. Free catalog. 14th year. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

## **USED GENERAL EQUIPMENT**

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR QUICK SALE: COMPLETE EQUIPMENT and chairs from 400 seat theatre. Exceptional bargain. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

WANTED 2 POWERS 6B PROJECTORS COMPLETE with sound for 400 seat theatre; also 2000 watt A C gasoline generator. BOX 1486, MOTION PICTURE HERALD.

TWO MOTIOGRAPH MACHINES COMPLETE with lamps and sound heads. Price reasonable. LIBERTY THEATRE, Franklin, Kentucky.

## **NEW GENERAL EQUIPMENT**

DEFENSE TAX ADMISSION PACQUES—GLASSINE enamelled, 8"x10", any two prices, Adults, Children—Special \$1.49 S.O.S. CINEMA SUPPLY CORPORATION, New York.

## **POSITIONS WANTED**

PROJECTIONIST: FULLY EXPERIENCED Draft deferred. Go anywhere. OPERATOR, 339 W. Normal Parkway, Chicago, Ill.

## **BOOKKEEPING SYSTEM**

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## **BOOKS**

PUBLISHERS' OVERSTOCKS, DISCONTINUED EDITIONS—Cameron's, Nadell's, also limited Richardson's 3rd sound edition, 39c up. List mailed. S. O. S. CINEMA SUPPLY CORPORATION, New York

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NOW ON PRESS: 1942 EDITION OF FAME, Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide book to box office champions. Send your order today with check or money order for \$1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 1941-42 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today, \$3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## **PRINTING SERVICE**

THEATRE BLOWERS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

PRESS OF  
C. J. O'BRIEN, INC.  
NEW YORK, U. S. A.



# PRODUCT DIGEST

## THE RELEASE CHART

### SHOWMEN'S REVIEWS

#### Lady for a Night

(Republic)

Southern Aristocracy Under the Lens

Southern aristocracy as of Memphis in 1890 or thereabouts is placed under a microscope, inspected and found wanting, in this Albert J. Cohan production directed with skill and feeling by Leigh Jason. There is much of charm, warmth and appeal in the telling of the story, an original by Garrett Fort scripted by Isabel Dawn and Boyce DeGaw in a manner to interest the most exacting shopper for entertainment.

Joan Blondell is seen at her best as the girl from the wrong side of the tracks who marries the scion of a destitute family on the right side of them and tries to earn the respect and acceptance of the aristocracy.

John Wayne as the gambler who uses his underworld power to further her plans without her knowledge, turns in a telling performance.

Ray Middleton, Blanche Yurka, Edith Barrett, Philip Merrivale, Leonid Kinsky and Hattie Noel add vital portrayals to round out a solid whole. The Hall Johnson Choir furnishes musical background of moment.

The tale takes the heroine from éase and luxury aboard a river gambling-boat to gloom and disappointment in the home of her husband whose aunt, seeking to poison her, kills her husband instead and tries to fasten the crime upon the bride. Political venality, economic stresses, pride, prejudice and simple loyalty are among the plot ingredients employed.

*Previewed at the Studio City theatre, a bit outside Hollywood, on a Saturday morning to an invited audience which filled the theatre and indicated enthusiastic approval of the picture.*

—WILLIAM R. WEAVER.

Release date, Jan. 5. Running time, 88 min. PCA No. 7791. General audience classification.

Jenny Blake.....	Joan Blondell
Jack Morgan.....	John Wayne
Stephen Alderson.....	Philip Merrivale
Julia Alderson.....	Blanche Yurka
Alan Alderson.....	Ray Middleton
Edith Barrett, Leonid Kinsky, Hattie Noel, Montagu Love, Carmel Myers, Dorothy Burgess, Guy Usher, Ivan Miller, Patricia Knox, Lew Payton, Marilyn Hare, Hall Johnson Choir.	

#### Forbidden Trails

(Monogram)

Western

Monogram presents in "Forbidden Trails," the three "Rough Riders," Buck Jones, Tim McCoy and Raymond Hatton, whose names are familiar by-words to western audiences. The "Rough Riders" might well include Jones' horse, "Silver," one of the most spirited and beautiful horses on the screen.

The story opens with the attempts of two

## Reviews

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

ex-convicts to kill Jones, who enacts a retired U. S. Marshal. He escapes but is wounded. Eventually, the three "Rough Riders" apprehend the two ex-convicts, and at the same time, also apprehend a racketeer who has been trying to intimidate a friend of Jones.

While the picture follows the familiar pattern of western sagas, there are enough of the usual ingredients to insure a satisfied audience.

Scott R. Dunlap produced and Robert N. Bradbury directed.

*Reviewed at the New York Theatre, in New York, where the audience laughed at the wrong time once or twice, but seemed to have a good time.*—IRENE SMOLEN

Release date, Dec. 26, 1941. Running time, 59 minutes. PCA No. 7980. General audience classification.

Buck Roberts.....	Buck Jones
Colonel.....	Tim McCoy
Sandy.....	Raymond Hatton
Nelson.....	Tristram Coffin
Fulton.....	Charles King
Howard.....	Glen Strange
Lynton Brent, Jerry Sheldon, Hal Price, Dave O'Brien, Christine McIntyre.	

#### Swamp Woman

(Producers Rel. Corp.)

Swampland Melodrama

Perhaps the most startling innovation of "Swamp Woman" is the appearance of Ann Corio, billed as the "Queen of Burlesque." Despite the execution of one or two dances calculated to raise an occasional eyebrow, she proves to be the heroine in the real sense of the word.

The swamplands form the background of the picture, to which Miss Corio, a honky-tonk dancer, is returning to resume an old romance with Jack La Rue, who is intent, however, on marrying Mary Hull. Complications develop when it is discovered that Mary is hiding an escaped convict in her cabin. Eventually Ann Corio is instrumental in establishing the innocence of the escaped convict, and wrestling a confession from the real criminal, whom she had originally shielded. Mary Hull resumes her romance with her now freed convict and Ann Corio and Jack La Rue do likewise.

The picture does have a degree of action, such as the attempt of the convict to escape

in the swamplands with bloodhounds on his trail, and an occasional fight or two, including one between the two female principals. However, the entire film gives the impression of melodrama of the old school.

The power of suggestion in Miss Corio's role limits the film to adult audiences.

George R. Merrick and Max Alexander were the producers and Elmer Clifton was the director.

*Reviewed at the Central Theatre in New York, where the audience laughed at the wrong time once or twice, and gave evidences of hissing at the close.*—I. S.

Release date, Dec. 5, 1941. Running time, 68 minutes. PCA No. 7806. Adult audience classification.

Annabelle Tollington.....	Ann Corio
Pete Oliver.....	Jack La Rue
Lizbet Tollington.....	Mary Hull
Detective Rance.....	Ian MacDonald
"Flash" Brand.....	Jay Novello
Jeff Carter.....	Richard Deane
Lois Austin, Earl Gunn, Guy Wilkerson, Jimmy Aubrey, Carlin Sturdevant	

#### Don't Get Personal

(Universal)

Hugh Herbert Under Handicap

Hugh Herbert's followers, said to be many and faithful, will find him imparting to this comedy the few glints of humour which fleck an otherwise routine enactment of a tale about mixed identities and a radio program. He and his associates in the cast are handicapped by material which gives them more hindrance than help in their efforts to entertain.

Directed with humorous intent by Charles Lamor for associated producer Ken Goldsmith, the story is about an eccentric who inherits a pickle factory and seeks to bring harmony into the romance of some young people, participants in the factory's radio program, whose real life interests he misconstrues.

There is also an attempt to bilk him out of his inheritance. The tale telegraphs its points and the conclusion and the individual sequences intended to be funny perish of deliberation.

Three songs by Jack Brooks and Norman Berens penalized by placement in a script by Hugh Wedlock, Jr., and Howard Snyder, which builds no interest for them. The titles are "It Doesn't Make Sense," sung by Jane Frazee; "Now What Do We Do" and "Every Times a Moment Goes By," sung by Miss Frazee and Robert Paige.

*Previewed at studio.*—W. R. W.

Release date, Jan. 2, 1942. Running time, 60 minutes. PCA No. 7773. General audience classification.

Elmer Whippet.....	Hugh Herbert
Charlie.....	Mischa Auer
Mary Reynolds.....	Jane Frazee
Susan Blair.....	Anne Gwynne
Paul Stevens.....	Robert Paige
Jules Kinsey.....	Ernest Truex
John Stowe.....	Richard Davies
J. M. Snow.....	Andrew Tombes



## The Shanghai Gesture

(U.A.-Pressburger)

Melodrama as of Yesterday

A title that demonstrates potency as applies to a stage play of yesteryear and the names of several players whose popularity as of today are the assets in hand for showmen offering their customers this first of Arnold Pressburger's contributions to the United Artists program.

Producer Pressburger's presentation of a revised and considerably renovated version of the stage play is performed by Gene Tierney, Walter Huston, Ona Munson, Victor Mature, Phyllis Brooks and a good many other able actors who are handicapped by dialogue veering from the trite to the inane and by direction which holds proceedings to snail's-pace in what appears to have been an effort to stress mood, tone or spirit. Protracted silences leading up to speeches which do not advance the story combine with sustained camera studies of gestures and grimaces to produce the effect of a melodrama from the pre-talkie era minus its subtleties.

The approach of the production, in apparent acknowledgement of unadmitted but real lines of demarcation between the sophisticated stage serving the minority and the motion picture serving the multitudes, is typified by the change of the cast name of "Mother Goddam" to "Mother Gin Sling."

At the core of a script stretched thin over costly and handsome settings is the tale of a Shanghai gambling queen's debauching of the daughter of an Englishman for purposes of revenge and her killing the girl on discovery that she is her own daughter as well. Over-deliberation in the telling and persistence in accentuation of the obvious deflate the story of whatever drama the plot suggests on paper.

Josef von Sternberg directed and adapted with the collaboration of Geza Herczeg, Karl Vollmoeller and Jules Furthman. As reconditioned, the item is by no means a shocker for adults, unless they supply connotations out of memory, although it retains enough of the original flavor to suggest telling the kiddies to skip it.

Previewed at the Four Star Theatre to a large invited audience which accorded it polite response.—W. R. W.

Running time, 105 min. Release date, January 15th. PCA No. 7872. Adult classification.

Poppy.....Gene Tierney  
Sir Guy Charteris.....Walter Huston  
"Mother Gin Sling".....Ona Munson  
Dr. Omar.....Victor Mature  
Dixie Pomeroy.....Phyllis Brooks  
Commissioner.....Albert Basserman  
The Amah.....Maria Ouspenskaya  
Eric Blore, Ivan Lebedess, Mike Mazurki, Clyde Fillmore, Grayce Hampton, Rex Evans.

(Review reprinted from last week's HERALD)

## CAVALCADE OF AVIATION

Special (6110)

This rather remarkable short is exactly what the title implies, a "Cavalcade of Aviation." Beginning with the first flight of the Wright Brothers at Kittyhawk, N. C., it continues on directly to our own implication in World War No. 2, and our aviation preparedness. Men and women who have been the symbols of progress in aviation are shown, Byrd, Chamberlain, Lindbergh, Amelia Earhart and Ruth Elder and Ruth Nichols. The two war presidents are also pictured, Wilson and Roosevelt. There are moments of comedy, such as the various freak planes making attempts to reach the skies. Tragedy too, has played a great part in the development of aviation, and there are some spectacular shots shown of the fatal crash of Lowell Bayles, the dirigible Akron pulling men off the ground, the burning of the Hindenburg at Lakehurst, N. J., and the unfortunate Post-Rogers flight. Produced by Tom Meade and Joe O'Brien, with the narration by Graham McNamee, "Cavalcade of Aviation," has enough history, information and thrills to appeal to everyone.—I. S.

Release date, December 31, 1941 19 Minutes

# ADVANCE SYNOPSSES

## BORN TO SING (Metro-Goldwyn-Mayer)

Musical Drama

PRODUCER: Frederick Stephani. Directed by Edward Ludwig.

PLAYERS: Virginia Weidler, Ray McDonald, Leo Gorcey, "Rags" Ragland, Douglas McPhail, Sheldon Leonard, Henry O'Neill, Larry Nunn.

### SYNOPSIS

"Snap" Collins (Leo Gorcey) and Steve (Ray McDonald) prevent the suicide of Frank Eastman and learn from his daughter (Virginia Weidler) the cause of his despair. Eastman had composed a show and submitted it to a producer who was putting it on and disputing Eastman's authorship. The producer tricks the boys into accepting a check as settlement and promptly has them arrested as extortionists. They are rescued from custody by henchmen of a racketeer and hide out in a rathskeller. Here they rehearse and put on the show, which successfully clears Eastman and themselves.

### SPECIAL REMARKS

The musical score includes "Ballad for Americans" by Earl Robinson and John La-touche.

## SING YOUR WORRIES AWAY (RKO Radio)

Comedy, Romance, Music

PRODUCER: Cliff Reid. Directed by Edward Sutherland.

PLAYERS: Bert Lahr, June Havoc, Buddy Ebsen, Patsy Kelly, Dorothy Lovett, Sam Levene, Morgan Conway, Don Barclay.

### SYNOPSIS

Carol Brewster (Dorothy Lovett) and her cousin, Chow (Bert Lahr) are heirs to a \$3,000,000 fortune, a windfall not yet known by them. Carol is a cigarette girl at the Boat House Inn, night club run by Smiley Clark (Sam Levene), and Chow is a down-and-out song writer. Smiley learns of the impending bequest and plots with his girl friend, Rocky (June Havoc), to worry Chow into committing suicide. Then Smiley will marry Carol and get the three million. Tommy Jones (Buddy Ebsen), a young dancer, comes to the Inn and promptly falls in love with Carol. Chow invites the penniless Tommy to share his room. Smiley gets Chow and Tommy drunk and then accuses Chow of killing Luke (Don Barclay), who is in a hypnotic sleep. Chow jumps off the pier and vanishes. Smiley, by threats, has Carol promise to marry him. Chow, hiding under the pier, sees Luke, still in a trance, walk by. No longer a "murderer" Chow, with Tommy's help, sets out to stop the marriage.

## PARDON MY STRIPES (Republic)

Drama

PRODUCER: Albert J. Cohen. Directed by John H. Auer.

PLAYERS: Bill Henry, Sheila Ryan, Edgar Kennedy, Harold Huber, Paul Hurst, Cliff Nazarro.

### SYNOPSIS

After a stupid football play which costs his team victory, Bill Henry accepts a job from "Big George" to deliver money which the racketeer won on the game. Sheila Ryan, a reporter, takes the plane with him to gather information for a series of articles and so upsets him that he drops the money out into a prison courtyard. Charged with embezzlement, Bill might have cleared himself but he pleads guilty in the hope of finding the money in the prison. Ruth also tries to recover the sum by offering a \$10,000 reward. Bill finds it, and is released.

## TWIN BEDS (United Artists)

Comedy

PRODUCER: Edward Small. Directed by Tim Whelan.

PLAYERS: George Brent, Joan Bennett, Mischa Auer, Una Merkel, Glenda Farrell, Ernest Truex, Margaret Hamilton.

### SYNOPSIS

George Brent marries Joan Bennett who can't resist helping people out. Her weakness brings complications in the form of a Russian singer (Mischa Auer) and his wife Sonya (Glenda Farrell) who move into their apartment house. The Russian pursues Joan, who has already irritated her husband by installing twin beds, and one night after too many "Cosack Kisses" he enters her room and falls in the other bed. Both George and Sonya arrive with suspicions, only to have them confirmed. Joan agrees to move away from her friends and start over.

## JOAN OF PARIS (RKO Radio)

War Melodrama

PRODUCER: David Hempstead. Directed by Robert Stevenson.

PLAYERS: Michele Morgan, Paul Henreid, Thomas Mitchell, Laird Cregar, May Robson, Alexander Granach.

### SYNOPSIS

Paul Lavallier (Paul Henreid), Free French flyer, is shot down during a raid over France with four of his companions. They separate and later meet by arrangement in a church presided over by Father Antoine (Thomas Mitchell), boyhood mentor of Paul's. With the assistance of Father Antoine, Paul hides the four flyers in the ancient sewers of Paris. In trying to escape a Gestapo agent, Paul hides in the garret room of Joan (Michele Morgan), cafe barmaid. From Joan, Paul discovers that an English spy is to be shot. Through Father Antoine, Paul learns how to reach Mlle. Rosay (May Robson), British agent. Joan, delivering a note to Mlle. Rosay, is shadowed by the Gestapo and is wounded trying to escape. Mlle. Rosay has worked out a plan to spirit the flyers out of France. To the success of the plan, Joan leads the Gestapo on a wild goose chase and in so doing sacrifices her life.

## VALLEY OF THE SUN (RKO Radio)

Whites vs. Indians

PRODUCER: Graham Baker. Directed by George Marshall. Based on the story by Clarence Budington Kelland.

PLAYERS: Lucille Ball, James Craig, Sir Cedric Hardwicke, Dean Jagger, Peter Whitney, Billy Gilbert, Tom Tyler, Antonio Moreno.

### SYNOPSIS

Realizing that the army in Arizona Territory in the "Sixties" is breeding trouble by stupid treatment of the Apaches, an Indian Scout (James Craig), aids some innocent Apache prisoners to escape and is arrested. An Apache chief, blood-brother of the scout, pleads unsuccessfully for his release. The scout escapes and has a run in with Jim Sawyer (Dean Jagger), an Indian Agent, who is on his way to marry Christine Larson (Lucille Ball). The scout meets Christine, is attracted to her, and sees to it that she doesn't marry Sawyer. The scout prevents a band of Indians headed by Geronimo from killing Sawyer but Sawyer once free turns the scout over to the army authorities. In an Indian uprising, the scout is rescued.



# ADVANCE SYNOPSSES

## and information

### WE WERE DANCING (Metro-Goldwyn-Mayer)

*Drama*

PRODUCED by Robert Z. Leonard and Orville O. Dull. Directed by Mr. Leonard. Based in part on Noel Coward's play, "Tonight at 8:30".  
PLAYERS: Norma Shearer, Melvyn Douglas, Gail Patrick, Lee Bowman, Marjorie Main, Reginald Owen, Alan Mowbray.

#### SYNOPSIS

The Princess Vicki (Norma Shearer) is engaged to a wealthy American lawyer, Hubert Tyler (Lee Bowman). At her engagement party in South Carolina, Vicki dances with Baron Nicki Prax, who, like Vicki, is a professional house guest. They fall in love at first sight and elope. Once married, they awake to reality. They pretend not to be married, meeting in secret. But Linda Wayne (Gail Patrick), who loves Nicki, suspects them and reveals their marriage at a house party. The two lovers find they are only welcome as extra people. Vicki begins to loathe the life they lead and begs Nicki to get a job. When Nicki fails to get a job, Vicki divorces him and again becomes engaged to Hubert. Nicki, desperate, convinces Vicki of his talent for decorating and is put to work decorating her future home. Their nearness to each other brings back the old love and they elope again. This time Nicki becomes a great success as a decorator.

### THE REMARKABLE ANDREW (Paramount)

*Drama*

ASSOCIATE PRODUCER: Richard Blumenthal. Directed by Stuart Heisler.  
PLAYERS: William Holden, Ellen Drew, Brian Donlevy, Rod Cameron, Richard Webb, Spencer Charters.

#### SYNOPSIS

Andrew Long (William Holden) is an honest, scrupulous, young bookkeeper in Shale City Hall. When he discovers that his books do not balance and that the fault lies with his superiors' shady dealings, he is thrown in jail on a trumped-up charge. Discouraged because his romance with Ellen Drew will not bloom while he is in prison, Andrew is visited by the spirits of famous historical personages, who are really flesh and blood ghosts of Andrew Jackson, Benjamin Franklin, George Washington and the rest. Under their tutelage, and with his sweetheart believing him berserk, he uncovers the evidence of his own innocence and the guilt of the villains. The ghosts go back to whence they came.

### CALL OUT THE MARINES (RKO Radio)

*Comedy, Melodrama*

PRODUCER: Howard Benedict. Directed by Frank Ryan.

PLAYERS: Victor McLaglen, Edmund Lowe, Binnie Barnes, Paul Kelly, Robert Smith, Dorothy Lovett.

#### SYNOPSIS

After years of separation since they returned to civilian life, ex-Marines Jim McGinnis (Victor McLaglen) and Harry Curtis (Edmund Lowe) meet by accident, go off to celebrate the reunion at a race track, and fall for the smiles of Vi (Binnie Barnes). Learning that she is an entertainer at the Shoreleave Cafe, a service men's resort near the waterfront, the two rivals frequent the place and discover it is being run by their old com-

mander, Captain Blake (Paul Kelly). Presumably having been discharged from the Corps for suspicious conduct, Blake is in reality working with intelligence officers to trap a nest of foreign spies. McGinnis and Curtis re-enlist in the Marines with sergeants' ratings and continue to vie for Vi, who is actually a member of the enemy espionage ring. The two sergeants suspect Blake of being a traitor and at the wrong moment they burst in on Blake, Vi and the other spies escape. Learning of their blunder, the marines set out in hot pursuit. The situation is shortly well in hand.

### LONE STAR RANGER (20th Century-Fox)

*Western*

EXECUTIVE PRODUCER: Sol M. Wurtzel. Directed by James Tinling.

PLAYERS: John Kimbrough, Sheila Ryan, Jonathan Hale, William Farnum, Truman Bradley, George E. Stone, Russell Simpson, Dorothy Burgess.

#### SYNOPSIS

In an effort to break up a band of cattle rustlers in Exeter County, Texas, Buck Duane (John Kimbrough), noted gunman and adventurer, is persuaded by Major McNeil (William Farnum) to take over. On the way to Exeter, Buck meets Barbara Longstreth (Sheila Ryan). She has just been robbed by members of the outlaw gang, as she is returning to her home from the East. Buck accompanies her home. Buck sets out to clean up the country and, after a series of escapades, finally succeeds in rounding up the gang and bringing them to justice.

### HENRY AND DIZZY (Paramount)

*Family Comedy-Drama*

PRODUCER: Sol C. Siegel. Directed by Hugh Bennett.

PLAYERS: Jimmy Lydon, Mary Anderson, Charles Smith, John Litel, Olive Blakeney.

#### SYNOPSIS

This is the second in the series of Henry Aldrich escapades produced by Sol C. Siegel for Paramount and starring Jimmy Lydon in the title role. Through the inspiration of a girl (Mary Anderson) Henry is induced to become a salesman. He gets involved with vacuum cleaners, motor boats and a father-son race at a picnic for which he hires a father (Warren Hymer). Developments put Henry more and more on the spot especially since he is compelled to pay for a motor boat which he destroys by accident, but all turns out well.

### MEXICAN SPITFIRE AT SEA (RKO Radio)

*Comedy*

PRODUCER: Cliff Reid. Directed by Leslie Goodwins.

PLAYERS: Lupe Velez, Leon Errol, Charles "Buddy" Rogers, Zasu Pitts.

#### SYNOPSIS

The scene in this latest of the "Mexican Spitfire" series is set aboard a liner en route to Hawaii. Dennis (Charles "Buddy" Rogers) and his wife, Carmelita (Lupe Velez), have their usual squabbles and Uncle Matt (Leon Errol) his usual tribulations. Here Carmelita persuades Uncle Matt to impersonate Lord Epping (Lord Errol) with complicating results. The climax comes when Uncle Matt starts a "man overboard" alarm, which is mistaken for an "abandon ship" alarm.

### COWBOY SERENADE (Republic)

*Western*

ASSOCIATE PRODUCER: Harry Carey. Directed by William Morgan.

PLAYERS: Gene Autry, Smiley Burnette, Fay McKenzie, Cecil Cunningham, Addison Richards, Rand Brooks, Tristram Coffin.

#### SYNOPSIS

Gene Autry, as head of the Cattleman's Association, appoints Jimmy Agnew (Rand Brooks) to accompany a shipment of cattle to the packing plants. En route, Jimmy falls in with a gang of professional gamblers headed by Dixie Trambeau (Tristram Coffin). They clean him out and Jimmy is forced to sign over all the cattle in payment. Jimmy vanishes. Gene and Frog (Smiley Burnette), traveling under assumed names, secure proof that Dixie and his gang are dishonest. They present proof to the district attorney but he tells them to see Asa Lock (Addison Richards), owner of the spur line on which the gambling takes place. Although Lock is the leader of the ring, Lock's daughter and her aunt help Gene. Lock is fatally injured trying to save his daughter from a death trap and confesses.

#### SPECIAL REMARKS

The musical score consists of "You Are My Sunshine," "Sweethearts or Strangers," "Cowboy Serenade," "There's Nothing Like a Good Ole Fashioned Hoedown," "Nobody Knows," "Tahiti Honey."

### MAN FROM HEADQUARTERS (Monogram)

*Melodrama*

PRODUCER: Lindsley Parsons. Directed by Jean Yarbrough.

PLAYERS: Frank Albertson, Joan Woodbury, John Maxwell, Max Hoffman, Jr.

#### SYNOPSIS

Larry Doyle (Frank Albertson), a reporter rewarded for his capture of Padroni's gang, is shipped to St. Louis by the mob to prevent him from testifying. There he meets Ann (Joan Woodbury), but, unable to get a job or a loan, he pawns the engraved revolver, presented to him for his heroism, with the gangsters' fence. They plant it in their next holdup in the city, but Larry is on their trail and catches up with them at the pawn shop.

### THUNDER RIVER FEUD (Monogram)

*Western*

PRODUCER: George W. Weeks. Associate Producer: Anna Bell Ward. Directed by S. Roy Luby.

PLAYERS: Ray "Crash" Corrigan, John "Dusty" King, Max "Alibi" Terhune, Jan Wiley, Jack M. Holmes.

#### SYNOPSIS

Twelfth of the "Range Busters" series this has the boys feuding over a girl just returned from an eastern school but getting together when a scheming band of men try to profit in a dispute between the girl's family and a neighboring family. The schemers draw both ranch owners out to a gunfight they themselves have started. While the two ranch owners are so occupied they in turn set about to rob them. They are foiled by the "Range Busters."

#### SPECIAL REMARKS

The featured song is "What a Wonderful Day" by Jean George.



# THE RELEASE CHART

## Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 422-423.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 434.

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
ALL American Co-Ed	UA	...	Frances Langford-Johnny Downs	Oct. 31, '41	49m	Oct. 18, '41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28, '37	p330	....	....
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17, '41	106m	July 19, '41	p251	p197	p386
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10, '42	105m	Dec. 6, '41	p394	p376	....
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29, '41	77m	Aug. 30, '41	p233	p217	p367
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19, '41	68m	Sept. 6, '41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12, '41	56m	Oct. 25, '41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullivan-Charles Boyer	Oct. 31, '41	89m	Nov. 1, '41	p341	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19, '41	57m	July 25, '41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14, '41	57m	....	....	p230	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6, '42	....	....	....	p408	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan. '42	118m	Dec. 6, '41	p393	p363	p421
Bad Lands (color)	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5, '41	74m	Aug. 30, '41	p233	p207	p421
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5, '41	61m	Sept. 20, '41	p274	p277	....
Bahama Passage	Para.	....	Madeleine Carroll-Stirling Hayden	Not Set	82m	Dec. 13, '41	p420	p320	....
Ball of Fire	RKO	....	Gary Cooper-Barbara Stanwyck	Jan. 9, '42	111m	Dec. 6, '41	p393	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10, '41	60m	Sept. 6, '41	p245	p235	....
Bed Time Story	Col.	....	Loretta Young-Fredric March	Dec. 25, '41	85m	Dec. 13, '41	p406	p363	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12, '41	87m	Aug. 23, '41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30, '42	....	....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24, '41	64m	Nov. 1, '41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe	Dec. 12, '41	58m	....	....	p376	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 27, '42	....	....	....	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7, '41	86m	Sept. 6, '41	p261	p235	p421
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26, '41	67m	Dec. 20, '41	p419	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16, '41	65m	Aug. 30, '41	p246	....	....
Blondie Goes to College	Col.	....	Penny Singleton-Arthur Lake	Jan. 15, '42	....	....	....	p409	....
Blue, White and Perfect	20th-Fox	....	Lloyd Nolan-Helene Reynolds	Jan. 6, '42	75m	Dec. 20, '41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15, '41	88m	Nov. 1, '41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6, '41	70m	Dec. 6, '41	p394	p376	....
Bombay Clipper	Univ.	....	William Gargan-Irene Hervey	Feb. 6, '42	....	....	....	p432	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5, '41	65m	Dec. 6, '41	p407	p364	....
Born to Sing	MGM	....	Virginia Weidler-Ray McDonald	Not Set	....	....	....	p442	....
•Bowery Blitzkrieg	Mono.	....	Leo Gorcey-Bobby Jordan	Aug. 1, '41	61m	Aug. 2, '41	....	p194	p210
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 13, '42	....	....	....	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan. '42	101m	Dec. 20, '41	p417	p387	....
Bullets for Bandits	Col.	....	Bill Elliott-Tex Ritter	Feb. 12, '42	....	....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17, '41	60m	Oct. 4, '41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3, '41	70m	Aug. 2, '41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28, '41	69m	Nov. 15, '41	p374	p351	....
Cadets on Parade	Col.	....	Freddie Bartholomew-Jimmy Lydon	Jan. 22, '42	....	....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13, '42	....	....	....	p443	....
Captains of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Not Set	....	....	....	p308	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1, '41	82m	July 26, '41	p262	p172	p288
•Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5, '41	62m	Aug. 23, '41	p262	p172	p260
China Caravan	MGM	....	Laraine Day-Barry Nelson	Not Set	....	....	....	p432	....
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18, '41	p317	p289	p421
Citizen Kane	RKO	201	Orson Welles	Sept. 5, '41	119m	Apr. 12, '41	p249	p61	p367
Close Call for Ellery Queen	Col.	....	Bill Gargan-Margaret Lindsay	Jan. 29, '42	....	....	....	....	....
Come On, Danger	RKO	....	Tim Holt	Not Set	58m	Dec. 13, '41	p407	p387	....
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	....	95m	Oct. 11, '41	p306	....	....
Confessions of Boston Blackie	Col.	....	Chester Morris-Harriet Hilliard	Jan. 8, '42	65m	Dec. 13, '41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12, '41	73m	Nov. 15, '41	p362	p351	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Akim Tamiroff	Dec. 25, '41	110m	Dec. 20, '41	p431	p299	....
Cottage to Let (British)	....	....	Leslie Banks	Not Set	90m	Aug. 23, '41	....	....	....
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31, '41	p330	....	....
Cowboy Serenade	Rep.	....	Gene Autry-Smiley Burnette	Jan. 23, '42	....	....	....	p443	....
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1, '41	61m	July 26, '41	....	p160	p288
DANGEROUSLY They Live	WB	....	John Garfield-Raymond Massey	Not Set	78m	Dec. 27, '41	p429	....	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
• Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22, '41				p408	....
• Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3, '41	64m	Oct. 11, '41	p307	p219	....
• Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16, '42	63m	Nov. 8, '41	p350	p332	....
• Day in Soviet Russia, A	Artkino	....	Documentary	Not Set	60m	Sept. 13, '41	p259	....	....
• Deadly Game, The	Mono.	....	Charles Farrell-June Lang	Aug. 8, '41	63m	Aug. 9, '41	....	p182	p220
• Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 26, '41	56m	Oct. 4, '41	p298	....	....
• Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41*	82m	Nov. 15, '41	p361	p351	....
• Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10, '41	70m	Nov. 15, '41	p363	p343	....
• Dive Bomber (Color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30, '41	133m	Aug. 16, '41	....	p145	p353
• Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26, '41	p248	p134	p367
• Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6, '41	p394	p387	....
• Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22, '41	82m	Aug. 23, '41	....	p209	p367
• Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug. 27, '41	65m	Sept. 13, '41	p259	p221	....
• Don't Get Personal	Univ.	....	Hugh Herbert-Anne Gwynne	Jan. 2, '42	60m	Jan. 3, '42	p441	p343	....
• Double Trouble	Mon.	....	Harry Langdon	Nov. 21, '41	63m	Nov. 15, '41	p363	p332	....
• Down Mexico Way	Rep.	042	Gene Autry	Oct. 15, '41	78m	Oct. 18, '41	p319	p277	p421
• Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2, '41	p250	p207	p353
• Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8, '41	74m	July 26, '41	p249	p149	p236
• Driftin' Kid	Mono.	....	Tom Keene	Oct. 17, '41	55m	Sept. 27, '41	p286	p277	....
• Dude Cowboy	RKO	282	Tim Holt	Dec. 12, '41	59m	Sept. 6, '41	p246	....	p260
• Dudes Are Pretty People	UA	....	Marjorie Woodworth-Jimmy Rogers	Dec. 25, '41	....	....	....	....	....
• Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31, '41	64m	Oct. 4, '41	p297	....	p421
• Duke of the Navy	Prod.	206	Ralph Byrd-Veda An Borg	Jan. 23, '42	....	....	....	p409	....
• Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8, '41	58m	....	....	p182	....
• ELLERY Queen and Murder Ring	Col.	3030	Ralph Bellamy	Nov. 18, '41	70m	Sept. 27, '41	p286	....	....
• Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14, '41	66	July 12, '41	....	p195	p198
FANTASIA (color)	RKO	292	Disney-Stokowski	Apr. 3, '42	135m	Nov. 16, '40	p262	p2	p286
• Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3, '41	79m	July 19, '41	p262	p197	p236
• Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95	Sept. 13, '41	p275	p247	p386
• Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28, '41	45m	Dec. 27, '41	p430	....	....
• Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19, '41	....	....	....	p364	....
• Fly By Night	Para.	....	Nancy Kelly-Richard Carlson	Not Set	....	....	....	p376	....
• Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29, '41	70m	Aug. 23, '41	....	p219	p260
• Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24, '41	60m	Oct. 25, '41	p330	p161	....
• Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26, '41	59m	Jan. 3, '42	p441	p396	....
• Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16, '41	67m	Aug. 30, '41	p246	....	....
• 49th Parallel (British)	Col.	....	Howard-Massey-Olivier	Not Set	123m	Nov. 8, '41	p349	....	....
• 40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14, '41	87m	Aug. 23, '41	....	....	....
• Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23, '42	68m	Nov. 8, '41	p350	p332	....
• Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2, '42	....	....	....	p396	....
• Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7, '41	80m	Nov. 15, '41	p363	....	....
• GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1, '41	67m	Sept. 13, '41	p259	p183	....
• Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24, '41	56m	Oct. 25, '41	p330	p308	....
• Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24, '41	67m	Sept. 20, '41	p276	p218	....
• General Suvorov	Artkino	....	Documentary	Sept. 19, '41	100m	Sept. 27, '41	p287	....	....
• Gentleman at Heart, A	20th-Fox	....	Carole Landis-Cesar Romero	Not Set	....	....	....	p432	....
• Gentleman from Dixie	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5, '41	63m	Sept. 13, '41	p259	p206	....
(formerly Li'l Louisiana Belle)									
• Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19, '41	92m	Dec. 27, '41	p431	....	....
• Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19, '41	69m	Oct. 11, '41	p306	....	p367
• Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5, '41	80m	Sept. 6, '41	p261	p235	....
• Gold Rush, The	UA	....	Chaplin—Words and Music	Not Set	....	....	....	....	....
• Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27, '41	70m	Nov. 29, '41	p385	p289	....
• Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10, '41	73m	Sept. 13, '41	p275	p247	....
• Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joel McCrea	Not Set	....	....	....	p396	....
• Gunman from Bodie	Mono.	....	Buck Jones-Tim McCoy	Sept. 26, '41	62m	Oct. 18, '41	p319	p263	....
(formerly Bad Man from Bodie)									
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17, '41	68m	Nov. 1, '41	p342	p263	....
• Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11, '41	66m	Sept. 20, '41	p274	p263	p386
• Harvard Here I Come	Col.	....	Maxie Rosenbloom-Arlene Judge	Dec. 18, '41	....	....	....	p376	....
• Hatter's Castle	(Paramount-British)	....	Robert Newton-Deborah Kerr	Not Set	100m	Dec. 20, '41	p418	....	....
• Hayfoot	UA	....	William Tracy-James Gleason	Dec. 12, '41	....	....	....	....	....
• He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	....	89m	Sept. 20, '41	p276	....	....
• Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Dec. 26, '41	84m	Dec. 20, '41	p431	....	....
• Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24, '41	70m	Aug. 2, '41	p248	p207	p210
• Henry and Dizzy	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	p443	....
• Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21, '41	93m	July 26, '41	....	p194	p367
• Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Dec. 26, '41	....	....	....	p432	....
• Hi, Gang (British)	General Film	....	Bebe Daniels-Ben Lyon	Not Set	100m	Dec. 27, '41	p430	....	....
• Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23, '41	63m	Aug. 9, '41	....	p170	p221
• H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41*	117m	Nov. 15, '41	p362	p351	p421
• Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26, '41	116m	Aug. 2, '41	p251	p208	p367
• Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8, '41	86m	Aug. 2, '41	....	p169	p367
• Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20, '41	p273	p235	p421
• Honolulu Lu	Col.	....	Bruce Bennett-Lupe Velez	Dec. 11, '41	....	....	....	p364	....
• How Green Was My Valley	20th-Fox	....	Roddy McDowall-Walter Pidgeon	Jan. 23, '42	118m	Nov. 1, '41	p341	p320	p421
• Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20, '41	69m	July 26, '41	p249	p197	p236
• ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20, '41	88m	Aug. 23, '41	....	p219	p323
• International Lady	UA	....	Ilona Massey-George Brent	Sept. 19, '41	102m	Oct. 18, '41	p317	p277	p367
• International Squadron	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11, '41	87m	Aug. 16, '41	p262	p196	p421
(formerly Flight Patrol)									



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26, '41	90m	Oct. 4, '41	p297	p205	p421
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28, '41	71m	Nov. 15, '41	p363	....	....
I Thank You (British)	General Film	....	Arthur Askey-Richard Murdoch	....	81m	Oct. 11, '41	p306	....	....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14, '41	82m	Oct. 18, '41	p317	p299	p421
JAIL House Blues	Univ.	....	Nat Pendleton-Anne Gwynne	Jan. 9, '42	....	....	....	p396	....
Jeanne (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	....	101m	Aug. 23, '41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17, '41	56m	Oct. 18, '41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henried	Feb. 20, '42	....	....	....	p442	....
Joe Smith, American	MGM	....	Robert Young-Marsha Hunt	Not Set	....	....	....	p409	....
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13, '41	p405	p363	....
Jungle Book, The	UA	....	Sabu	Jan. 30, '42	....	....	....	p396	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10, '41	63m	Oct. 11, '41	p307	....	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41*	85m	Nov. 15, '41	p361	p351	....
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28, '41	80m	Nov. 22, '41	p386	....	p421
Kid from Kansas, The (formerly The Americanos)	Univ.	6501	Dick Foran-Andy Devine	Sept. 19, '41	60m	Sept. 20, '41	p276	p221	....
King, The (French)	Trio Film	....	Raimu	Oct. 27, '41	90m	Nov. 8, '41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14, '41	63m	Aug. 9, '41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Not Set	130m	Dec. 27, '41	p429	p320	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1, '41	83m	June 28, '41	....	p145	p323
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1, '41	65m	Dec. 6, '41	p395	....	....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18, '41	92m	Sept. 13, '41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19, '41	p248	p146	p421
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5, '42	88m	Jan. 3, '42	p441	p351	....
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Feb. 12, '42	....	....	....	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26, '41	66m	July 26, '41	p248	p160	p236
Land of the Open Range	RKO	....	Tim Holt	Not Set	60m	Dec. 13, '41	p407	p387	....
Last of the Duanees	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26, '41	57m	Sept. 13, '41	p260	p247	....
Law of the Jungle	Mono.	....	Mantan Moreland	Feb. 6, '42	....	....	....	....	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19, '41	64m	Dec. 20, '41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4, '41	78m	Sept. 6, '41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12, '41	62m	Sept. 20, '41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15, '41	100m	Aug. 16, '41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29, '41	115m	Aug. 16, '41	....	p217	p367
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29, '41	63m	Nov. 1, '41	p342	p230	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 9, '42	....	....	....	p409	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8, '41	62m	....	....	p209	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7, '41	64m	Dec. 27, '41	p431	p320	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5, '41	....	....	....	p387	....
Lone Star Ranger	20th-Fox	....	John Kimbrough-Sheila Ryan	Not Set	....	....	....	p443	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Jan. 1, '42	58m	Sept. 27, '41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21, '41	79m	Sept. 20, '41	p273	p221	....
Louisiana Purchase (Color)	Para.	....	Bob Hope-Vera Zorina-Victor Moore	Dec. 25, '41	98	Nov. 29, '41	p385	p332	....
Love on the Dole (British)	UA	....	Clifford Evans	Dec. 12, '41	100m	Apr. 19, '41	p418	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26, '41	104m	Aug. 23, '41	p262	....	p353
MAD Doctor of Market Street	Univ.	....	Una Merkel-Claire Dodd	Feb. 27, '42	....	....	....	p432	....
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12, '41	115m	May 10, '41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Not Set	....	....	....	....	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18, '41	100m	Oct. 4, '41	p298	....	p421
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26, '41	69m	Sept. 13, '41	p258	p247	p353
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16, '42	....	....	....	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23, '42	....	....	....	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, '41	56m	Oct. 11, '41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24, '42	105m	Dec. 27, '41	p429	p332	....
Man Who Returned to Life	Col.	....	John Howard-Roger Clark	Feb. 5, '42	....	....	....	....	....
Man Who Seeks the Truth	Dome (French)	....	Raimu	Oct. 7, '41	80m	Oct. 11, '41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9, '41	105m	July 5, '41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13, '41	p258	p247	p367
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28, '41	60m	Nov. 15, '41	p374	p289	....
Martin Eden	Col.	....	Glenn Ford-Claire Trevor	Feb. 25, '42	....	....	....	....	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24, '41	58m	Oct. 11, '41	p305	p276	....
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19, '41	60m	Dec. 20, '41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20, '41	89m	Oct. 25, '41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10, '41	72m	Oct. 11, '41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28, '41	70m	Sept. 6, '41	p261	p247	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 6, '42	....	....	....	p443	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14, '41	69m	....	....	p320	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25, '41	58	Nov. 22, '41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14, '41	45m	Nov. 8, '41	p350	....	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3, '41	62m	Oct. 11, '41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21, '41	61m	Oct. 11, '41	p305	p149	....
Moonlight Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24, '41	68m	Oct. 18, '41	p318	p299	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12, '41	68m	July 19, '41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	....	Fleischer Feature Cartoon	Not Set	78m	Dec. 13, '41	p405	p376	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31, '41	67m	Oct. 4, '41	p298	....	....
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18, '41	68m	Dec. 27, '41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20, '42	....	....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20, '41	p418	p387	....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10, '41	84m	Oct. 25, '41	p331	....	....
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1, '41	81m	July 19, '41	....	p146	p353
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4, '41	65m	Aug. 2, '41	p248	p194	p220



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13, '41	108m	Aug. 16, '41	p249	p205	p421
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10, '41	70m	Oct. 11, '41	p305	p299	....
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31, '41	75m	Aug. 2, '41	p248	p207	p236
New Wine	UA	...	Ilona Massey-Binnie Barnes	Oct. 10, '41	87m	Aug. 2, '41	p248	p157	p210
Niagara Falls	UA	...	Marjorie Woodworth-Tom Brown	Oct. 17, '41	43m	Sept. 27, '41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28, '41	80m	Sept. 6, '41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20, '41	63m	Sept. 6, '41	p245	p235	....
No Hands on the Clock	Para.	...	Chester Morris-Jean Parker	Not Set	76m	Dec. 13, '41	p406	p364	....
North to the Klondike	Univ.	...	Brod Crawford-Lon Chaney, Jr.	Jan. 23, '42	...	...	...	p396	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10, '41	90m	Aug. 2, '41	p250	p206	p421
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30, '42	80m	Nov. 8, '41	p349	p332	....
Old Mother Riley's Circus (British)	Anglo-Amer.	...	Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29, '41	p385	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1, '41	103m	Oct. 4, '41	p297	p206	p421
• Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28, '41	95m	Aug. 23, '41	....	p157	p260
Out of the Past	MGM	...	Conrad Veidt-Ann Ayars	Not Set	...	...	...	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10, '41	56m	Sept. 20, '41	p276	p263	....
Outlaws of the Desert	Para.	...	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27, '41	p287	....	....
PANAMA Hattie	MGM	...	Ann Sothorn-Red Skelton	Not Set	...	...	...	p396	....
Panama Kid, The	Univ.	...	Peggy Moran-Eddie Albert	Jan. 30, '42	...	...	...	p408	....
Pacific Blackout	Para.	...	Robert Preston-Martha O'Driscoll	Jan. 2, '42	76m	Dec. 13, '41	p406	p364	....
(formerly Midnight Angel)									
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12, '41	75m	July 19, '41	p249	p196	p421
Pardon My Stripes	Rep.	...	Bill Henry-Sheila Ryan	Jan. 19, '42	...	...	...	p442	....
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Jan. 16, '42	95m	Dec. 6, '41	p407	p320	....
• Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22, '41	84m	June 21, '41	....	p169	p288
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19, '41	62m	Nov. 15, '41	p374	p351	....
Pimpernel Smith (British)	UA	...	Leslie Howard	Not Set	122m	July 5, '41	....	....	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29, '41	76m	Sept. 6, '41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26, '41	96m	Nov. 8, '41	p349	p332	....
• Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18, '41	58m	Sept. 6, '41	p245	p230	....
Prime Minister, The (British)	WB	...	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23, '41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22, '41	61m	July 26, '41	p250	p197	p236
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30, '41	66m	Nov. 1, '41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21, '41	80m	Feb. 15, '41	p386	....	....
RAIDERS of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 20, '42	...	...	...	p432	....
Reap the Wild Wind	Para.	...	Ray Milland-Paulette Goddard	Not Set	...	...	...	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12, '41	62m	Dec. 20, '41	p418	p409	....
• Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5, '41	65m	Aug. 30, '41	p234	p221	....
Remarkable Andrew, The	Para.	...	William Holden-Ellen Drew	Not Set	...	...	...	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynyard	Not Set	112m	Apr. 12, '41	....	....	....
Remember the Day	20th-Fox	...	Claudette Colbert-John Payne	Dec. 26, '41	86m	Dec. 20, '41	p417	p408	....
Ride 'Em Cowboy	Univ.	...	Abbott and Costello	Feb. 20, '42	...	...	...	....	....
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18, '41	...	...	...	p387	....
• Riding the Sunset Trail	Mono.	...	Tom Keene	Oct. 31, '41	56m	Dec. 6, '41	p395	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 13, '42	60m	Sept. 6, '41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10, '41	56m	Sept. 13, '41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27, '41	p286	....	....
Right to the Heart	20th-Fox	...	Brenda Joyce-Cornel Wilde	Not Set	...	...	...	p432	....
• Ringside Maizie	MGM	143	Ann Sothorn-George Murphy	Aug. 1, '41	96m	July 26, '41	....	p182	p210
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12, '41	60m	Dec. 13, '41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21, '41	92m	Nov. 15, '41	p361	p351	....
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19, '41	60m	Dec. 13, '41	p407	....	....
Road to Happiness	Mono.	...	John Boles-Mona Barrie	Jan. 9, '42	...	...	...	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16, '41	60m	Aug. 30, '41	p234	....	....
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13, '41	59m	Dec. 20, '41	p419	p289	....
SADDLE Mountain Roundup	Mono.	...	Range Busters	Aug. 29, '41	60m	...	...	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29, '41	71m	Oct. 11, '41	p305	p299	....
• Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22, '41	70m	Aug. 30, '41	p234	p218	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Littel	Dec. 5, '41	62m	Dec. 6, '41	p395	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13, '41	67m	Nov. 22, '41	p373	p289	....
Secrets of the Wasteland	Para.	...	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27, '41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27, '41	134m	July 5, '41	p250	p111	p421
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25, '41	p329	p308	p421
Shanghai Gesture, The	UA	...	Gene Tierney-Walter Huston	Jan. 15, '42	105m	Dec. 27, '41	p442	....	....
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	...	Dec. 20, '41	p419	....	....
Shut My Big Mouth	Col.	...	Joe E. Brown-Adele Mara	Feb. 19, '42	...	...	...	....	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12, '41	64m	Nov. 15, '41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19, '41	63m	Sept. 13, '41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4, '41	65m	Dec. 6, '41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Feb. 27, '42	...	...	...	p442	....
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7, '41	73m	July 21, '37	p374	p364	....
• Six Gun Gold	RKO	186	Tim Holt	Aug. 8, '41	57m	...	...	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21, '41	93m	Sept. 13, '41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7, '41	72m	Oct. 18, '41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6, '41	71m	Aug. 16, '41	p262	p207	p353
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13, '41	p257	p247	p421
Snuffy Smith, Yard Bird	Mono.	...	Bud Duncan-Edgar Kennedy	Jan. 16, '42	...	...	...	p408	....
Son of Fury	20th-Fox	...	Tyrone Power-Gene Tierney	Jan. 9, '42	...	...	...	p432	....
Sons of the Sea (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5, '41	p430	....	....
(formerly Atlantic Ferry)									
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17, '41	75m	Oct. 25, '41	p330	p308	....
Soviet Power	Artkino	....	Documentary	Sept. 6, '41	112m	Sept. 27, '41	p287	....	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24, '41	64m	Oct. 11, '41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13, '42	...	...	...	...	...
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13, '41	68m	Dec. 6, '41	p395	p376	....
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27, '41	p286	...	...
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10, '41	62m	Oct. 19, '41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6, '41	68m	Nov. 15, '41	p362	p308	....
Sullivan's Travels	Para.	....	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13, '41	p405	p320	...
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31, '41	90m	Oct. 18, '41	p318	p289	p421
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29, '41	86m	Aug. 22, '41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14, '41	99m	Sept. 20, '41	p273	p158	p421
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5, '41	90m	Oct. 18, '41	p318	p299	p386
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5, '41	68m	Jan. 3, '42	p441	p331	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7, '41	66m	Nov. 1, '41	p341	p331	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12, '41	50m	Aug. 9, '41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8, '41	48m	Aug. 16, '41	p318	....	p421
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec. '41*	80m	Nov. 15, '41	p375	p289	p421
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9, '41	94m	Oct. 11, '41	p307	p181	p421
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2, '42	60m	...	...	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1, '42	137m	Nov. 22, '41	p373	p308	....
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17, '41	80m	Mar. 8, '41	p406	...	...
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22, '41	92m	Aug. 23, '41	...	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4, '41	77m	June 21, '41	p248	...	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2, '41	64m	Oct. 4, '41	p298	p193	...
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23, '41	72m	Oct. 25, '41	p330	p263	p367
Thunder River Feud	Mono.	....	Range Busters	Jan. 9, '42	...	...	...	p443	....
Thundering Hoofs	RKO	....	Tim Holt	Not Set	61m	Dec. 13, '41	p407	p387	....
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7, '41	65m	Aug. 9, '41	...	p195	p288
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Feb. 15, '42	...	...	...	...	...
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30, '42	...	...	...	...	...
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10, '41	60m	Dec. 6, '41	p395	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17, '41	70m	Nov. 1, '41	p342	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12, '41	...	...	...
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4, '41	71m	Dec. 6, '41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27, '41	p285	...	...
Twin Beds	UA	....	George Brent-Joan Bennett	Jan. 15, '42	...	...	...	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41*	94m	Oct. 25, '41	p329	p299	p421
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2, '41	65m	Sept. 27, '41	p287	....	....
•UNDER Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25, '41	64m	Aug. 30, '41	p234	p218	p288
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21, '41	...	...	...	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7, '41	67m	Sept. 20, '41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12, '41	96m	Aug. 30, '41	p233	p172	p421
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18, '41	p318	p289	p421
VALLEY of the Sun	RKO	216	Lucille James-James Craig	Feb. 6, '42	...	...	...	p442	....
Vanishing Virginian, The	MGM	...	Frank Morgan-Kathryn Grayson	Not Set	97m	Dec. 6, '41	p394	p387	....
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Pavne	Oct. 17, '41	80m	Sept. 13, '41	p275	p247	p421
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12, '41	66m	Oct. 25, '41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19, '41	64m	Sept. 13, '41	p260	p247	....
We Were Dancing	MGM	....	Norma Shearer-Melvyn Douglas	Not Set	...	...	...	p443	....
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13, '42	...	...	...	...	...
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15, '41	56m	Dec. 20, '41	p419	p396	....
West of Tombstone	Col.	....	Charles Starrett-Russell Hayden	Jan. 15, '42	...	...	...	...	...
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29, '41	105m	Aug. 30, '41	...	p219	p323
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8, '41	77m	Aug. 2, '41	...	p205	p353
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8, '41	78m	Aug. 2, '41	...	p194	p210
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31, '42	82m	Dec. 27, '41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15, '41	78m	July 26, '41	p249	p196	p367
Wings of Victory	Artkino	....	Vladimir Belokurov	Nov. 14, '41	95m	Nov. 15, '41	p374	...	...
Wolf Man, The	Univ.	....	Claude Rains-Dick Foran	Dec. 12, '41	70m	Dec. 13, '41	p420	...	...
Woman of the Year, The	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	...	...	...	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12, '41	71m	Dec. 20, '42	p420	...	...
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15, '41	70m	Aug. 30, '41	p234	p195	p288
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3, '41	97m	Sept. 13, '41	p257	p149	p421
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30, '41	97m	Oct. 25, '41	p329	p289	p421
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25, '41	88m	Sept. 27, '41	p285	...	p421
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25, '41	79m	Dec. 6, '41	p394	p376	....
Young America	20th-Fox	...	Jane Withers-William Tracy	Jan. 2, '42	...	...	...	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7, '41	62m	Nov. 1, '41	p342	p332	....

*Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 434.*



---

# A FAMILY RESEMBLANCE

---

ALL three Eastman negative films have one all-important attribute in common—unvarying high quality. This uniformity has been characteristic of Eastman films ever since the first motion picture was made. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee

Chicago

Hollywood

---

## **PLUS-X**

*for general studio use*

## **SUPER-XX**

*when little light is available*

## **BACKGROUND-X**

*for backgrounds and general exterior work*

# **EASTMAN NEGATIVE FILMS**



FICTION AND RADIO'S  
FOREMOST MYSTERY  
BUSTER TACKLES HIS  
MOST BAFFLING CASE!



WILLIAM GARGAN and MARGARET LINDSAY  
as Ellery Queen as Nikki Porter

# A CLOSE CALL FOR ELLERY QUEEN

with  
CHARLEY GRAPEWIN

Ralph Morgan • Kay Linaker • Edward Norris • James Burke  
Screen play by Eric Taylor • Story by ELLERY QUEEN  
Directed by JAMES HOGAN

BACK ON  
THE AIR!

ELLERY QUEEN'S  
ADVENTURES

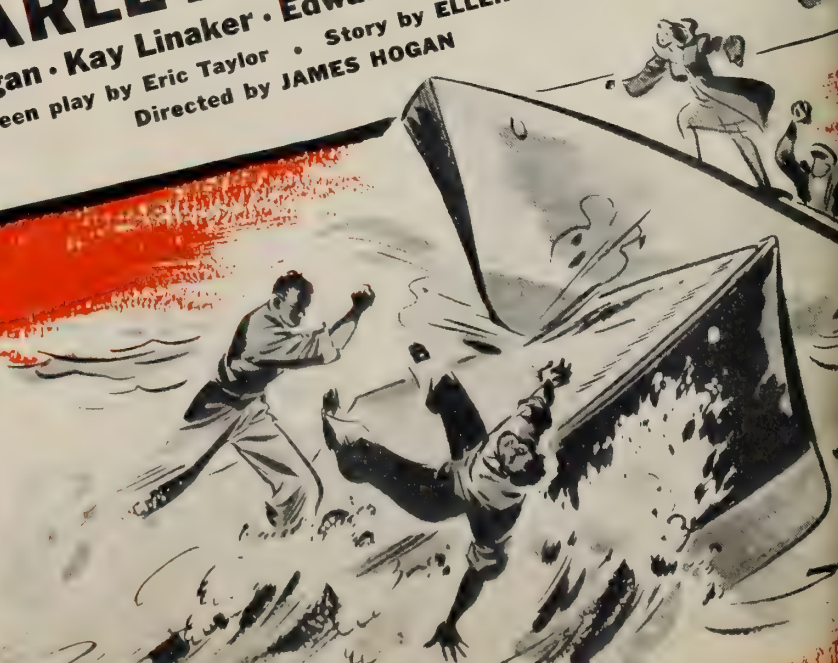
will be broadcast  
over the

N.B.C RED  
NETWORK  
Coast to Coast

Beginning

Thursday, Jan. 8, 9:30 P. M.  
over West Coast stations

Saturday, Jan. 10, 7:30 P. M.  
over East Coast stations





# MOTION PICTURE HERALD

## *Better Theatres*

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION



JANUARY 10, 1942



# OF COURSE YOU CAN NOW AFFORD THE BEST PROJECTION LIGHTING!



Operating costs of high intensity projection no longer stand in your way and the vast improvement in screen results more than justifies the low original cost.

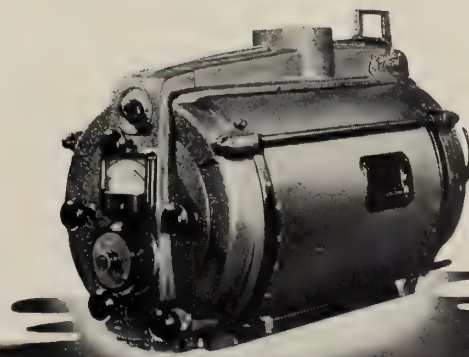
## *Simplex High*

### PROJECTION ARC LAMPS ONE-KILOWATT

designed for moderate sized theatres with screens up to 18 feet in width, project twice as much light as your old low intensities — the brilliant snow-white light so necessary to the projection of colored pictures. You can't secure satisfactory projection today without high intensity lamps.

### GET THIS FREE PROOF!

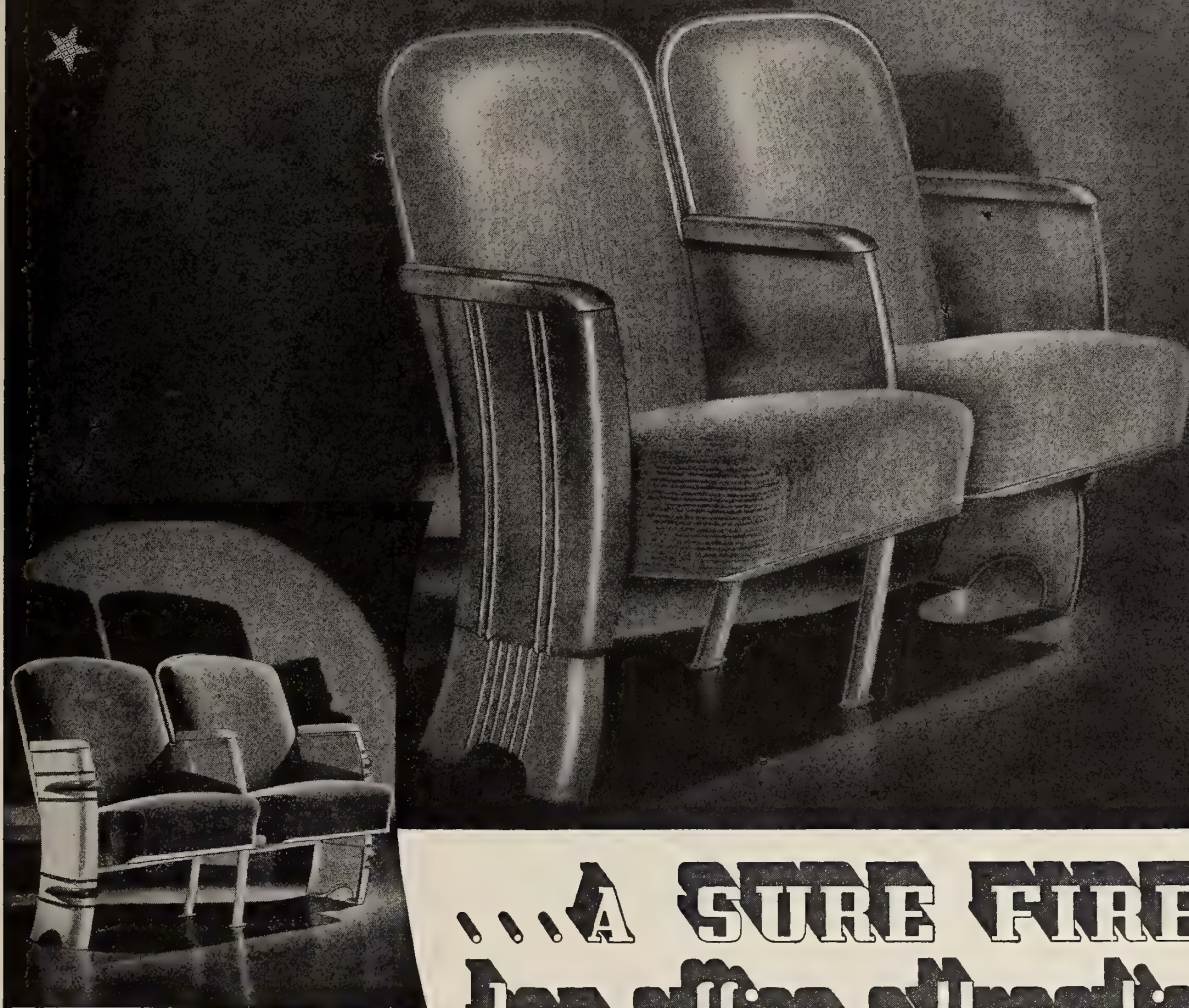
See the Simplex High in your own theatre and see the difference. Phone for a free demonstration now. No obligation. Thousands know the name Simplex to be a guarantee that you get the best. Resolve today to have better grosses by having better projection than your competitors.



**DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY**  
**THERE'S A BRANCH NEAR YOU**



# *The Cameo*



## ...A SURE FIRE box office attraction

EVERY picture you book can't be a box office "smash." You can't have a money-maker on your screen every night in a row. BUT . . . you can give your patrons a swell, comfortable chair to enjoy every night in the week and every week in the year. And, you can do this with Heywood's handsome CAMEO chair. This luxurious, comfortable chair makes *every* show seem just a little better . . . and more enjoyable. That's why so many showmen have called the Cameo the "first real theatre man's chair ever developed." They know, from experience, that the swanky Cameo is a sure-fire box office attraction . . . an attraction they can depend upon for *every* program. May we furnish details?

**Heywood-Wakefield**  
*Theatre Seating Division*  
**Gardner, Massachusetts**





## Just to remind you

In these critical days, exhibitors can count on "NLS" to see them through an emergency or a real breakdown.

★ ★ ★

"NLS," of course, is National Loan Service . . . mechanisms, intermittents, lamps and other projection equipment—all for your use, *without cost*.

★ ★ ★

Here, if you like figures, are some statistics on National's vast stock of Loan Service equipment.

★ ★ ★

In a straight line three feet wide, National Loan Service equipment would stretch for half a mile. All told, it requires 7000 feet of storage space. It's valued at close to a half-million dollars.

★ ★ ★

In this stock there is a mechanism for every 35 theatres in the United States. There's an intermittent movement for every 25 theatres.

★ ★ ★

Every year National Loan Service does over one million hours of work in theatres, *absolutely free*. In total elapsed time, that adds up to 40,000 days, 1500 months, or 125 years' work.

★ ★ ★

This Colossus of (Loan) Service is at your service at any time. And we mean *any time*. Because day or night there's a National Theatre Supply Company branch near you.

★ ★ ★

Have you discussed your equipment with a National representative lately?

## NATIONAL THEATRE SUPPLY COMPANY



Protect your theatre against breakdowns.  
Get a National Equipment Check-up today.

## Planning Service

¶ Better Theatres is glad to answer the questions of exhibitors concerning theatre planning. Better Theatres' Service Department annually deals with hundreds of inquiries regarding planning problems, equipment, furnishings, etc. This is strictly a service to readers for which there is no charge. Write:

**BETTER THEATRES**  
SERVICE DEPARTMENT  
ROCKEFELLER CENTER, NEW YORK, N. Y.

## MARKET NOTES

### ¶ News reports concerning equipment and materials, and those who make them

#### Lamp Prices Further Cut

PRICES OF fluorescent lamps were further reduced January 1st, affecting all colored types as well as the daylight and white. In an announcement by the General Electric lamp department at Nela Park, Cleveland, it had been stated that prices were to be lowered with the new year as a result of lower production costs due to increased demand.

The amounts of the reductions throughout the line are indicated by the changes quoted for the most popular types, the daylight and regular white: 14-watt T-12, from 90c to 80c; 15-watt T-8, from 75c to 65; 15-watt T-12, from 95c to 80c; 20-watt T-12, from 95c to 80c; 30-watt T-8, from 95c to 80c; 40-watt T-12, from \$1.35 to \$1.15; and 100-watt T-17, from \$3 to \$2.60.

This is stated to bring the total reduction in price since fluorescent lamps were introduced in 1938, to 60% of the original charge.

#### Aluminum Use Reduced

ALTHOUGH SOME scrap aluminum is available, the Wagner Sign Service, Inc., Chicago, has issued a statement of its intention to use the metal only for sizes of letters which it is not making out of plastic material. These sizes are 8-, 16- and 24-inch. Letters of plastic, which Wagner recently began manufacturing, are so far confined to the 10- and 4-inch sizes.

It is announced that the manufacture of 10- and 4-inch aluminum letters will be discontinued almost immediately.

#### Non-Defense Air Equipment

ALTHOUGH DEFENSE orders are necessarily receiving the emphasis in the production of air-conditioning equipment, John R. Rainbault, manager of the air-conditioning department of General Electric, Bloomfield, N. J., has issued a statement expressing the belief that there will be "sufficient materials available for us in 1942 to provide some fair portion of the civilian consumer demand" for air-conditioning equipment.

During the first nine months of 1941, it is stated, General Electric orders for air-conditioning equipment showed a 73% increase over the corresponding period of 1940.

#### Deodorized Paint

AN INSIDE paint that is deodorized before being canned, so that

it can be used, even with doors and windows closed, without creating the smell of paint, has been announced by the American-Marietta Company of Chicago.

Marketed under the trade-name Valdura No-Odor paint, it is said to set in three hours, and to dry in twelve to fifteen hours. It may be used on plaster, wallboard, wood, cement, brick or metal. It is obtainable in flat and gloss white, and in egg-shell.

Cut with a pint of thinner to one gallon of paint, it may be applied with spray gun, while flat and egg-shell finishes may be stippled, it is pointed out.

The colors in which this paint is obtainable are cream, ivory, buff, grey, blue and green.

#### Reversible Fuse Changer

A FUSE CHANGING device designed to facilitate insertion of a new fuse has been marketed by Littlefuse, Inc., of Chicago. A fuse in place extends through one end of a soft rubber rectangular structure, held by clips; above this is an opening for a spare fuse, the caps of which project enough to allow seizure by two fingers. When the fuse blows, the fuse holder is pulled to free the blown fuse, and the spare fuse is inserted. So that a glance will show the need of a new spare, one end of the holder is painted red; this end is underneath, out of sight, when both fuses are good; when the holder is reversed to change fuses, the red end appears.

#### Carpet Price Ceiling

AN ORDER HAS been issued by the Office of Price Administration, dated January 2, limiting the price that may be charged for wool floor coverings. In general, the price is based on prices obtaining last year; the manufacturer cannot charge more than 105% of such prices.

For items in price lists in effect on October 13, the maximum price is now 105% of those list prices.

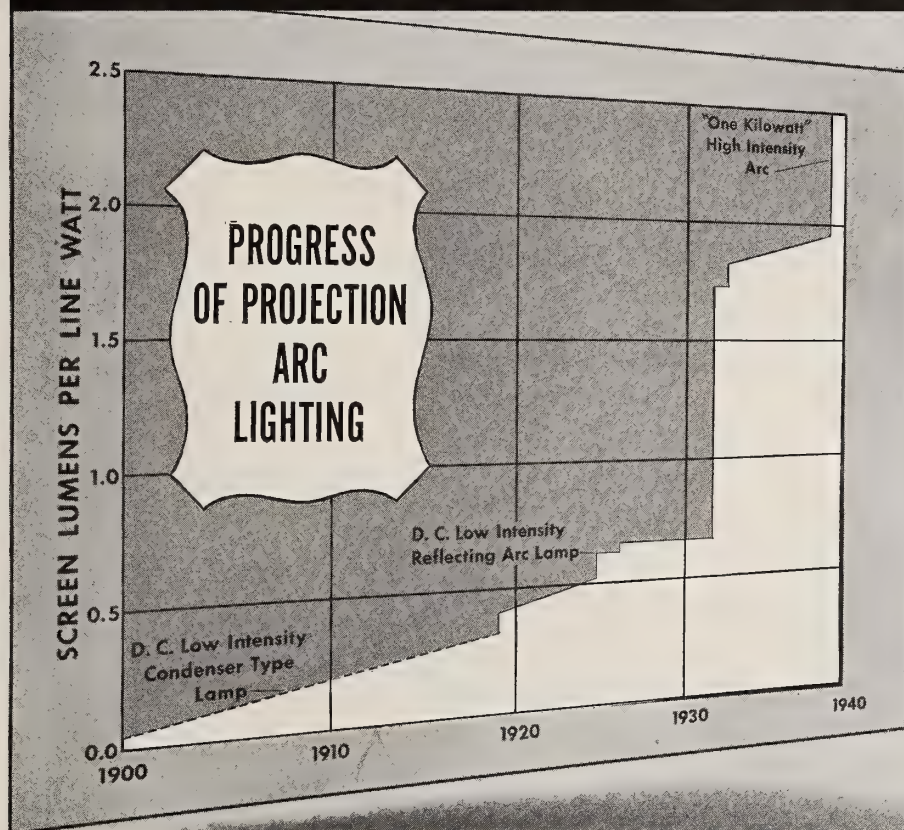
For items not listed on October 13, but sold or contracted for between January 1 and October 1, 1941, the fixed maximum is 105% of the highest net price charged during that period.

#### New Booklet on Pumps

A CATALOG comprehensively describing pump equipment for various purposes, including that of providing cold well water for air-conditioning, has been issued by the Pomona Pump Company, Pomona, Calif. The booklet is extensively illustrated, and in addition to case histories, presents application drawings.



# HIGHEST EFFICIENCY IN SCREEN LIGHT PRODUCTION IS OBTAINED WITH THE "ONE KILOWATT" HIGH INTENSITY ARC



● The phenomenal progress in efficiency of projection lighting is shown in the accompanying chart. For each watt of power purchased the modern "One Kilowatt" high intensity arcs deliver approximately 30 times as many screen lumens as the old condenser type low intensity arcs and from 2 to 3 times as many screen lumens as the later reflector type low intensity arcs. The

remarkable increase in efficiency of these modern high intensity arcs enables the owners of small theatres to offer their patrons the highest standard of projection in the industry. Installation and operating costs are low. If you are using low intensity projection it will pay you to ascertain what the new "One Kilowatt" arcs

can do for you. Ask your dealer for a demonstration.

**THE NEW "ONE KILOWATT" ARCS USE "NATIONAL," "SUPREX" AND "OROTIP" CARBONS**

*The words "National," "Suprex," and "Orotip" are trade-marks of National Carbon Company, Inc.*

**NATIONAL CARBON COMPANY, INC.**

Unit of Union Carbide and Carbon Corporation



Carbon Sales Division, Cleveland, Ohio

GENERAL OFFICES

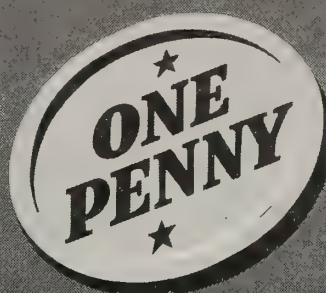
30 East 42nd Street, New York, N. Y.

BRANCH SALES OFFICES

New York, Pittsburgh, Chicago, St. Louis, San Francisco

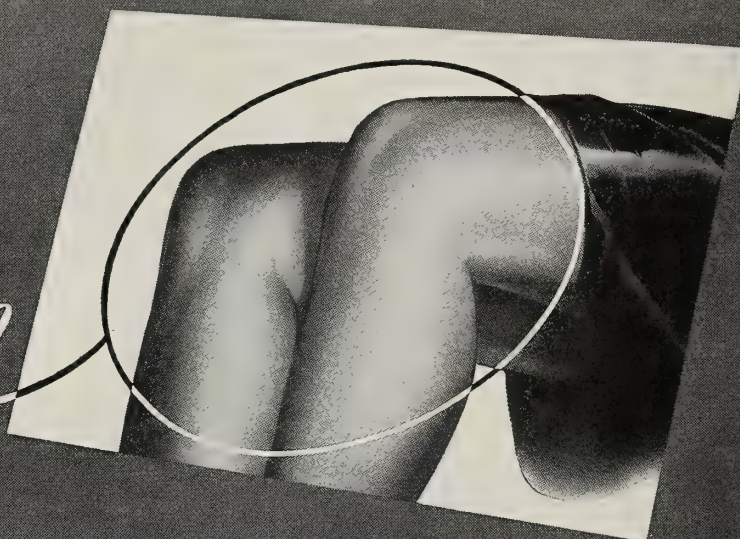


IT DOESN'T COST YOU



*Extra*

TO TAKE THE  
PRESSURE OFF  
THE  
*Popliteal*



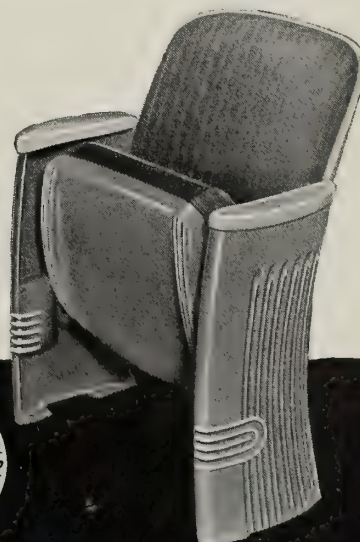
THERE'S no excuse for missing the newest comfort feature in theatre seating when it costs not one penny extra. It's *Feather Foam Front*—available at no extra cost on all American Bodiform, Commodore, Zephyr and Zenith Chairs.

*Feather Foam Front* takes the pressure off the Popliteal (the sensitive area behind the knee joint) by eliminating the hard or rolled stuffing across the front edge of the seat. Thus the primary cause of discomfort is eliminated. And comfort is assured.

Give your theatre this extra drawing card. Install new American seating with exclusive *Feather Foam Front*. It makes American more than ever your best buy in theatre seating.

AMERICAN  
**Bodiform**  
RESTFUL CHAIRS

*is the finest theatre chair you can buy. Comfortable, beautiful, sturdy. Available in color combinations to match your theatre.*



*American Seating Company*

GRAND RAPIDS, MICHIGAN

World's leader in public seating. Manufacturers of Theatre, School, Church, Auditorium, Stadium and Transportation Seating  
Branch Offices and Distributors in 73 Principal Cities





## Keeping the Theatre Fit For Its Wartime Job

THE VIEW of Maury L. Ashmann, zone manager of New York's Interborough circuit, that our entry into the war gives the motion picture theatre business an opportunity for great service to the nation, may be regarded as show-business's own measure of its capacities. In his article beginning on the following page, Mr. Ashmann actually suggests remodeling where needed as an aid to this service, instead of an attitude that places all such activity on the shelf for the duration. His reason is that the whole policy of wartime theatre operation should be to intensify the effort to create in the theatre an atmosphere of good cheer, to which an ill-kept, down-at-the-heel theatre can contribute nothing but a negative effect.

This opinion of course raises the question of how much Government restrictions on non-essentials interferes with remodeling. One late development bearing on this question is the Government's request of the motion picture industry for a compilation of the industry's needs in 1942. The survey to be submitted by the Hays organization comprehend all of the requirements of the business, apparently—those of the theatre as well as production—and it is reasonable to expect that a priority rating for the film business will result.

But although the Government has freely indicated its readiness to accept the idea that the motion picture has a definite function to perform in the wartime scheme, as an aid to morale and a medium of news dissemination, critical materials are almost certainly to be available in necessary amount only for film production and to fill the absolute necessities of existing theatres. Remodeling, if the Government's attitude up to now is an indication, is not likely to be given any recognition in such a setup.

### Materials Available for Remodeling

The answer to the question concerning the extent to which remodeling—at least in the sense of refurbishing and maintenance of a suitable atmosphere—can be undertaken during the war lies in the availability of proper materials that are not involved in military production or the scarcities derived therefrom. And there are such materials in ample kind and quantity.

► Fabrics for floors and walls, glass in most of the architectural forms (though some structural kinds are taboo because of their steel backing), coated wall materials and papers, some of the architectural

plastics (such as Formica), wood veneers and fibre boards, outside and inside display equipment, lighting fixtures (there are reported to be ample inventories of metal ones, while plastic is now being applied to ornamental light sources, especially for fluorescent lamps)—these and others are pretty sure to remain on the market, and they, along with the basic materials such as plaster and concrete, give ample freedom in the refurbishing and modernization of theatres.

► As to the supplies and equipment parts needed for the mere operation of theatres, the picture is as happy as that of remodeling possibilities only to the extent that one can hope for prompt and adequate recognition of those needs on the part of the Government agencies. They have been unconscionably late (and one might add, so has the film industry itself) in giving the requirements of the theatre serious attention.

For months many equipment men have foreseen a day rapidly approaching when hundreds, if not thousands, of theatres would have to shut down for lack of necessary supplies and repair and replacement parts. The need might be only for a certain type of screw, but there are plenty of little dinguses in equipment without which you may as well throw away the whole chunk of machinery. In the compilation of the list of industry needs, these details of theatre operation cannot be overlooked if the nation's film exhibition plant is really to perform the service for which it is so extraordinarily cut out.

## FEATURES OF THIS ISSUE

	Page
The Showman's Main Job Now . . .	8
Selling Theatre Personality . . .	10
Bard Theatre, Louisville, Ky. . .	12
1942 Cooling in Spite of Priorities . .	16
Make the Theatre Safe in Wartime . .	18
Maintenance of Rectification Equipment . . . . .	20
Relief Through Injunction . . . .	23
Checking the Screen . . . . .	24
The Vender-Vane . . . . .	25
F. H. Richardson's Comment . . .	26

A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager. **C. B. O'Neill**, Western advertising manager, 624 S. Michigan Ave., Chicago.

## Figures Show Theatre Construction Blitzed

Reports of new theatre construction projects during the past year reflect, in their low total, no surprises. The world political situation—the United States was already active on the anti-Axis side when the year opened—got in its licks early, and by the time the second half of the year was underway, theatre operators began to toss their dreams into a lower drawer of the old desk in the corner. Up to July 1st, reports to BETTER THEATRES' *Projects Bulletin Service* totalled 143; during the next six months they amounted only to 94, bringing the grand total for the year to 237.

In 1940, there were 298 reports of new theatre projects up to July 1st, and the year ended with 492. These reports cover plans for new theatres or for remodelling of such an extent that the changes would substantially amount to the creation of a new theatre, and normally, according to experience, about 80% of the projects reported are actually placed in construction.

Of the conventional divisions of the country, the three Pacific Coast states led with 44 projects reported. The East North Central states—Illinois, Indiana, Michigan, Ohio and Wisconsin—turned in 42 reports, while fifteen states of the South (not including Maryland and West Virginia, but including the Southwest) reported 85 projects. New Jersey, New York and Pennsylvania were the other larger sources, aggregating 33.

In the valuation of 1941 construction, the Dodge Statistical Research Service, authorities in the building industry, give figures which, at least for the first ten months of the year, show last year's new theatres about equal to those of 1940. This service reports only for the 37 easternmost states, and for these the 1940 valuation is given as \$18,496,000; that of 1941, \$18,386,000, representing new construction and substantial remodeling during the first ten months of each of these years.

And as a further note on wartime show-business: Two theatres in adjoining Pennsylvania communities—the Refowich in Freeland, and the Legion in White Haven—are reported to have arranged with a garage for acceptance of old automobile tires brought to the garage by children, as the price of admission. Ultimately four pretty good ones may buy a motion picture theatre.

—G. S.

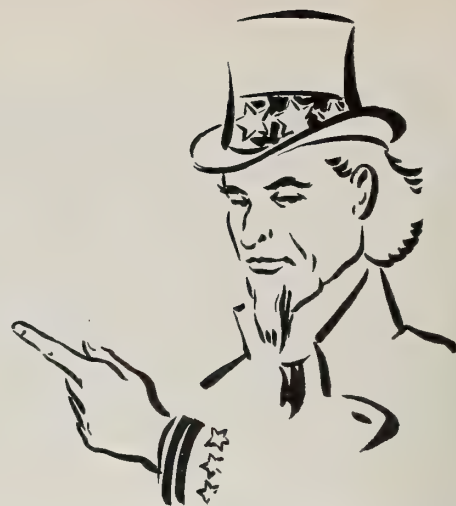


# KEEP 'EM SMILING!

## —That's the Showman's Main Job Now

By MAURY L. ASHMANN

Long Island Zone Manager, Interborough Theatres



**T**HIS WAR . . . the showman must view it this way: The theatre—principally the motion picture theatre—has a job to do. It is part of the *Big Job*. And your Uncle Sam is offering everyone connected with the theatre a chance to help himself to a share of the Big Job.

Our business has had a taste of wartime operation before. But it wasn't the entertainment medium that it now is. And World War I wasn't the all-out affair that this one is. These times cry for *more* showmanship, a more alert eye to details of operation; they call for the theatre manager to be more ingenious, more earnest; and when it is all over, our efforts should have taught us how to be more successful.

Our job, as I see it, is not to do a lot of hysterical flag-waving, make passionate patriotic exhortations, but rather to do a smart job of selling a frame of mind.

Showbusiness is expert in selling the regular theatre attractions; and when it gets a big picture, it goes to town, merchandising with every trick of the trade. Well, "How to Take It with a Grin in Wartime"—that's the Big One for the duration. Let's go out and sell it!

Let's sell it, not with sensationalism, using shock for sock, but rather with an atmosphere of cheerfulness, brightness. We needn't be Pollyannas, but we can provide an atmosphere in our theatres that will light up those dark corners, lift the spirits of our patrons from the time they step inside the doors. And in our advertising—we should attune it to the times in tone as well as content, polish it up, not to a brittle hardness, but to a strong tone that has warmth without flip-pant unrestraint.

Quite likely there will be blackouts—

in spots, anyway, and at least for purposes of rehearsal—but competently trained staffs, anxious to do their part, can give the theatre a reputation as one of the *safer* places to be. And during the rest of the time the whole house staff, from manager down, should express calm confidence. That, coupled with the release that the show itself affords from our unhappy realities, is pretty certain to bring them back for more.

We can't make people forget the war—and we don't want to! But our efforts can give them the relaxation, the revitalization that is needed in larger-than-normal doses in times like these.

Hedy in Clark's arms is to Sadie Smith just Sadie herself as she sits in the eighth row watching, thrilling, sighing, happily chewing Indian nuts. And the dashing Male Hero is Mr. Male Patron, be he a bucktoothed soda jerker or a bald, paunchy banker. For the moment, they are living happily in another world. . . . Well, if that makes them happy, then, says I, it is our job to make the whole theatre express what they are seeking.

### MAINTAINING A CHEERFUL ATMOSPHERE

What can be done, what *should* be done, will vary according to the setup of each theatre and operating organization. One thing seems to me certain: The theatre itself should not for a moment be allowed to take on a run-down-at-the-heel appearance. There is nothing that will give patrons an I-don't-want-to-go-there-anymore feeling so quickly as dirt, disorder, shabbiness. And how can you develop cheeriness, pep and conscientiousness in a staff when the theatre itself looks all fagged out—merely limping along for the duration?

Whatever is needed to make the theatre look bright should be done, to the extent that it *can* be done. The writer knows of several instances of renovation



recently undertaken to achieve just that kind of atmosphere. One such instance may be observed in the recent decision of the organization with which I am connected—the Interborough circuit operating in the New York metropolitan area. A remodeling program was contemplated for a year from now; when the U. S. A. got into the shooting business, it was decided to put it into execution *immediately*, so as to make doubly sure that the theatres expressed welcome, good cheer, confidence—and safety (for a psychological effect of shabbiness, when people are shaky anyway, is a sense of unsafety). The front and lobbies of Interborough theatres are being made brighter, for example, in actual lumen output, with 25-watt lamps installed where 15-watts were used before!

Yes, Priorities get in the way, cause delays, force changes in plans, even add to costs. But extra trouble is part of the patriotic sacrifice. There are plenty of materials available for remodeling a theatre. One may not be able to do in every case just what one would otherwise do, but we can do *something* to get the improved effect wanted.

Lighting can be quite readily modernized. Paint is always and everywhere available. How about the lounges? Need new mirrors, some new pieces of furniture? No SPAB permission is needed to buy carpeting, and new carpeting alone can do a whale of a job toward freshening up the interior.

Then while putting new life into the house staff, training them in *extra* courtesy and alertness, examine the uniforms. They certainly should not be threadbare; but even if they are passable in point of wear, perhaps they are a little too drab for these times. Your patrons will appreciate the change to the brighter side—and the effect on the wearers themselves is to induce the very attitude toward the job and the customers that we are after.

At the front—if no more is needed, if no more can be done effectively and within budgetary limitations, at least the displays, if stolidly old-fashioned, can be modernized, enlivened. Perhaps you have intended to do this for some time; now is the time, for never will liveness, brightness pay greater dividends, to the individual theatre and to the institution of the motion picture.

Then there's the candy counter and other refreshment services—these certainly should enter into the spirit of the occasion by being up-to-date, with sparkle and color to a degree suggested or

permitted by the extent of these services. More than ever the theatre is a place for a good time; let the refreshment displays encourage this idea with their freshness, attractiveness, suggestion of leisure.

Theoretically every theatre is kept clean. But these new conditions demand that this be *actually* the case. Routine that *has* sufficed ought now to be intensified. There is nothing more depressing to the majority of Americans (a bathtubby race of people) than dirt and the disorder and odors that suggest dirt. We've got to be more fussy about it.

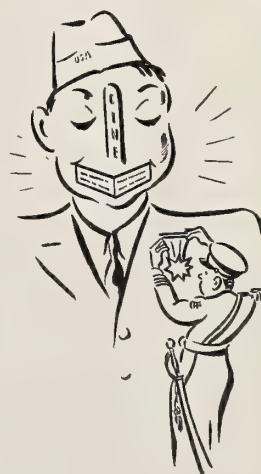
## THE "RECREATIONAL CENTER" ANGLE

In an earlier paragraph reference was made to the *tone* of advertising. Generally speaking, the contents can well be varied somewhat. The picture business will always be merchandising *pictures* . . . but in times of emotional strain the value of the theatre just as a recreational center is more quickly recognized, and that's all in favor of the box office, of course. So we undoubtedly should play this angle up more than we usually do, using institutional copy in our newspaper advertising and posters.

As for poster and trailer copy directly concerned with emergencies, there are two schools of thought. To date the organization the writer belongs to has avoided the use of trailers and warning signs, feeling that legislation before long will lay down certain regulations, whereupon the theatre will do what it is called upon to do. The word *war* is especially questionable in such copy, but as an accompanying example of poster copy indicates, the message can be got over without it.

The suggestions made in this piece are of necessity pretty general; they are intended primarily to set forth one point of view regarding the theatre's job and policy in wartime. We showmen can take our new obligations in our stride.

You've probably heard the cigarette advertising catchline on the radio—"Something new has been added." And so it is with wartime theatre operation. It's the same business—with something added. That something, if we have to have a word for it, is *personality*. Let's make a slogan of it—*Theatre Personality for Morale*. A bright, cheery, responsible personality should be that of the theatre from front to auditorium, from manager to usher. That's the spirit of the theatre's wartime job.



Maury Ashmann got into the theatre business via advertising—on finishing school he worked on press book construction for an advertising agency. Once in show-business he went up fast—assistant manager of a theatre, then manager, then district chief, now zone manager for Interborough Theatres, important New York circuit.



# The Theatre Has Personality, Too— Let's Merchandise It!

IN a time of peace or of war, those values of the theatre that don't vary with each program are merchandise—only just now, as Maury Ashmann points out in the preceding article, they are worth special emphasis. Here a specialist in selling pictures turns to these other marketable items

## By A-MIKE VOGEL

Chairman, Managers' Round Table  
Motion Picture Herald

LET'S NOT KID ourselves about it—for the most part, people simply do not go to the theatre; they are brought to the theatre. And what brings them? Personality, as a general thing—but personality skillfully advertised and exploited under the showman's guiding hand. Well, if a theatreman is smart enough to bring in the business by plugging picture personalities, why cannot he do as much to sell the *personality of his theatre*?

Certainly a theatre has it. Did you ever note the bulge that one house has over the competition, even with everything else equal? The reason? The more successful operation is given an opportunity of expressing those certain *intangibles* not usually spotlighted. The public is duly impressed with the theatre's *constant* values which back up those *shifting* performance values, those that vary in strength with each change of program.

All of this translates itself into a direct procedure to fashion these permanent values into other forms of personality that can also be depended upon to sell tickets. What are those other forms of personality? How can they be sold? Well, let's see.

Shall we start with equipment? That would be an advertising intangible of importance of which the public knows little. Theatre safety and convenience, perfection of projection, comfort of seating, the extreme care used to assure protection to health in theatre ventilation and air-conditioning, and so on.

## SAFETY DEMONSTRATION

Today, theatre safety is taken for granted. Well, if patron protection is so well developed, then why not impress it upon your public by showing them what

makes up this protection, and how it works. And without saying as much, would it not be good business at this time to indicate how the equipment and the staff are capable of meeting emergencies?

Depending solely upon the situation and skill with which all of it is sold, some solid publicity could be produced with a public demonstration of how quickly and safely the theatre can be emptied. This would be appropriate to a Saturday kid matinee and could be executed with the close cooperation of the police and fire departments. Of course, the proceedings would be nothing more than an elaboration of the usual staff fire or other emergency drill. Advance newspaper stories should invite the grown-ups to witness the proceedings, and radio stations should be offered an opportunity to broadcast the affair from the lobby.

As a part of the demonstration, there could be a lobby display of theatre protective equipment, an explanation of it by staff members, and perhaps drawings showing the detailed organization of personal safety procedure. Before the actual demonstration, the children would be informed of what was to take place. Talks from the stage could be given, as often is done, by police and fire department heads. Theatre men who do not care to go as far as the actual emergency demonstration, could confine the plan to the lobby display and stage talks.

## SPOTLIGHTING PROJECTION

Perfection of projection certainly demands frequent spotlighting. This is decidedly a take-for-granted intangible that rates occasional bows. Among lobby displays used by exhibitors to publicize installation of new projection, we recall one in which the various parts were properly labelled, and their functions briefly indicated on a placard. The public was invited to the showing in special newspaper ads. Then when installed, the new machinery was started by the mayor, who turned on the juice to the accompaniment of flashing bulbs of newspaper cameras. Local eye and ear doctors were invited to test the adequacy of the equipment for correct hearing and vision. Their findings—favorable, of course—were carried in newspaper interviews. Talks before luncheon clubs by theatre men and visits to the projection room by interested groups are other means employed to publicize the "heart of the theatre."

It certainly affords a refreshing change of pace to use some of the ad budget for institutional copy on the theatre itself—it's facilities and services. For example, on

projection, perhaps illustrated with a cut of the projection room, including the projectionists for human interest—

"It may be a bit too technical for you to understand, so we won't try to explain . . . But we will point out—

"That our projection equipment is the finest, the most modern, the best that money can buy. Year in and year out, we spend a lot of money on projection to guarantee you enjoyment of our screen programs.

"Our projectionists are students of a complex craft. Many of you know Joe Smith and Sam Jones. They are skilled technicians. In a sense, they too are artists in their profession.

"Way up under our roof is the fireproof, streamlined home of the modern Aladdin's Lamp that performs the magic of the motion picture screen. Modern science has produced nothing more wonderful than the delicate machinery one finds there."

Copy of this kind can be tied directly to a coming program, the size and layout of course to be determined individually, according to budgetary restrictions and local line rates.

## "SELLING" NEW SEATING

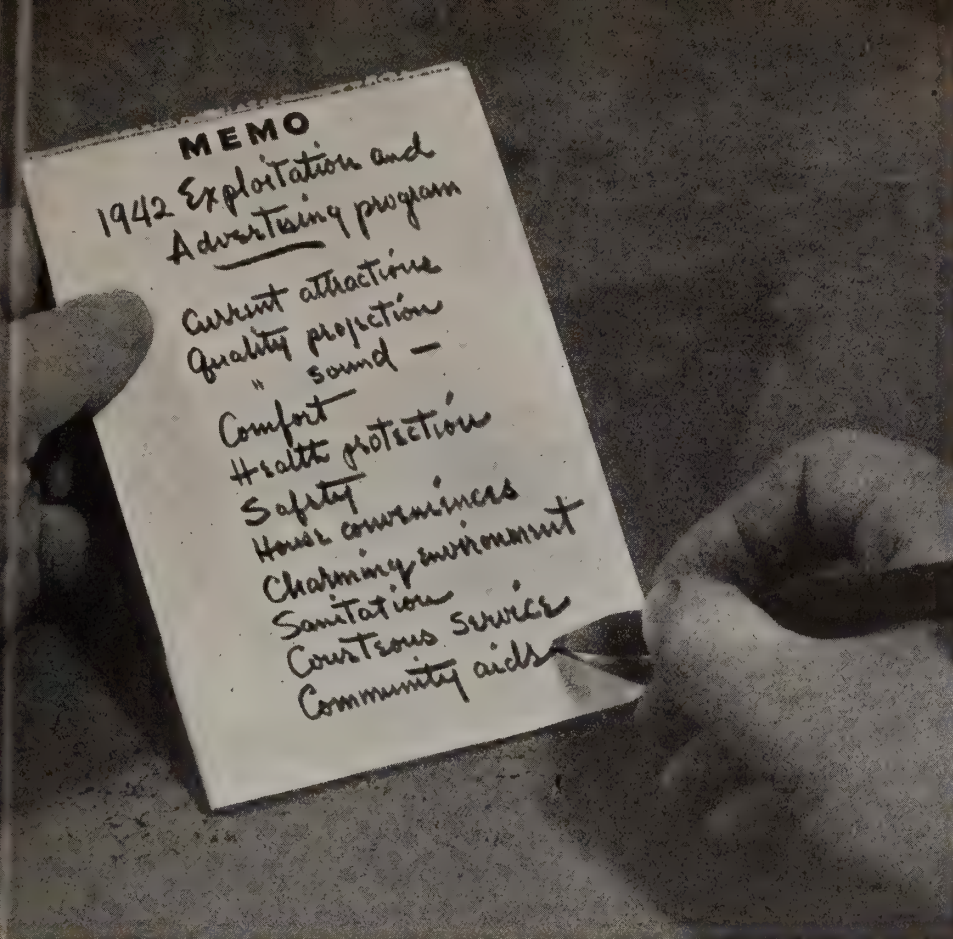
It wasn't so long ago that one of MOTION PICTURE HERALD's "Round Tablers" unveiled his new auditorium with a display of one of the chairs in the foyer. A poster invited patrons to try it, and an attractive girl stood by to point out the chair's advanced design, especially with respect to comfort and protection.

Chairs, like many other components of the physical theatre, lend themselves to the more elaborate exploitation treatments. For example, one of the chairs, mounted on a small platform, can be taken around to organization meetings, to be used by the chairmen, or the guest of honor, if any. Or how about a "Correct Posture Class," in cooperation with the High school gym teacher, perhaps also that of a newspaper beauty editor. Prizes could be given to those seating themselves most gracefully and most healthfully, and of course the demonstration would bring out how the design of the chair is based on scientific posture studies.

There is also the "health oldie" in which persons are tested for nervous exhaustion, first after sitting in an ordinary chair, then in a modern auditorium chair. The head of the local health department might go for this. The stunt is bound to be good for some newspaper space, and the "city hall boys" like to get their names in the papers, too, as you must have heard.

Reseating always merits space in newspaper advertising and the inclusion of a





picture of one of the chairs is surely desirable if the budget permits. The copy might run something like this, at least in spirit:

"For your comfort—when you attend the Princess theatre—now completely reseatd with 800 chairs of the expensive, luxurious model pictured.

"Scientifically designed for perfect posture, they have the most modern spring construction, so made as to assure everyone complete relaxation.

"Beautiful in their streamlining, these modern auditorium chairs have no parts to catch on clothes.

"Beautiful in their costly fabrics, they have cushions soothingly soft to the touch.

"The management of the Princess theatre knows how much comfort means to the enjoyment of the performance—we have provided it, in the fullest possible measure, in these handsome new chairs. Come to the Princess and relax, while the drama on our screen unfolds before you."

Theatre air-conditioning is one of the few advertising intangibles that has got the exploitation spotlight with some consistency. We have had the mayor or some other prominent person start the cooling system; there have been features by health department heads on the benefits of air-conditioning; newspaper stories have frequently appeared on the careful watch of auditorium temperatures. However, these breaks appear more often in the summer months than otherwise. The importance of any equipment controlling air conditions rates it attention throughout the year.

#### SERVICE IS MERCHANDISE

It is not far fetched to say that one theatre thrives because of excellent service while

another fails for lack of it. And, paradoxically enough, while millions of words have been written about service, too little has been said about it. Personnel conduct is one of those things that must never be allowed to grow stale.

Recently, the capacities of the house staff were outlined in the *Managers Round Table* (MOTION PICTURE HERALD of December 13th), by two of the attaches of the Marquis theatre in Hollywood, John McMar Wylder and Ralph C. Nordmark. As the authors noted, the rules they offered "may be obvious, but are grossly neglected." Theatre men with fine service staffs have every reason to boast—and in public. Patrons only now and then find occasion to praise an usher, a cashier, or a doorman. It is to the manager's profit to impress this excellence upon the customers, in every way he can. A few weeks ago in New York, Zeb Epstein, managing director of the Broadway Strand, loaned the services of some of his ushers for a few hours, to seat hundreds of people attending an industrial meeting. The theatre name, lettered on the uniforms, was inevitably observed. It proved fine advertising for the theatre. That's an idea for other managers in situations where civic and other locally important gatherings, or comparable "front-page" occasions, might provide reason for offering whatever staff services the theatre can spare, temporarily. Participation of uniformed personnel in street parades, grand marches at dances, guards of honor, etc., also rate consideration.

Usherettes are coming more into the picture, due to the demands of war service

upon young men. Publicity can be made of this policy change wherever the switch has been made. In fact, only a few weeks back, Tri-Stater Bob Fulton broke a lot of fat space in the Des Moines, Iowa, dailies on such a change in personnel because of the draft.

The pleasing atmosphere engendered by the personnel can also provide effective copy for advertising. How's about some space for the service staff, with individual face cuts or a group shot? Copy suggestion—

"You don't have to meet them . . . You know them—these local boys and girls—your smiling hosts at the Strand.

"We do not select our attendants merely for efficiency. We select them with the same care that you invite guests to your home. They are at the Strand to bid you welcome, to "make you feel at home," to insure that your visit to the Strand is as pleasant as one to the home of your best friend.

"Our boys and girls do not go in for regimentation. They do go in for the old-fashioned, unobtrusive courtesy that has long identified Strand theatre atmosphere and service."

#### COMMUNITY CENTER ANGLE

Club contacts, too, may be directed to the theatre's box office, and nothing need be given away, either. Camera clubs, most assuredly. They have never been more popular. It is a poor stick of a newspaper without some kind of a photography department. No, don't turn them loose to shoot the screen, or the audience. That's been tried and found too wearing for the rest of the house. They can be invited to do their stuff in the lobby, engine room, projection room, auditorium and lounges, at those hours when these facilities are not engaged—in the morning, perhaps. Tie this to the papers. The theatre offers a wealth of good shots.

Over a period of weeks, one "Round Tabler" found that weekly book reviews, coming just before the first matinee showing, sold extra tickets. The commentator was paid by the local book store, which plugged the idea. It was discovered that the informal atmosphere of the gathering helped to get these early patrons acquainted with the house, especially those patrons who were not "regulars."

Defense activities of course bring many opportunities for co-operation. Where local facilities are limited in training first-aid and similar groups, theatre men might volunteer to hold sessions for patrons in the mezzanine, perhaps, or other places where space permits. Stores might tie-in by making available knitting instructors to teach patron groups at the theatre. Information service for visiting servicemen can also be worked out, as well as the countless other things that ease the theatre into the news, focus attention on its community significance. The more things of community concern that can be made to happen in and around the theatre, the more the theatre can win local regard as a community center. And that's about as lasting a box office foundation as any theatre can reasonably hope for.



# NOVEL DETAILS IN MODERN STYLING

**Q** Located in an outlying residential section, the new Bard theatre in Louisville, Ky., seats a little over 1,000 on a single floor, and the facade, as well as the main housing, is kept to a height appropriate to its community of small-home owners, while sign and other displays are similarly unobtrusive. The Bard, which represents a reported investment of approximately \$100,000, is owned by Louis Wiethe, who operates also in Cincinnati and Columbus, Ohio, and Latonia, Ky. The architect was F. T. Winnenberg of Louisville; general construction was by the J. N. Jackson Company of Louisville; equipment was supplied by the Falls City Theatre Equipment Company of Louisville. Sam Bacon is resident manager.



**FRONT:** Of brick, steel and concrete construction, the Bard has a front section faced with glazed architectural brick into which are introduced architectural design elements consisting in panels and base course of maroon porcelain enamel pointed with tangerine squares above related in an eccentric pattern to a metal ribbed inset painted tangerine above the marquee. Display frames are chrome.

**FOYER:** The view at left looking into the lobby also shows the stairs leading to lounge area behind the projection room. Foyer doors are natural birch, and the walls are paneled with wood mouldings enameled white. The plaster panels are painted in the medium shades of pink used in the auditorium, while the ceiling is pale blue. This section of the foyer, centrally located on the axis of the auditorium, is continuous with standee area, where the ceiling is of auditorium height, and drapes are provided at the edge of the lower ceiling to isolate the auditorium during a performance if that is desirable. Set into the ceiling here are two white fluorescent lamp recesses suspending plaques from around the edges of which the light is emitted.





**GENERAL LOUNGE:** Reached by the stairs shown in the foyer view, this room provides spacious lounge area and gives access to both men's and women's toilet facilities. Walls are papered in pastel rose and blue; the ceiling is papered in ivory. Immediately opposite the head of the stairs is a large mirror set into a projecting panel having rounded border of Flexglass.



Detail view of lounge mirror panel with Flexglass border.

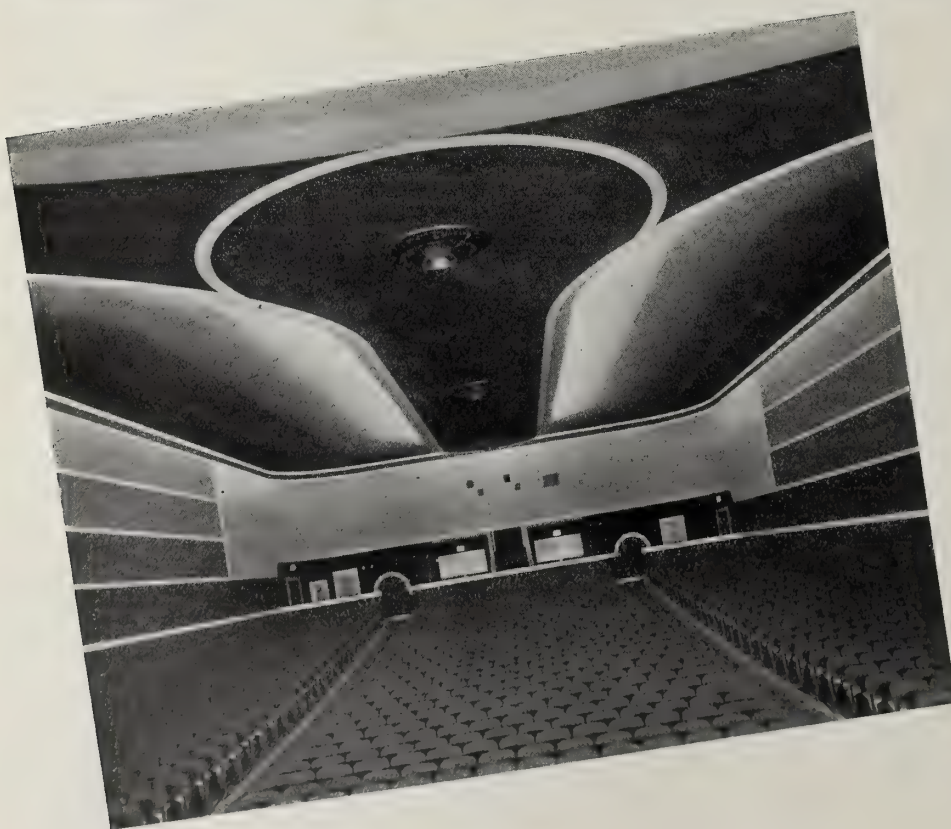
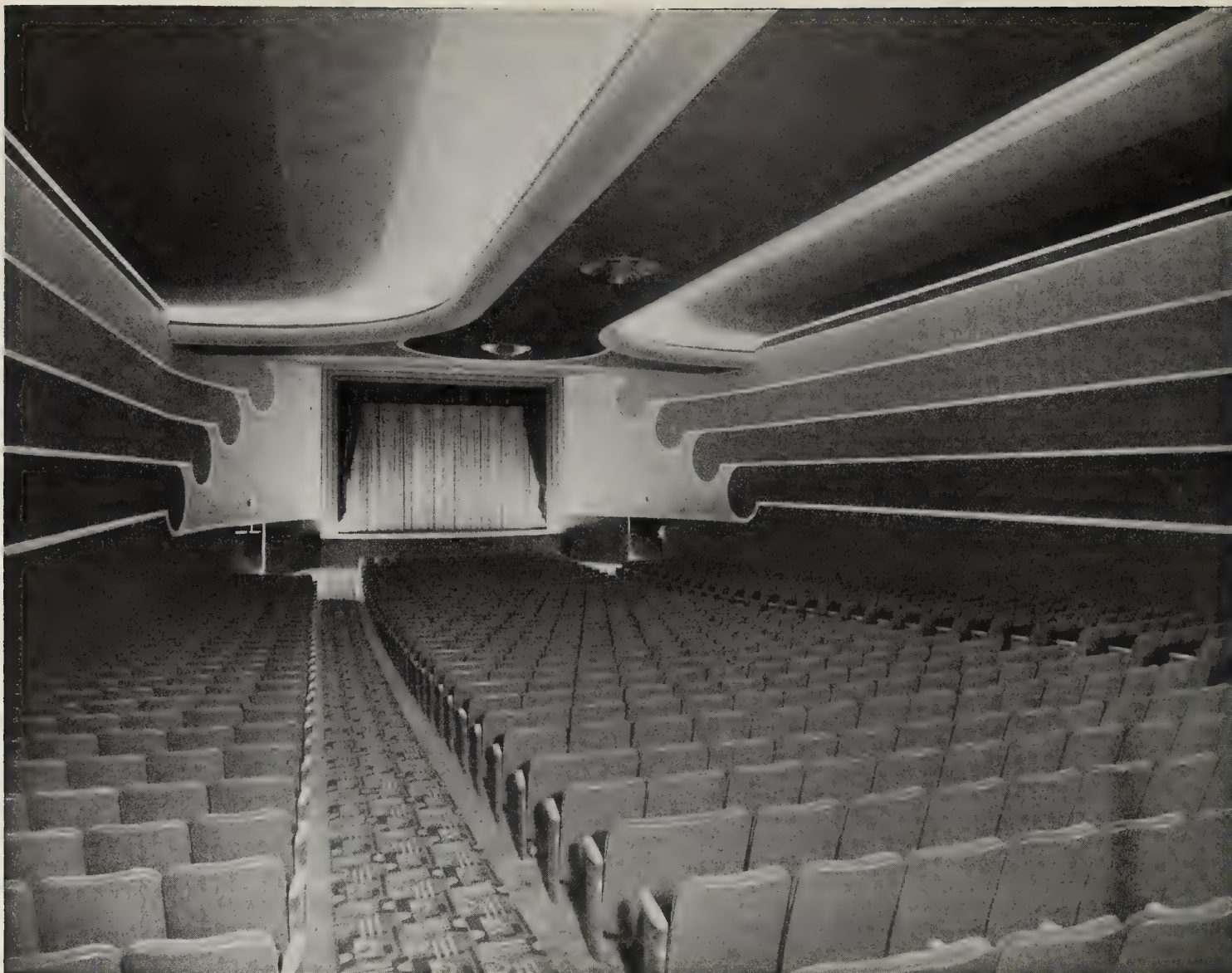


Looking into women's cosmetic room.



Section of standee area, showing rail with red leatherette "leaning pad" and facing in white leatherette.





**AUDITORIUM:** Designed in a modern-styled graduated band pattern, the auditorium, with 1,018 seats entirely on one floor, has striking sweep. The wall bands emanate from fabric over rock wool across the rear, and converge slightly toward the stage opening; the ceiling, however, supports a broad light trough-plaque which originates at the proscenium, reversing the conventional form of such structures. The wall colors are shades of pink, the ceiling tones of blue, while trim (wall dividers are wood moulds) is off-white. The ceiling plaque also carries the air outlets, which are Anemostat flush type aspirating diffusers, supplying conditioned air, cooled in summer by mechanical refrigeration (Carrier plant). With the floor having a slight rise at the proscenium end, the chairs (by Ideal) are staggered in the center bank from the twelfth row back, using 30-inch chairs at alternate row ends. Illumination of the auditorium is by both neon and filament lamps in coves along the ceiling plaque, the lamps being on dimmer circuits.



**Air in your theatre  
too close for comfort?  
...TURN TO**



Is your "box-office" being whittled down by musty air... poor circulation... changeable temperatures... drafts... or humidity?

All the equipment you need for a good system — air conditioners, evaporative condensers, cooling surface—all these are designed and made by General Electric. All are thrifty, dependable—proved in thousands of installations.

Turn to G-E for an entire air conditioning system, or for such replacements as you may require.

Find out how you can benefit  
with G-E Air Conditioning  
in your theatre.



Send the coupon for free brochure, "Air Conditioning for Business." It's an easy-to-understand presentation on good air conditioning that may save many dollars. After you have gleaned the facts you want to know, consult your local contractor or engineer about a G-E installation.

**GENERAL  ELECTRIC**

GENERAL ELECTRIC CO.  
Div. 2571, Bloomfield, N. J.

Please let me have the brochure, "Air Conditioning for Business",  
by return mail.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ County \_\_\_\_\_ State \_\_\_\_\_



# AIR-CONDITIONING & Ventilation

HEATING  
INSULATING  
FILTERING

"... today the theatre must assure its public breathing comfort."



## Getting Efficient Cooling In Spite of Priorities

• Mechanical refrigeration is the best means of assuring summer comfort and, although some application materials are hard to get, you can get around this problem. Here are some of the ways of doing it

By **CARL F. BOESTER**

WITH WAR NOW directly involving our own country, the question of many theatre men at the moment is: What about air-conditioning of our theatres for the duration, or is it possible to do something about it?

Well, the answer is simply this: If you are halfway resourceful yourself and get resourceful engineering help, the chances of going ahead with your plans for theatre cooling are good. The big question, then, is how to go about it.

One of the answers is in the employment of mechanical refrigeration. True it will take some very clever application engineering to work it out, but there is no reason to believe that it cannot be done. However, you can't start too early in order to have a system in full operation come summer time. Some of the larger and more reliable manufacturers of mechanical refrigeration equipment have substantial stocks of equipment still available, particularly equipment for air conditioning jobs. These, however, consist principally of what are known as condensing units, which are built-up units comprising the motor, compressor, and shell and tube

condenser. The cooling coils and other apparatus are nearly impossible to get; but if we have the heart of the refrigeration unit, which is this combination of equipment known as the condensing unit, there are ways and means of accomplishing a first-class job of summer air-conditioning. And there is every reason to want to do so; for when it comes to extracting the heat from your theatre to produce comfortable conditions in the summer time, the overall cost of removing heat units is, in the final analysis, accomplished at least expense by the employment of mechanical refrigeration equipment. For air-conditioning jobs and temperature ranges at which a refrigeration system is operated in the function of air-conditioning, the mechanical compressor is operating at its greatest efficiency. The refrigeration gas at this temperature range is quite "heavy," with the result that it is highly laden with heat units, and for every stroke of the compressor tremendous quantities of heat are pumped to the condenser for rejection, either to condenser cooling water, or to the air outside.

### WHAT COOLING AMOUNTS TO

Let's briefly describe what happens in a refrigeration cycle as a sort of reminder and to lead to a better understanding of just what takes place. The coils that do the cooling contain the refrigerant, whether Freon, methyl chloride, or ammonia, in its liquid state, and the pressure of the refrigerant in the cooling coils is so low that heat from the air being cooled is able to boil the liquid refrigerant into refrigerant gas. Now common sense tells us that when

any liquid is changed to a gas it requires heat to change it into that gas; therefore, the refrigerant gas becomes heat laden. The pressure on the refrigerant in the coils is quite low, because the pistons of the compressor are always sucking on the coils, causing a tendency towards a vacuum; and of course when you lower the pressure over any liquid it boils more readily.

The heat laden gas is then drawn into the compressor where the gas is compressed by volume, while at the same time its temperature is raised because of the compressing of the gas. This very hot gas is then discharged into the condenser, which is cooled either by air or by water, and when the heat is taken out of this hot refrigeration gas and while the pressure is still on it, the gas condenses into a liquid.

The liquid then flows into a receiver until it is needed for cooling purposes in the cooling coils. It is passed from the receiver to the cooling coils through a pressure reducing valve (also known as a thermostatic expansion valve), which is operated according to the demands placed on the cooling coil as a result of temperature variations in the cooling coil. So the valve meters this refrigeration at exactly the rate of load imposed on the cooling coil and the rate at which the compressor is able to handle the load.

### COOLING IN SPITE OF PRIORITIES

The whole cycle is really very simple, and because of its sheer simplicity it is quite efficient in taking heat out of the air. There have been many attempts at applying other apparatus to accomplish the extraction of heat in air-conditioning jobs, but few of them work as simply, therefore as efficiently, as does the present-day refrigeration cycle. It therefore remains one of the best known methods of providing summer comfort in theatres.

Now the question is, how can we apply this refrigeration machine to our summer cooling requirements when it is impossible to get tubing with which to connect up the refrigeration system to the cooling coils? Most cooling coils are made of copper, and it is impossible to get fin cooling coils except under priorities, which the average theatre man cannot get. There must be ways and means of doing the job, anyhow. I can well remember my early



**CARL F. BOESTER**



experiences with the application of refrigeration to air-conditioning, which was before the days of Freon; we used to use iron pipe exclusively, since ammonia was the refrigerant and copper and ammonia don't get along together.

When Freon did come into the picture, as did other low pressure refrigerants, it was rather difficult to switch to the use of copper tubing in refrigeration work, and for a while after the advent of Freon, methyl chloride, and the like, we continued to use iron pipe for the installation of air-conditioning systems employing Freon or other low-pressure refrigerants. And, believe it or not, we used ordinary single-strength piping for this work (double strength pipe had been required for ammonia). We didn't weld up the pipe; we simply used screwed fittings; and a recent check of some of these early jobs revealed the startling information that none of them had ever lost their refrigerant charge as a result of bad piping!

Most ammonia refrigeration piping is done with screwed fittings and the use of a compound known as Litharge, which is mixed with glycerin. When this pipe dope sets up, you have a joint that is every bit as tight as a welded connection, as far as refrigerant leaks are concerned. So why not go back, at least for the time being, to the use of iron pipe and screwed fittings, with Litharge compound as the pipe joint dope?

Iron pipe is still available in quantities and priorities are not needed on it. You just have to be careful that the pipe is reasonably free from dirt and scale on the inside of it. Running a stiff brush through the pipe usually cleans it out and gets any free scale loose; and by the employment of an oversized strainer you should not have any trouble from dirt.

It is going to be next to impossible to get Freon as a refrigerant; however, you should be able to employ methyl chloride with comparable success. While methyl chloride is somewhat toxic, if it is carefully handled there is no reason why you should have any difficulty with it. You will have to change the speed of the compressor because of the difference in the density of the gas, and you will have to use expansion valves of different capacity, which are designed for the employment of methyl chloride; but otherwise there should be no trouble with the system.

### PUTTING THE WASHER TO WORK

Well, you say, since we can't get fin coils, what good does that do? That brings back into consideration our old friend, the air washer. Many of you theatre men undoubtedly have air washers in use at the present time. Many of these are single-bank air washers, because they are used for evaporative cooling; but by putting in another bank of spray nozzles, these same air washers can be used to do a good job of cooling.

The next trick is simply to put a sufficient quantity of pipe coil in the bottom of the air washer to keep the air washer

temperature down to a temperature of 45°, or thereabouts; and this pipe coil in which the refrigerant will be circulated can do a swell job of keeping this air washer water cool.

It may be necessary to use a second pump because of the second bank of spray nozzles. This will also serve to circulate the water in the tank of the air washer at sufficient velocity over the refrigerant pipe coils in the tank so that all of the water is kept thoroughly agitated, and thereby thoroughly cooled. The amount of water should be 4 gallons per minute per ton of capacity of the air washer, and the air circulated to the air washer should be cut down to about 400 cubic feet a minute per ton of cooling capacity.

Most air washers handle too much air through them for ordinary refrigeration jobs. You will then have to readjust the grilles in your air outlets, so that the air is thrown farther, rather than just dumped into the theatre. The air will of course have to be recirculated.

### OPERATION AND CONTROL

The controls of this application can be rather simple. The condensing unit comes with a high- and low-pressure switch, and this can be used to start and stop the compressor according to the temperature of the refrigeration coil, which in turn is reflected by the pressure of the coil. It can operate more or less independently of the theatre temperature, because the refrigeration system's main job is to keep the water in the air washer tank cool. Because there is a substantial quantity of this water, you have a "stored refrigeration" effect, so that a slightly smaller compressor can be used, since during lighter periods of operation the water can be cooled down for use when a larger amount of cooling is required. The thermostat in the auditorium can be used to start and stop the chilled water supply to the spray nozzles, and the fan should be left to run continuously.

It is very important that the water in the tank of the air washer be rapidly agitated in order that a very high rate of heat exchange can be accomplished between the pipe coil in the tank of the air washer and the water. This will make possible the reduction in the amount of pipe coil to a rather small amount, which of course will reduce the cost for this coil and the cost of installing it. Because of the fact that you are using an air washer you can do a better job of cleansing the air than if you had ordinary filters, which is somewhat of an advantage.

In the case of completely new installations, air washers are still available from the companies that make them, and there seems to be no priorities on them. There is of course a considerable demand for them, and it is necessary to order them early in the season. But by this arrangement you can certainly get around the need for any copper cooling coils—and don't forget that with an air washer and 45° water you can do every bit as good a

(Continued on page 24)



**FOR LOW COST  
COMFORT  
COOLING  
WRITE..**

**USAIRCO**

First in theatre  
cooling with over  
8,000 installations.

**UNITED STATES AIR CONDITIONING CORP.**  
Northwestern Terminal - Minneapolis, Minn.

## How to Improve Your Ventilation . . . and Your Heating—

. . . write Better Theatres, describing your conditions, explaining what changes you would like to make in your theatre to modernize your air supply system . . . or if planning a new theatre, outline your needs. We will be glad to help you in your problems, as part of Better Theatres' personal service to readers (no charge, of course).

Better Theatres' Service Department annually answers nearly 300 inquiries concerning problems in theatre planning and equipment. All inquiries are referred to consultant architects and engineers, as necessary. All inquiries are answered, with complete privacy, by mail.

In preparing your inquiries, please be explicit and as complete as possible in describing the conditions to be dealt with. This is likely to save considerable time. Address all inquiries to—

Service Department,  
**BETTER THEATRES,**  
Rockefeller Center,  
New York City.



There's No Other Like It

# STABILARC

## Motor Generator

As distinctive as a finger print is the service which Stabilarc Motor Generators render theatre operators throughout the world. Through reliable operation they have earned their reputation. You're missing a bet if you don't investigate. There's no other like it.



35 - 42 - 60 - 80 VOLT MULTIPLE

### AUTOMATIC DEVICES CO.

1033 Linden St. Allentown, Pa.  
Export Office: 220 W. 42nd St., N. Y. C.  
Also manufacturers of Allentown Steel Curtain  
Tracks and Curtain Machines

## To Help You Select

### EQUIPMENT : MATERIALS FURNISHINGS : SUPPLIES

■ Better Theatres Catalog Bureau (established many years ago) provides a free and convenient means of getting information concerning products available from reliable manufacturers. A comprehensive list of classes of product appears in this issue (on the page indicated below), and with it is a coupon. You merely write in the coupon the numbers of the kinds of product you are interested in, then add any further explanation, and your address. Better Theatres' Service Department will gladly do the rest—promptly.

**use coupon on page 34**

# IT MUST BE BRIGHT

See Page **27**



*John J. Sefing's*

# WAYS & MEANS

in operation, installation, maintenance

*John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work*

## Q Making the Theatre a "Safe" Place in Wartime

IN THESE TRYING TIMES, the theatre business has both a great opportunity to demonstrate its place in community life, and extraordinary responsibilities for public safety. It has a tremendous contribution to make to the maintenance of healthy morale, and it must carry out its special wartime function with all possible assurance of personal protection. We must consider it always a possibility, however remote, that enemy attack will some time extend to our towns and cities. Should anything of the sort occur, and we of course are thinking almost entirely of an air raid, the public will expect the theatre management, in any instance, to be prepared for the emergency.

To date there are no definite rules and regulations drawn up by city, state or Federal authorities setting forth, in a really authoritative way, precautions, duties and restrictions during an air raid. There have been some general attempts along this line, but the press reports (and the writer's investigations have revealed) more confusion than knowledge of what to do and what not to do. In time there doubtless will be definite rules of procedure, backed up by legislation; in the meantime, in view of the fact that theatres are hosts to millions of people at night as well as during daylight hours, theatre managements probably should take immediate interest in air raid protection—and make this interest known to the public.

### AID PHYSICAL AND MENTAL

The first thing the management of a theatre should do is to select at least four "key" employes (average-sized theatre) that have proved their initiative, quick-thinking and assumed leadership in an emergency. These "key" employes should be assigned to regular permanent stations in the theatre and be instructed how to handle both their fellow employes and the patrons when an emergency arises.

General panic of patrons will be the most dangerous thing to control. An employe who is a convincing talker and who has memorized a prepared speech of just what

to say to the patrons, should be instructed to be always ready to get quickly to the stage (this duty should be assigned to one or more stage-hands if they are available in the theatre, and suited to the job). In addition, a microphone should be installed in the manager's office and interconnected with the public address speaker on the stage so that when a sudden emergency arises orders can be quickly given to the audience. It is surprising, but nevertheless true, how a panicky person or crowd will unconsciously obey commands or orders if given *before* the stampede begins.

### CHOOSING HOUSE "WARDENS"

Another important thing is to have the selected group of "key" employes schooled and trained in first aid methods that are considered adequate and necessary for air raid victims. Several well known relief organizations, such as the Y.M.C.A., Red Cross, etc., have written instructions for first-aid procedure; fire departments of many cities are also conducting classes in this subject (An illustrated article on first-aid methods for the theatre appeared in the August 20, 1940, issue of *BETTER THEATRES*.—Editor).

For war-time operation the theatre should provide first-aid kits, proper "cravat" bandages, disinfectants, stimulants, etc., to take care of at least ten persons at a time, for in addition to its own patrons, some people might come into the theatre off the streets, for protection and even attention in an emergency. The exact complement of articles for the first-aid kits should be determined by the proper authorities, who most likely would be the city's police or fire emergency aid departments. In any case it is better to have all the necessary first-aid equipment and more than required, even if it is never used!

Arrangement should be made to have several cots, blankets, sheets, etc., available for disabled patrons, or for old people and young children, to be on hand in case they must remain in the theatre several hours or more during a heavy and long blackout or actual raid. Later on, as authorities



may think advisable and as the equipment becomes available, extra gas masks should be kept in the theatre for patrons who forget theirs, or to replace the ones that are defective in one way or another.

To give the public assurances of safety and well-being while in the theatre, the management might well arrange to have a short trailer on the screen before each show, telling of the means taken to protect the patrons and also giving some instruction on their co-operation. This trailer should be so arranged that it will not instill fear, but rather confidence and courage.

Another measure, in addition to the announcement on the screen, is a little placard posted in the box office, or a conspicuous spot in the lobby, denoting briefly the theatre system in protecting patrons. To provide additional safeguards to the patrons, the theatre should construct a portable partition or barrier that can be easily and quickly set in place to protect large areas of glass.

## EMERGENCY ILLUMINATION

It is really important to have a proper emergency lighting system in the theatre in case the regular system fails. This is highly desirable in normal times; in war-time it may prove to be a "must" item. Most large theatres have storage battery emergency lighting systems that provide lighting for the exit signs, aisle lights and directional signs; however, this might not be sufficient to provide adequate light, especially in some confined area where emergency first-aid might be going on. In most small theatres today there is no emergency lighting system at all, so some means will have to be figured out to give necessary light in these houses. Besides the battery sets, which are of course excellent, emergency lighting systems on the market include one that can produce about 1,250 watts of electricity. This system is a gas-engine-driven generator that uses about one gallon of gas mixed with oil and can be operated on this amount of fuel over a period of several hours. It has about six plugging boxes into which electric cords of almost any length can be inserted to light up regular mazda lamps. With this system, the unit can be located in a remote spot, preferably in a room having ventilation or windows to carry off the gas exhaust, and the portable cords with lamps can be strung to almost any place where they are required. Such a system is of course much better than the open flame carbide-gas-fed hand lights that should be used only if absolutely necessary.

## EMERGENCY WATER

Not to be overlooked is drinking water that will be required, especially under heavy and long blackout, when and if actual raids destroy the main supply any water tanks on the roof. This water could be stored in several one gallon containers, charged and refilled regularly in normal times; or in one large storage tank installed in a safe place, easily available, holding

about 275 gallons. Should conditions become serious enough, this storage tank could be connected to the regular water supply pipes, with a cut-off valve, and in addition have a small nozzle about 1½-inch in diameter with valve at the bottom for obtaining drinking water or for connection of fire hose and pump in an emergency. A 275-gallon water tank takes a space 60 inches long by 30 inches wide by 46 inches high, which in most theatres can be spared easily.

## FIRE PRECAUTIONS

The regular fire equipment in the theatre should have two heavy iron crow-bars, two long-handled metal shovels, and a metal bin on or near the stage for the storage of sand. The crow-bars would be used in case heavy material collapses on some victim and needs prying away. The long-handled shovels are to enable one to keep away from a fire while throwing sand on it or removing burning portions. In case an incendiary bomb should penetrate through the roof and land inside the theatre, there is very little that can be done except to keep the fire from spreading by using sand, or if available, talcum. Incendiary bombs, when they explode, generate terrific heat—about 5,000° F., which will fuse or melt all ordinary iron. To pick it up by a shovel is out of the question, and the use of water makes things worse.

At present there are three well known types of air raid bombs—the magnesium, incendiary of solidified oil, and the thermite. The use of water on a magnesium bomb scatters the fire. A thermite bomb of about 10 pounds will pierce a ½ inch thick steel plate and burn in a water filled container.

Thermite and magnesium thermite bombs can be fought by the use of water, sand and various special types of extinguishers, mostly to prevent spread of fire. However, when carbon-tetrachloride, which is used in regular-type extinguishers, contacts burning magnesium, it generates phosgene gas, which is deadly. The use of a water spray, particularly when applied from a stirrup or knapsack pump, does an excellent job in controlling the fire, as does a 1½ inch line stretched from a trailer pump equipped with a fog nozzle. Dry sand and foam can be used rather well, though principally as retarders only. Sometimes bombs of burning phosphorus are used for smoke screens in air-raids.

As to the different types of gases used, there are several in a "mustard" group, Lewisite, chlorine and phosgene. Each has its own characteristic odor—mustard: *garlic*; Lewisite: *Geranium*; chlorine: *fly-paper*; phosgene: *fresh cut hay*.

Of the four, mustard gas affects the exposed parts the most. About 13/1000 of one gram of liquid mustard has a distinct blistering action on the normal skin. For proper protection, clothing must be of a type impervious to the gas, or be chemically impregnated, in addition to the use of a mask. Buildings, etc., contacted by this gas must be decontaminated.

When the theatre auditorium is not

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
★  
★ For the comfort ★  
★ of the nation ★  
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

# IDEAL CHAIRS



"Built to excel...  
not just to compete"

Write for literature describing  
the many exclusive features of  
Ideal Seating.

**IDEAL SEATING COMPANY**  
GRAND RAPIDS, MICHIGAN

— Export Office —  
330 W. 42nd Street, New York City  
Attention: J. E. ROBIN

## THE BEST DEFENSE



Against failing Box Office results and unwanted competition, is to keep your own theatre abreast of the times and up to date. If your town needs

a new theatre, it is much better for you to build it, than to wish you had after it is too late.

The F & Y Building Service, Theatre Division, is still the top architectural\* and construction agency in the North Central States Region. Their clients multiply because of the satisfaction provided by the "Undivided Responsibility Plan."

Friends tell friends.  
F & Y grows and grows.

**THE F & Y BUILDING SERVICE**  
THEATRE DIVISION  
328 East Town Street  
Columbus, Ohio

\*We provide the services of Registered Architects.

## HOT SPECIALS for COLD WEATHER

No-Draft SPEAKING TUBES..... \$5.95  
ADMISSION SIGNS, any three prices..... 1.49  
CAMERON'S Discontinued Editions, from..... .39  
THOUSANDS OF OTHER BARGAINS AND CLOSE OUTS!

Send for 1942 Catalog Supplement  
**S. O. S. CINEMA SUPPLY CORP.**  
630 ELEVENTH AVENUE NEW YORK



affected by actual raids and patrons are waiting for the "all-clear" signal the ventilating or air-conditioning and exhaust systems should be in operation; however, when there is fire or smoke within the theatre, the air-conditioning system should be shut down; *especially the recirculating duct system should be isolated so as not to carry smoke, embers, etc., through the ducts starting new fires as well as forcing this smoke, embers, etc., back into the auditorium at a high velocity.* The outside exhaust system should of course be used to carry the fumes, ash, etc., to the outdoors.

If an "alert" signal is given during a show, warning of an approaching air raid, the manager and the appointed employees should proceed promptly (1) to quiet, (2) put out all outside lights, (3) cover any windows, skylights, etc., with "blackout material" and (4) protect areas of glass with barriers. Then be prepared to place

the emergency lighting system in operation it needed. Try to keep patrons' minds off the threatening raid—music on the non-sync equipment should be of service here. If the fire or police department is needed, use the regular outside police or fire boxes to notify it. Every minute the manager or "key" employe should give his attention to the patrons so as to avoid, by all means, a general panic.

In this discussion we may have seemed, at least at certain points, unduly alarmed. It is necessary to consider all possibilities, however. The main point is: Be prepared. The public should be made to regard the theatre as one of the *safer* places to be. Proceed with the training of the staff at once, get protective equipment and supplies promptly upon the advice of the regular and emergency authorities. And if you never have to use either the knowledge or the gadgets, that, of course, will be all to the good.

that should be checked for faults, any of which are found from experience to cause a breakdown or trouble in a theatre motor-generator set in use for some time. Any of the following faults if checked carefully and competently can be fixed by any reliable electrician or electrical repair shop.

## SETTING OF BRUSHES

*Not set diametrically opposite:* Set properly by counting bars or by measurement on the commutator. This can be done if necessary while generator is running by moving rocker arm until brush on one side sparks least, then adjust other brushes.

*Brushes not set at neutral points:* Move rocker arm back and forth slowly until sparking stops.

*Brushes not properly trimmed should be trimmed before starting.* If there are two or more brushes at fault, one may be removed and retrimmed. Clean with alcohol or ether, then grind slowly and reset.

*Brushes not in line:* Adjust each brush until bearing is on line and square on commutator bar; bearing evenly the whole width.

*Brushes not in good contact:* Clean commutator of oil and grit. See that brushes touch. Adjust tension screws and springs to secure light, firm and even contact. This is usually about 1½ pounds per square inch on the commutator and may be determined by using a "spring balance."

## COMMUTATOR CONDITIONS

*Worn in grooves on ridges, or out of round:* Grind with very fine sandpaper on curved block and polish with crocus cloth. Never use emery in any form. If too bad to grind down, turn off true in a lathe—or better, in its own bearings—with a light tool and reset, using a light cut running slowly. Armature should have 1/16 to 1/8-inch end motion when running to wear commutator evenly and smoothly.

*Commutator has high bars:* Set high bars down carefully with mallet or block of wood, then clamp tightly end nuts, or file, grind or turn true as required. A high bar may cause "singing."

*Low bars:* Grind or turn commutator true to the surface of the low bars.

## WEAK MAGNETIC FIELD

*Broken or short circuit in generator field coils:* Repair if external, and rewind if internal.

*Machine not properly wound, or without proper amount of iron:* The only remedy is to rebuild it.

## GENERATOR ARMATURE

*Excessive current in generator armature:* Reduce excessive load then test out, locate trouble and repair. Ground any leak from short-circuit on line. Dead short-circuit on line may cause this trouble; however, dead short-circuit will, or should, blow safety fuse. In this case, shut down, locate fault and repair before starting again, and put

# Emergency Repair of Rectification Equipment

NOW THAT everyone of us has to depend to a greater extent on his own initiative and resourcefulness to get things done for the "duration," it is time to take careful stock of all essential equipment in the theatre. Certain items that could be easily and quickly repaired or serviced through regular channels in normal times, now must be fixed "on the spot" in an emergency. This means that the theatre owner should have a competent service man always available in his theatre, or make connections with a reliable service shop near his theatre to take care of any or all emergencies that may arise.

It is surprising, but true that the theatre in the small outlying districts will probably have less trouble adapting themselves to these abnormal times than those in the larger centers, as they nearly always have had to depend on their own resources pretty much to make repairs in an emergency. These theatres, being a hundred or so miles away from the nearest source of service, or too far away for an emergency call to a regular service man, have had to make emergency repairs the best they could. Far more theatres are going to find themselves in much the same boat.

The main thing is to know how best these repairs can be done, with such facilities as may be on hand. For example, a motor-generator set is one of the most reliable sources of direct-current for the projection arc. It is sturdily built and very dependable, even over a period of years, when kept in good operating condition; but as with any piece of machinery, it requires proper maintenance and even repairs when troubles arise in time. Where

there are two motor-generator sets installed, the one good set can readily carry the load of the two projectors while the other is being repaired. But when there is only one motor-generator set, and it breaks down, repairs must be done in a hurry. In any case, there are certain definite items

Beginning with  
the next issue

BEN  
SCHLANGER

Noted Architect and Consulting  
Specialist in Theatre Design

... will offer in each issue of  
BETTER THEATRES, ideas  
and methods, in sketches and  
explanatory descriptions, for  
improving both the appearance  
and the efficiency of  
theatres.

STARTING IN THE "SHOWPLACE"  
INSERT, FEBRUARY SEVENTH ISSUE



in a new fuse. Make sure that there is no undue friction or mechanical resistance anywhere.

**Shore-circuit coils:** Remove copper dust, solder or connect other metallic contact between commutator bars. See that clamping rings are perfectly free and insulated from commutator bars, and that there is no copper dust, carbonized oil, etc., to cause electrical leak. Test for cross-connection or short-circuit, and if such is found, rewind armature to correct fault. Make sure that brush holders are perfectly insulated. There should be no copper or carbon dust, oil or dirt to cause an electrical leak.

**Armature has broken coils:** Bridge the break temporarily by staggering the brushes until generator can be shut down—to save bad sparking—and then repair. If possible, shut down generator completely and repair loose or broken connection to commutator bars. If the coil is broken inside, rewinding is the only positive remedy. Break may be temporarily repaired by connecting to next coil across the mica insulation. Commutator lugs may be soldered together, or a jumper put in to cut out and leave open the broken coil; however, be careful not to short-circuit a good coil in doing this. Cross-connections may have some effect as short-circuit. Each coil should test complete without cross and with no ground.

#### BEARING TROUBLE

*Bearings are worn so that the air gap has been reduced at the lower side of the armature rotor to almost zero:* With this condition, the rotor rubs on the stator or outside housing and causes friction, which stops the motor "pull." The only remedy is to replace with new bearings. If bearings get exceptionally hot, this may be due to dirt in the grease, or improper alignment of the motor to the generator. In this case, check also whether the voltage is normal, or if the air-gap is such that it clears both the stator and the rotor. This air-gap clearance is very important for proper operation of the generator. The manufacturer's recommendation for clearances should be followed.

#### TESTING FOR FAULTS

In "exploring" for common faults in the generator armature and commutator, a simple home-made outfit is easily made that can be used also for locating trouble in any other electrical equipment, including the sound system. This consists of a watch case type of telephone receiver (ordinary buzzer or vibration), two dry-cell batteries, about 24 feet of two-conductor lamp cord, and two wooden handles with steel wire needle points in each.

The buzzer or vibrator and telephone are connected in series in the dry cells circuit. When in use on the generator, the phone is placed on the operator's head and the two needle points are worked over the commutator bars by the hands. The variations—appearance or disappearance of the sound—of the pulsating current in-



## TransVerteR

... is an important member of the team that produces good projection results.

Snow-white light demands correct current uniformly maintained.

Transverter does this — and more — in giving years of dependable service. Ask any theatre that owns one, or

*Consult your nearest National Theatre Supply Co. dealer in the U.S.A., or The General Theatre Supply Co. in Canada*

## THE HERTNER ELECTRIC COMPANY

12690 ELMWOOD AVENUE - - - CLEVELAND, OHIO, U.S.A.

*Exclusive Manufacturers of the Transverter*

#### CUT CARBON COSTS 10% TO 25%

Droll processed carbons provide a milled male end and a drilled female end. You simply join two of them and clip with a sleeve of pure copper, which matches exactly the copper coating on the carbon and which is consumed without altering light quality or intensity. When a carbon is burned to about 3" it is fitted onto the next carbon. No dirt, delay, work, or machine to buy. Burn every inch of every carbon.

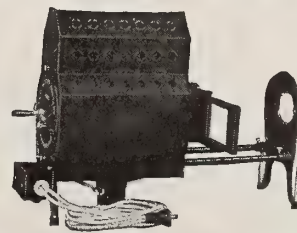
Available in: Negatives, 6 mm x 9", 6.5 mm x 9", 7 mm x 9", and Positives, 6 mm x 12", 7 mm x 12" x 14", 8 mm x 12" x 14". Also High Intensity 13.6 mm x 22" (machined for adapters) which provide 20 minutes more burning time per trim.

Shipped f.o.b. Chicago at regular carbon list prices plus 75c per hundred for milling, drilling and clips; less 5%, 10 days.

**DROLL THEATRE SUPPLY CO.**

351 East Ohio St., Chicago, Illinois

#### "THE "BEST" SLIDE PROJECTORS"



500,  
1000,  
and  
1500  
watt  
models  
for all  
size  
theatres

Come ready for use completely equipped (except lamp bulb) with an easily focused mirror, approved cord and control switch, slide carrier, and any focus objective lens from 6" up to 36".

*See them at your dealers or write direct for literature.*

**BEST DEVICES CO.**

10516 Western Avenue Cleveland, Ohio



licated by the buzzer or vibrator in the phone during the testing, enables one to locate the trouble.

## MISCELLANEOUS TROUBLES

There are other causes of trouble that is well to know of in checking motor-generator troubles.

*Drop in voltage may be caused if the fit of the brushes or the commutator is poor.*

*Grooves in the face of the commutator by the use of coarse sandpaper or to a part of the brush not touching.*

*Brushes may be improperly spaced.*

*Sparking of the brushes:* Insufficient pressure of the brushes on the commutator. Brushes burnt on ends. Commutator is rough. Commutator bar is loose or is too high. Commutator is dirty, oily or worn out. Wrong carbon in brushes. High mica. Brushes are loose. Brushes may be wedged in the holders. Brushes not set exactly at the point of commutation. The generator may be overloaded or have an open circuit or loose connection in the armature.

*Glowing and pitting of carbon brushes:* May be caused by poor design or wrong position of the brushes on the commutator.

*Chattering of brushes:* Very seldom experienced in theatre motor-generators, but if so, reset brushes so that they trail instead of lead on the commutator about 10° with a radial line passing through center of the carbon and the center of the commutator. When "long" and heavy sparking extends around the entire circumference of the commutator, this may be due to an open armature circuit. When the sparking rings the circumference of the commutator and is of a reddish color, this may be due to carbon dust, oil that is carbonized, paraffin and harmful compound used, wedged in or on the mica insulation between the bars. Where this "ring fire" sparking is a bluish-green color, the fault is in the armature circuit or in undercut commutators. When undercut commutators cause "ring fire," they should be cleaned frequently with a stiff brush to dislodge the foreign materials collected in them.

## COPPER DISC RECTIFIERS

In the case of copper-oxide or magnesium-copper sulphide rectifiers there are few moving parts, but the parts that make up the units must be thoroughly understood should trouble arise. Present day rectifiers are nearly troublefree if proper maintenance is practiced. They should be installed in a well ventilated room that has a forced-draft exhaust fan to carry off the heat. When the rectifier bank, rectifier exhaust fan and remote control relay are supplied by a 3 phase circuit only, care should be taken in case of over-heating, that the exhaust fan is exhausting air through the elements instead of pulling in air.

When this fan is found to be pulling in air, any pair of wires in the 3 phase circuit should be reversed to correct the trouble. When it is found that this ex-

haust fan in the rectifier fails to start by operating the remote control switch, try turning it by hand; then if it still fails to revolve, take off the entire front cover of the rectifier and place an ordinary large desk fan, or two small ones, directly in front to blow air on the rectifying units while in operation until a replacement fan can be obtained.

At this time, it is a good idea to order an extra fan if possible, for just such emergency use, especially if rectifiers are the only means of d. c. are supply.

In case of fan failure, check also the remote control relay in the rectifier to see if the contacts are clean and are making a positive electrical connection. To clean these relay contacts use only #000 or finer sandpaper—and do not use a heavy object to force them into position. Having an extra relay in the projection room for emergency use will come in very handy for quick repairs. Make sure that an extra set of 30-ampere fuses are always available at the rectifier for the 3 phase a. c. supply; and if a single phase a. c. supply is used in addition for the relay circuit, have an extra set of 10 ampere fuses on hand. *Never use larger fuses for replacement in an emergency*, as in many cases "burn-outs" have resulted by their use with the rectifier in operation.

When there is a "flicker" on the screen and the amperes drop at the lamphouse, a fuse may be blown inside the rectifier. If new fuses continue to blow, the trouble may be in the rectifying bank; or there is an open contact in the control relay making a loose connection. Sometimes a loose connection at the fuse block itself will cause this trouble.

When the ammeter on the lamphouse fluctuates, this may be due to improper carbon trim, poor d. c. arc connection, poor switches, defective fuse, burnt carbon arc jaws, as well as to defective arc control rheostats, potentiometer and arc control motor commutators or brushes. When checking this trouble use only an accurately calibrated ammeter, as the lamphouse meters quite frequently become defective. Also make sure that the arc gap setting is held steady on the arc image card on the lamphouse, which should be about 5/16-inch.

Another possible source of trouble in a rectifier may be the use of flexible wire on the tap connection instead of straps. Use straps of the same type that came with the rectifier; if flexible wire *must* be used in an emergency, replace with proper straps as soon as possible. In case one rectifier becomes "dead," both arcs can be fed from the other or an adjacent rectifier by disconnecting the d. c. wires from the bad rectifier and paralleling them with the d. c. wires of the good rectifier; *however, the polarity must be kept*—plus to plus, and minus to minus.

In doing this make sure that the bad rectifier is actually "dead" in order to avoid feeding back through it. Put back the handle on the arc switches in order to operate them and leave the remote control toggle switch of the good rectifier in the "on"

position at all times. With an emergency setup of this kind make sure that the two arcs are not "on" at the same time.

## TUNGAR BULB RECTIFIERS

In the case of Tungar bulb rectifiers make sure that the room is well ventilated to carry off or reduce excessive heat accumulation. The 3 phase supply should have only fuses of 30 ampere capacity, and the single phase supply for the remote control relays, 15 amperes. When these rectifiers are used on 110-220 volt, single phase, the fuses should be 30 ampere, 110 volt; or 25 ampere, 220 volt. The single pole control switch at the projector should be at least of 10 ampere capacity, and if it causes trouble, a double pole, single throw toggle switch can be used, strapped to operate single pole.

These rectifiers should be located as near the projectors as possible in order to avoid drop in the d. c. lines. Unsteadiness in the arc is found many times to be caused by these rectifiers being too far away from the projectors. The rectifier bulbs should be solid in their sockets and properly connected from the protruding wires on the top to the "pinch" clips on the circuit wires. Never pull these clips off the projecting rods on the top of the bulbs, for harm can thus be done. Always squeeze the clips with the fingers to remove them.

When replacing bulbs always use the same type and capacity as recommended by the manufacturer. A good idea is to have several spare bulbs on hand. When there is loss of amperage, or the ammeter on the lamphouse fluctuates, one or more bulbs may be defective. Sometimes a bulb will light up and still pass no rectified current to the arcs. To check, first turn off the control switch of the rectifier, then turn on the a. c. supply switch and move the rectifier control switch to the first position. The arc should then be struck and if the ammeter shows low amperage, advance the control switch on the rectifier point by point until the proper current is registered (or *should* be registered). If this does not help, test each rectifier bulb by squeezing the clip off the connection at the top of the bulb and watching if a spark occurs when it is taken off. If there is no spark, the bulb is "dead" and should be immediately replaced. A bad rectifier bulb will cause flicker on the screen since it is designed for "full wave" rectification, and when it becomes "dead" its load is automatically transferred to the opposite tube, resulting in unsteady half-wave "rectification."

If all the bulbs are good, check the d. c. wiring, switches, fuses, rectifier control switch contacts, and the relays. A mercury type relay can give trouble when it is defective or is loosely connected to the circuit. In case the wires are burned or torn loose from the switch, it is best to replace it with a new one, as repairs done by hand on the job cannot equal the factory product. A spare mercury relay should be in the projection room for the relay is of prime importance in proper rectifier operation.





## Protection Through Injunction

By RUDOLPH ALLEN

Member New York Bar

WE are all familiar with the fact that when an individual right has been invaded, the person so affected may bring an action at law to recover any sum of damages which he might have sustained.



RUDOLPH ALLEN

The wheels of justice, however they may grind surely, very often move slowly and there are frequently presented problems which must be solved speedily and cannot await the necessary delays of judicial procedure.

In such cases where time is of the essence, there has been provided the quick remedy of injunction. This relief can sometimes be obtained upon the mere submission of affidavits, and although the relief granted may be temporary in nature, its effect will be the same as if it was a final determination of the Court.

In view of the fact that the remedy of injunctive relief is both provisional and drastic, the Courts are very reluctant to grant it unless a definite invasion of personal right has been established and no relief at law would be adequate.

### Basis of Injunction Denial

An excellent example of a state of facts where an injunction will not be granted is best illustrated in the case of Message Photoplay Co. Inc. vs Bell, reported in 166 N. Y. Sup. 338.

The plaintiff produced a motion picture film entitled "Birth Control." He incurred considerable expense in advertising and exploitation, and had arranged a gala premiere. It was announced that the picture was suitable only for adults and made no secret of the fact that it contained various scenes depicting numerous methods of preventing gestation.

The Commissioner of Licenses notified the theatre that should the picture be shown, their license would be revoked. The plaintiff applied to the Court for an injunction to restrain the Commissioner of Licenses from revoking the license of the theatre.

The Court refused an injunction contending that a theatre license was a privilege granted by the State and that like

all privileges, there were certain obligations that went with it and that one of the important responsibilities of a theatre owner was to see to it that the pictures which he exhibited did not adversely affect the morality, decency, public safety and welfare of the public; that it was solely within the jurisdiction of the Commissioner to determine whether or not any picture interfered with the safety and welfare of the Public; and unless the Commissioner could be charged with bad faith, an injunction against him would not be granted.

There is, however, a leading case of great judicial distinction where injunctive relief was granted. In this case (Peekskill Theatre, Inc. vs Loew's Inc., et al., 200 N. Y. Sup. 726) it appears that the plaintiff constructed a new motion picture theatre known as the Peekskill Theatre. While the building was in the process of construction, certain of the defendants warned the plaintiff that they would be unable to secure films for exhibition in their theatre, and that they, the defendants, would use their offices and influence to that effect.

After the building was completed, plaintiff entered into various contracts with several film producers and distributors. The defendants induced these various distributing companies into breaking their contract with the plaintiff.

An application was made by the plaintiff for an injunction to enjoin the various defendants and all persons acting in concert with them or under their direction from in any way urging, advising, requesting, inducing or coercing or attempting so to do, the distributors of motion pictures not to deal with the plaintiff or to cease dealing with the plaintiff or to bring about the breaking of contracts between producers and distributors of motion pictures and the plaintiff.

The Court, in granting the injunction, strongly criticized and castigated the defendants in language which is seldom used by a Justice of the Supreme Court. In one part of its opinion the Court said:

"Where a wrong is being perpetrated for malicious purposes, the Court will not look for technical reasons to refuse relief; but on the other hand, speedy relief should be granted both that the plaintiff may be protected and that the public may learn that the principles of fair play and free competition are a part of the fundamental and statutory law of this State and the Nation."

And in conclusion, the Court stated:

"This interference must be stopped and the Courts will have no difficulty either by injunction or, if necessary, by the administration of the criminal law, to prevent these unlawful acts. The courts have little patience with those who trifle with the clear legal rights of another."

## STILL AVAILABLE

The same high-class workmanship, design and material, responsible years ago for recognition of Vallen as the leading manufacturer of guaranteed proscenium equipment.

We stand ready to serve our supporters through the year 1942.

### VALLEN, INC.

Mfrs. of  
Vallen Noiseless All-Steel Ball-Bearing  
Tracks and Floating Curtain Controls.

Akron, Ohio

## \*ARTKRAFT

(Patented)

Embossed 18-Gauge Steel

9 1/4" Oversized

### CHANGEABLE LETTERS

- Simple
- Snug fit
- Inexpensive
- The strongest made
- Most modern letter made
- Easily removed and replaced
- Beautiful black baked wrinkle finish
- Readable at greater distance by actual test
- Mounting lugs welded on before plating
- Copper plating makes letters and lugs rustproof.

Quarter-Inch Drawn Aluminum Hanging Rods for  
"Artkraft Letters. The finest, safest, strongest method.  
No sag. No rust. No rattle.



Artkraft Is Delivering For  
Defense And You!

Write for Free Catalog  
THE \*ARTKRAFT SIGN CO.  
LIMA, OHIO, U. S. A.

\*Trademarks Reg. U.S. Pat. Off.

READ THE ADS—They're news!

# IT MUST BE BRIGHT

See Page **27**



# Simplified Bookkeeping System

**THEATRE MANAGEMENT RECORD AND ANNUAL TAX REGISTER**

**SECTIONS:** Holiday and Date Record • Film Clearance Chart • Insurance Record • Equipment Purchase Record • Fixed Expense Apportionment • Income (Ticket Numbers, Prices, Cash, Taxes, Costs of Features, Shorts) • Payroll and Check Record, Bank Record, Social Security Tax Deductions by Individual and complete listing of all expenses • Profit and Loss, weekly and cumulative • Summary Sheet • Contract Record

**FEATURES:** Running Times • Entire Week's Transactions on one page • Complete Contract Information • Complete yearly and departmental summaries • Vari-colored stock throughout for speedy reference • DuPont Fabkote Cover • Special "Wire-o" Binding that holds sheets firmly and keeps them absolutely flat • Size of Book is 13" x 10"

**\$2.00** All sections are devised so that full tax information is always readily available.  
Postpaid

**QUIGLEY BOOKSHOP**  
ROCKEFELLER CENTER, NEW YORK

## IT MUST BE BRIGHT

See Page **27**



**GOLDBERG BROS.**  
DENVER COLO.

**"no draft"**  
CASHIERS  
**Speaking tube**

**\$6.00 anywhere in the United States**



## CHECKING THE SCREEN

A GENERAL check up on the motion picture screen and the manner in which it is installed is an item which should not be overlooked by the exhibitor. The following is a check list which may be used in this connection:

1. Determine if the screen has the ability to reflect as much of the projected light required of it.
2. Determine if the picture size capable of being projected on to the screen is correct for the minimum and maximum viewing distances (multiplying the picture width by 5.55 and by 1.0 gives you the respective maximum and minimum viewing distances).
3. Determine if there is any waste space between the screen and the rear wall of the theatre behind the screen. If there is any more depth in this area greater than that which is needed for the sound amplifying horns, the screen, if at all possible, should be placed closer to the rear wall so that the picture is as far from the first row of seats as possible.
4. The lacing of the screen on to the screen frame should be properly tightened to insure an absolutely flat and true reflecting surface.
5. Reduce the size of the black masking around the projected image to as little as 3" for pictures of 18' and less in width, and 4" for bigger pictures. This masking need not be real black. It is more important that the masking have a high pile or other rough finish to make it light absorbing. The color could be a dark gray if the texture is correct. A check up should be made of the aperture plates in the projectors to determine if any nicks or cuts in them are the cause of any serious irregularity in the outline of the projected image. If the aperture plates are clear-cut there is no reason why the narrow masking recommended cannot be used since the only purpose for masking is to absorb unsteadiness. Large areas of black surrounding the picture are no longer used and no longer proved necessary since adequate illumination of the picture has become a common condition. The poorly illuminated pictures of the past prove to need dark surroundings to make them appear brighter by comparison. The color of the surface beyond the narrow black masking should preferably be of a neutral or gray tone.
6. If any change at all is contemplated in the position of the picture, the distance of the bottom of the picture from the floor at the picture should be adjusted to

give the maximum benefit to the maximum number of viewing positions for the purpose of eliminating as much obstruction of the screen image as is possible.

The higher the screen is placed, the more will the seating positions furthest from the screen have an unobstructed view, however, the viewing positions nearest the picture concurrently would become less desirable if the picture proves to be high for them. This is so because of the neck strain caused by the upward angle of vision.

A happy medium should be chosen for the picture position which will improve the rear half of the seating area as much as possible without penalizing the usefulness of the front half of the seating area.

## Cooling in 1942 In Spite of Priorities

*(Continued from page 17)*

dehumidifying job as with fin coils with 45° water, or Freon, circulating through them.

### UNITS CAN DO THE JOB

I was recently through several air-conditioning manufacturing plants, and I was amazed to see the number of self-contained units that were being made up. I wasn't advised whether or not these units were for defense factories or not, but it seems to me that more of them were being made up than are needed for such purposes, and some manufacturers may have a substantial supply of 5-, 10-, and 15-ton self-contained units. In many of the smaller theatres the employment of one or more of these units may be the simplest way to work out your summer cooling problems. I know some manufacturers have a fair stock of these units, and you should be able to satisfy your needs in this regard if you order early enough.

The greatest need today, however, in solving your air-conditioning problems is a substantial amount of intestinal fortitude and a flare of resourcefulness in working out this application. There is no reason why it will not perform as well as other ways of doing the job.

The first of the year is now here and you should not delay any longer if you want and intend to have summer cooling in 1942. The motion picture theatre, along with the radio and the press, is one of the most effective methods of disseminating information, and it therefore is certainly part of the machinery of defense. And you can't get people into a theatre very often unless it is comfortable.

Another way of looking at it is that physical fatigue and emotional irritations are greatly relieved by the comfort that air-conditioning produces, and the theatre is one of the few sources of such relief in the summertime. To air-condition a theatre this year is not quite so easy as it normally is, but it can be done, and well done, too. Get in touch with manufacturers advertising in this issue. Explain your needs; they will suggest suitable procedure.



# THE VENDER-VANE

... A DEPARTMENT DEVOTED TO CANDY AND POPCORN SALES AND VENDING OF ALL KINDS FOR EXTRA THEATRE INCOME

## A Milk Bar for Spare Lobby Space

THE REFRESHMENT lounge idea, whether it emphasizes health or the sweet tooth, is taking hold in a manner that says some changes are going to be made in many an existing theatre during the year 1942—and afterward.

Were construction of new theatres to continue at a normal rate these coming months, few of the projects would be contemplated without consideration of such facilities. But it is not only in planning a new theatre that suitable accommodations can be supplied; a large percentage of existing theatres are adaptable to the installation of a refreshment bar or lounge in a

the latter, the milk and soda bar was located on a mezzanine level, just opposite a general lounge. In the Chateau, an existing property of traditional ornamental styling, similar refreshment facilities have been located in the lobby, where both incoming and outgoing traffic passes them—and the bar, with its candy counter, extends out a little way into the lobby-proper to make sure that no one overlooks it (see accompanying picture).

The bar, built in a horseshoe shape, has soda and related dispensing equipment essentially built in. It is finished in walnut veneer and has a red Formica top. There



feasible location, adjoining lobby, foyer or lounge areas.

An interesting and, at least physically a highly successful, instance of such adaptation is the "Milk and Health Bar" that has just been installed in the Chateau theatre in Rochester, Minn. The Chateau is a property of the Minnesota Amusement Company, headed by John Friedl, who first experimented with the idea of an elaborate refreshment layout, with lounge characteristics in the circuit's newly constructed Norshor theatre in Duluth. In

are attached counter stools, upholstered in ivory leatherette, to accommodate fifteen.

Besides the usual fountain concoctions, such "health drinks" as papaya, beet, spinach, prune and sauerkraut juice—and of course milk—are also served. Chimes, controlled from the projection room, warn of the beginning of a feature picture.

The public reaction, according to Ray L. Niles, manager of the Chateau, has been excellent, with women's organizations giving this bar full approval as a welcome substitute among youths for the tavern.

**SELL MORE POP CORN AT BIGGER PROFIT THIS WAY**

Give customers the finest pop corn, best salt, seasoning, cartons, sacks. But pay less! Save on transportation, too. Prompt shipment from conveniently located branches. Write for prices today.

World's Largest Pop Corn Producers  
AMERICAN POP CORN CO., SIOUX CITY, IOWA

**"SPREADING COMFORT TO MILLIONS"**

*International*

**SEAT CORPORATION**

UNION CITY, INDIANA

CATALOG BUREAU—on Page 34.

## A Sales Making Confection Display Case For Your Theatre



COLUMBUS NO. 923 SPECIAL

Managers everywhere make extra profits selling candy and other tasty items theatre-goers *want* to buy from eye-catching Columbus Display Cases. Many report sales to one-third of their patrons.

The Columbus No. 923 Special is ideal for such a department. It is 4 ft. long, 49 in. high and 22½ in. deep overall. Width of top, 12½ in. Four adjustable glass shelves with metal edging which prevents items slipping forward—one 8 in., one 10 in., one 12 in. and one 14 in. wide—permit displaying a large amount of merchandise. The case interior is brilliantly and effectively illuminated with cool fluorescent light. It is constructed of the beautiful new Kingswood Oak, and equipped with side-sliding doors and built-in cylinder lock. An attractive addition to any theatre. Price only \$97.20, F.O.B. Columbus, Ohio.

Start soon to enjoy the extra profit a Columbus Display Case offers YOU! Mail the coupon TODAY.

THE COLUMBUS SHOW CASE CO.  
850 W. Fifth Ave.  
Columbus, Ohio

Please ship one No. 923 Special, Kingswood Oak finish, 4 ft. length Columbus Display Case to

Theatre .....

Address .....

City..... State.....

My name.....





**I**N TIMES LIKE THESE keeping your equipment in tip-top condition is more important than ever! Guard against a dark house and lost box-office by calling on RCA's Nation-Wide Service Organization for periodic check-ups. Remember, it's far better to *prevent* breakdowns than to *fix* breakdowns!

**Only RCA Theatre Service Offers You All These Advantages!**

- Frequent, scheduled check-ups
- Prompt emergency service
- Sound and projection parts
- RCA Magicote Lens Service
- Laboratory, engineering and manufacturing coordination
- Projection engineering service
- Acoustic engineering service
- Emergency portable sound system
- Emergency parts stocks



**THEATRE SERVICE**

**PHOTOPHONE DIVISION**

RCA Manufacturing Company, Inc., Camden, N. J.  
A Service of the Radio Corporation of America  
In Canada: RCA Victor Company, Ltd., Montreal

**IT MUST  
BE  
BRIGHT**

See Page **27**

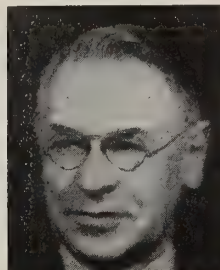
**USE BETTER THEATRES  
Free Services**

## F. H. Richardson's COMMENT

### Narrowing Exciter Beam For Damaged Tracks

FROM THE supposedly cold winterland of North Dakota—the town of Lisbon—comes a letter by Fred Walls, projectionist at the Scenic theatre, with some constructive thinking and doing about cues and changeovers. Says he:

"It so happens that I let my subscription run out for about a year and have only recently started getting it again, so I am behind in what the other boys are thinking and doing. However, in a recent issue I noted that film



F. H. R.

mutilation is the present problem and there is one point that has been brought up that interests me—that of excessive mechanism pickup in connection with S. R. P. cues and changeovers. By coming in late I may have missed the vital part of the feature which explains the basis upon which a graduate engineer, among others, centers his comments. I hesitate to challenge this talented gentleman or his judgment, but will stick my neck out with the assertion that mechanism pickup has nothing whatsoever to do with changeovers, except that proper starting frame must first be determined for each installation.

"To illustrate, there are 11 feet between properly spaced cues. Therefore threading 11 feet of leader in the incoming projector (framing on eleven) would provide the flawless changeover *if* the incoming projector attained full speed the instant the motor cue hit the screen—obviously a mechanical impossibility; yet it represents the fastest pickup imaginable and ample proof that too fast pickup simply does not exist when considering changeovers.

"The equipment I am handling, RCA PG 105, does have fast pickup, and I find that framing on ten with about eight frames turn down, provides the perfect changeover. Have I settled a point or started an argument?

"I am using a gadget that may be of interest to others. It is original with me, but is so simple that undoubtedly it has occurred to some others. About three times a year feature prints arrive with the sound track so badly scratched the noise level over-rides the recorded sound level. Replacement prints are not readily available, so we have been forced to make the best of them. In every case the damage has consisted of a single scratch, often broken up in short sections, causing a machine gun effect.

"With the use of my 'brainstorm' we have run such prints with complete success. We simply narrow down the width

of the exciter beam just ahead of where it strikes the film, then by manipulating the lateral guide it is possible to select whatever portion of the sound track has remained undamaged. Narrowing down the beam on the PG 105 is accomplished by the use of a stove bolt in a readily attachable bracket. Screwing the bolt into the beam does the business.

"This idea has been submitted to equipment manufacturers, who have answered that such adjustments are beyond the ability of the average projectionist and that distortion might be introduced. As to the first, let us hope there are few among us who are really so incompetent. As to the other points, obviously the constant amplitude-variable density type of track can be blocked out at any point without distortion. As long as any light gets through the track at all and reaches the photocell the reproduction is faithful, as the track is the same throughout its width (of course, a modern high-grade, properly compensated amplifier is necessary).

"In considering the variable amplitude type of recording, of which RCA is one user, the most common of this type consists of a double transparent line running the length of an opaque track. Modulation causes these lines to widen out with a saw-tooth edge on each inner side of each line. Our present run of such film has a broken scratch running down the center of the track. The beam has been narrowed down to where we are using only one half of the total track area at points of heaviest modulation, and we narrow down to less than one half where the low volume spots prevail. The reason for this is that audible distortion is present if the 'peaks' are cut off, and on heavy volume spots the peaks extend over into the blocked-off area. At such points there is sufficient volume to over-ride the heaviest of noise levels.

#### Distortion? But Can Audience Tell?

"For those who wish to get technical, we will admit that an oscilloscope would likely show presence of distortion during much of the time we have the gadget in use, but there is no *audible* distortion—and bear in mind we are running a print which would ordinarily require closing the house. I question the ability of the normal human ear to detect when we have the gadget in use—and our patrons are not provided with oscilloscopes.

"And now as to the film mutilation practice which seems to be most prevalent, that of the *cue artists*: In 1932 it was my practice to measure off tail footage and add my own bit of damage, which I could easily recognize as a cue, disregarding all others. My only excuse is that I did my dirt at the proper SRP footage when cues had been eliminated by the reel doublers.

"After a few such attempts the boss received a strong letter of protest from the distributor, which ultimately landed, justly, upon my defenseless shoulders. I countered





# It must be *Bright!*

*Just as any sign on Broadway must be bright to draw attention, so too, must the light from your projection lamps today be bright to secure the desired screen brilliancy with present dense films.*

TWICE AS MUCH LIGHT is required as is possible to project by any low intensity lamp.

This necessary doubling in light is possible at an increased combined current and car-



bon cost of LESS THAN 2c PER HOUR, with the low cost Strong Utility High Intensity Projection Arc Lamp.

Without the snow-white light such as is secured by this lamp it is impossible to show colored films satisfactorily. The light of your old low intensity will appear a dim, muddy yellow by comparison.

Increase your business by installing Strong Utility One-Kilowatt Arc Lamps now. Theatre-goers readily recognize good projection and go where it is offered.

## FREE DEMONSTRATION

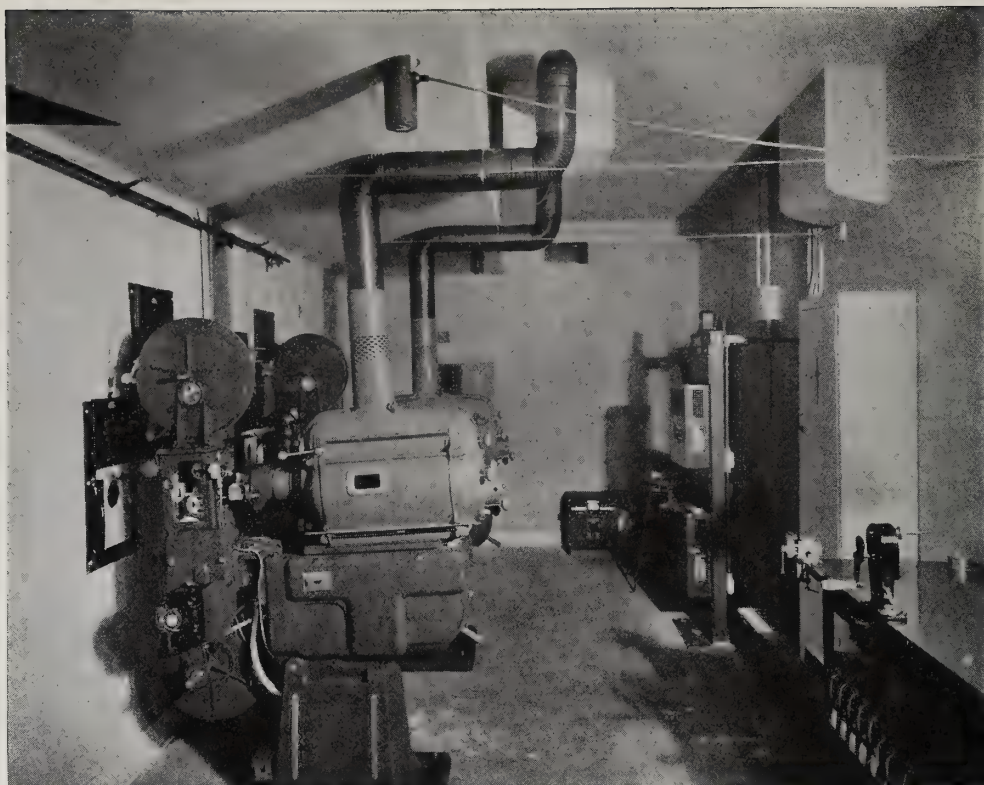
Write your Independent Theatre Supply Dealer today for literature, or have him arrange a demonstration in your theatre without obligation. Strong products for years have been recognized by thousands of theatres as the most dependable guide to best projection. Complete details will be sent on request by The Strong Electric Corporation, 2501 Lagrange St., Toledo, Ohio. Export office: 90 Gold Street, New York City.



with the argument that I had no desire to manufacture cues and would gladly be relieved of same if the producer would suggest a means of getting along without them. The distributor promptly advised they had conducted a short canvass of the theatres in their city to see what common practice was being used in screening such prints, and that the china marking pencil was the most common. So lay off the small town guy. The city slicker is right in there pitching a pencil and with the approval of at least one major distributor.

"I have long since abandoned any attempt at cue manufacturing, relying solely on the somewhat mutilated SRP, which is usually at proper footage in features and can readily be picked out of the maze of damage with a little practice. The secret, I find, is that the guy who mutilates the SRP cue invariably concentrates on the original as the centre of attack, and therefore the resultant scratch usually jitters in one spot whereas all other homebrew marks are all over the northeast corner of the screen. Also, with quick pickup machines and short leader, it is surprising how readily one can learn the knack of observing the sound on the outgoing short subject and run in the next subject with no losses whatever. Excessive pickup is unnecessary.

"It is glaringly obvious by the location of many of the crudely inflicted cues that there are many operators who actually believe that the start frame must be used over the aperture with no run-down. They have found from experience that the SRP cues then show up too late to avoid flashing an inverted series of numbers on the screen, and actually compensate for this by placing their own cues many feet ahead of the SRP! Education is the only real answer, regardless of what system is used. Film salesmen are gifted with sufficient intelligence usually to impart the necessary in-



Projection room of the new Bard theatre in Louisville, Ky., described elsewhere in this issue. The equipment includes Motiograph projectors, magazines and pedestals; Strong intermediate high-intensity lamps, Strong rectifiers, Neumade bench, cabinets and rewinder; Golde automatic rewinder; Motiograph-Microphonic sound system (all equipment supplied by Falls City Theatre Equipment Company of Louisville). Bob Hulett is the projectionist.

formation to any so called projectionist and they are constantly in the field.

"It is my opinion that the SRP system is as faultless as possible, that projectionists who ignorantly inflict damage are the entire weakness, not the system. The cue is there originally and is clearly visible if the projectionist will focus his attention on the proper section of the screen and completely disregard the action.

"Let those of us who are dissatisfied

with the present system look back a few years to the old cue sheets which were the ultimate in inaccuracy, allowing no provision whatever for differences in projector pickup. Remember the mileage of opaque leader without frame lines? Boy!

"Statistics of recent years estimate the life of the average print in theatre use at 200 runs, as set forth in *Motion Picture Almanac*. I am not familiar with the practices of the distribution centers, but I should think a record of each print in service would indicate less than 30 to 35 bookings per print. By vigilant observation and simple record of each print by an inspector, it should be an easy matter to segregate cue artists' from projectionists, so the cue artists could be singled out for some badly needed instruction.

"All in all, it's a great occupation and the majority of us engaged in it are interested in its perfection rather than its destruction."

## Camera Reports on the "Other Fellow's" Workshop

MOST PROJECTIONISTS like to see what kind of workshop "the other fellow" has, hence I am always glad to get projection room pictures. I have several to offer this month (though some are a bit too small to be reproduced well).

From Storm Lake, Ia., Eddie Williams has sent a snapshot of his room in the Lake theatre. And he writes:

"Although I have never written you before, I follow your columns in BETTER THEATRES very closely. Your request



# BAUSCH & LOMB

OPTICAL CO. • ROCHESTER, NEW YORK

ESTABLISHED 1853

THE challenge of the War Department finds one answer in the words of Edward Bausch when he says, "My associates and myself have obligated this company to a program that eclipses in magnitude and speed all previous efforts."

This pledge is underlined and italicized three times every twenty-four hours by the long lines of workers in each change of shift. Every resource and facility gained in filling the diverse optical needs of education, research and industry is being concentrated in maintaining an unbroken flow of optical instruments to America's front lines of defense and to America's defense industries.

Many are the Bausch & Lomb products that help to "keep 'em flying." There are bubble octants for aerial navigation; photo lenses for mapping and reconnaissance, height finders, searchlight mirrors and flank-spotting scopes for anti-aircraft defense; binoculars for spotters; Ray-Ban Glasses for fliers.

The accepted optical aids to industry developed by Bausch & Lomb—the Contour Measuring Projector, the Metallographic Equipment, the B & L Littrow Spectrograph—are now in the first line of production, doing important work in keeping them flying.

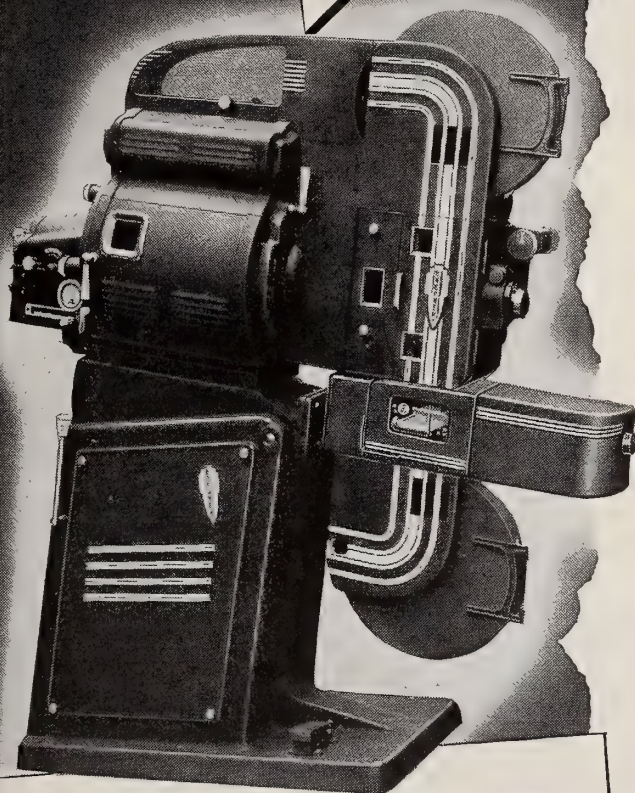
An American Scientific Institution producing Optical Glass and Instruments for National Defense, Education, Research, Industry and Eyesight Correction.



# ONLY BRENKERT GIVES YOU BOTH

★ *1 Drive System Running in Oil!*

★ *2 Double Rear Shutters!*



## **Brenkert High Intensity Projection Arc Lamps**

In keeping with the fine Brenkert projectors, the Brenkert High Intensity Arc Lamps are designed for maximum performance and greater brilliance. They are the result of twenty-nine years of leadership in the design of theatre and film studio light projection equipment.



## **BRENKERT LIGHT PROJECTION CO.**

DETROIT, MICHIGAN

Brenkert Equipment Sold Through

### **AFFILIATED THEATRE SUPPLY DEALERS**

### **★ Up to 20% More Brilliance**

**★ Greater Definition ★ Maximum Safety**

**★ Longer Life ★ Greater Reliability!**

Tops among motion picture projectors is the Brenkert 80. This superbly engineered projector gives you more picture brilliance, greater picture definition and longer life because of its many features. It's the *only* projector having both a sealed drive system running in oil and double rear shutters!

**Here's what this means to you!** The Brenkert Drive system is completely sealed, and runs in a continuous bath of oil. Dirt and dust are sealed out. There's nothing to oil. Nothing to remember. It always works automatically, providing greater reliability, quieter operation and longer life.

**Double Rear Shutters mean double protection.** You get up to 20% more brilliance, clearer, more uniform picture definition, minimum flicker and maximum safety. Many other features engineered by Brenkert help make this the outstanding projector on the market today!

**See your nearest RCA Affiliated  
Theatre Dealer for more information**



# NEW, improved

## RECT-O-LITE A BETTER RECTIFIER

### FOR 1 KILOWATT ARC

RECT-O-LITE Rectifier No. 45 is the latest development in Rectifiers and produces **Clear, Bright, Flickerless** pictures. No moving parts; no servicing; saves enough current to pay for itself. 1 YEAR GUARANTEE.

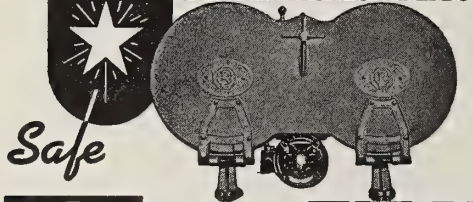


**\$13500**

ASK FOR BULLETIN 99

**BALDOR ELECTRIC COMPANY**  
4367 DUNCAN AVE. ST. LOUIS, MO.

## A STAR PERFORMER



**Automatic FILM  
REWINDER**  
Sold thru THEATRE SUPPLY DEALERS  
Exclusively  
**GOLDBERG BROS., Denver, Colo.**

Get these handy,

*Inexpensive Aids*

**SOUND**

**TROUBLE-SHOOTING**

**CHARTS**

**\$1.00 POSTPAID**

**QUIGLEY BOOKSHOP**

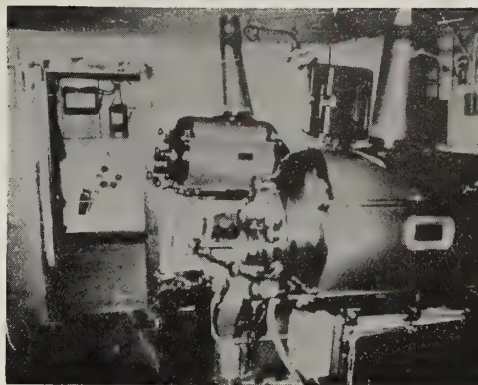
Rockefeller Center, New York

# IT MUST BE BRIGHT

See Page **27**

for photos of projection rooms is of interest, as I also like to see what the other fellow has to work with.

"The town of Storm Lake is located about 60 miles from Spirit Lake, the resort center of Iowa. Our theatre is one of three in this town. It was remodeled and equipped recently with RCA P.G. 105 sound system, Strong Utility lamps, and Garver 220-volt single-phase rectifiers. We



Williams' workshop in Storm Lake, Ia.

have Powers projectors, a 15¼x18-foot screen, a projection distance of 105 feet. Not shown in the picture is a changeover system that I made. It works on a slide bar arrangement and will change over with a 1½ inch slide."

Clair J. Dellage, Eldora, Ia., has also sent some photographs, along with this explanatory letter:

"One of the snapshots shows myself and my employer, L. F. Wolcott. My equipment consists of Cyclex lamps, Simplex E-7 mechanisms, Ultraphone sound, and Motio-



Dellage and The Boss.

graph bases. The projection room is 14 feet square, with black front wall and the others gray. The lamphouses have an exhaust running across the ceiling and connecting, of course, with an outlet in the ceiling. All projection room lighting is indirect.

"There are two metal cabinets and a metal table with Goldberg automatic rewind and reel compartments under the table. On the back wall is mounted a Neumade hand rewind for film rewinding and inspection. The floor is covered with inlaid linoleum. There is an 'escape window' in the wall opposite the door.

And, finally, there's a picture from Piedmont, Mo., sent by A. B. Jefferis, exhibitor, who, in spite of the limitations of his

town and theatre, has written several interesting letters to these columns. His projection layout isn't 'so hot,' but—

"Piedmont," he writes, "is a town with 1,120 happy souls and about 50 heels. BETTER THEATRES ran an article in one of the 1933 issues about our first theatre, and now we have a new one I want to tell you about.

"Last summer we purchased a building and added 50 feet on the rear, tore out everything except the walls and ceiling. Now we have a 300-seat house we are really proud of. This theatre still has Powers projectors and we challenge anyone to project a steadier and clearer picture than we do. [That's quite a challenge for those projectors to meet!—F. H. R.] If you will observe the photo, you will see that our Powers are a little unusual because of the fact that they have rear shutters. Our other equipment includes Ultraphone sound heads and amplifiers, Jensen woofers and tweeters, Morelite lamps, and Forest rectifiers.

"You may wonder what the little 7½-watt lamp is for on top of the lamphouse. It is connected across the motor arc feed line, and really floats on the line. Our power here is not so steady on voltage, so by the way this light burns, the operator (no, he is no *projectionist*, but is learning to be one) can tell if his arc is burning properly and how it is feeding. This is a one-man room.

"The little dingbat of a wheel at the bottom of the amplifier is a gear box that has a rod extending through the projection room floor, down into the lobby. This rod has a wheel on the other end by which I regulate the volume of sound from downstairs.

"The shutters on the ports are all on drop-cord fuse and link system. I know the observation ports are large and that they are located too low. The reason for this is that the top of the port is at the auditorium ceiling line. It is not too objectionable, however, because the man in charge of projection usually sits down at the working projector, anyway.

"The distance from the lens to the screen is 104 feet. We use a Hurley screen 12 feet wide, Bausch and Lomb Super-Cinephor lenses, 7-inch e.f.; and an 8x13-mm. carbon combination which, from many tests, seem to give the best results. Note also the Pyrene guns on the back of each stand.

"The projection room itself is 14x14 feet, with an 8-foot ceiling. The front wall of this is of 8-inch concrete, the side walls of Portland cement plaster on metal lath, over metal lumber, and the ceiling is 20-gauge sheet iron riveted to channel irons every 3 inches. The room has passed the Missouri Inspection Bureau of Fire Underwriters 100%. The floor, incidentally, is 4-inch concrete, reinforced by iron rods every 8 inches, running in both directions.

"The picture does not show the rewind bench, wash basin, work table, film cabinets or supply cabinets, all of which are metal. The stand for the stereopticon is an old



pin-ball table stand. We also have a two-turntable non-sync machine on the back wall, but the turntable is controlled from the switch on the cabinet to the right of the port.

"Although our room is not as elaborate as some, we believe it is as good as, or better than the average country town projection room and we offer this photo with no apologies.

"Regarding the photo. I used an old 5x7 camera, f/6.3 lens, stopped down to 16, with one lamphouse door open and arc burning, and a 400-watt stereopticon maz-



In a country town—and no apologies.

da bulb at the right of the right rectifier, back of the camera range. Exposure 2 minutes, over-exposed, and under-developed. I did not use a pan film, so the walls show up lighter than they really are. The top part is buff, the lower part a neutral grey. Picture vision is good.

"We have your handbooks dating from 1914 to the present time. No, Dad, I do not profess to know all there is in them, but I do study them and try to improve myself. Our last projectionist quit last September, notifying me at 9 p.m. and quitting at 11 p.m. I had to pinch hit for 30 days, as there were no available men in this section, and I had to break in a young man. He is doing nicely and some day will be a full-fledged projectionist, if he continues his interest and study."

I am reminded of the many letters asking me how a new man can find an opening. Here is an exhibitor who had to go it alone for 30 days because he didn't have a projectionist available!

## He's a Projectionist—So They Put Him in the Band!

SEVERAL YEARS ago I received quite regularly interesting and constructive letters from Albert Cook, projectionist of Helper, Utah. Also, if my memory does not fail me I received, one Christmas, a delectable fruit cake which Friend Cook insisted he made all by his own self. One would think that when the Army reached out its long arm and gathered in a fellow with such talents, they would have assigned him either to a motion picture theatre, or to the kitchen. But listen to this:

"Hello Dad: It has been a long time since I've written, and since the last letter, Uncle Sam has seen fit to draft me into his services, and of all things, he is trying

to make a *musician* of me! Have you ever heard the likes of it! Me, who should be worrying about how to get the dust out of an intermittent sprocket, studying Tchaikowsky, Beethoven and Bach!

"While working in the Strand theatre at good old Helper, Utah (how fine that place seems now that I am away from it!), I practiced a little on the trumpet. I knew a few musicians in the army, so, presto! How to change from projectionist to musician in ten easy lessons.

"I have a chance to work in one of the Army theatres and am saying my prayers that I'll get it. It would be a pleasure to handle their equipment. They have Simplex E-7 with Peerless Magnarc lamps and RCA sound. It is a shame what a beating that fine equipment is taking from the present 'projectionist.'

"It would be a pleasure to hear from you if you can spare the time to write to a lowly private, first class, in the U. S. Army. The address is Band 145th F.A., A.P.O. 40, Camp San Luis Obispo, Calif."

I have included the last paragraph just in case others than I might like to drop a few lines to this "lowly private."

## Add to Your Collection: "V" for Film Mutilation

And here's something timely in home-grown cue marks! From Alex G. Barclay, Shaunavon, Sask., Canada, comes this letter.

"I am a projectionist in a small-town Canadian theatre. While I, myself, am not extremely young, I must confess my knowledge of motion picture projection is more or less in its infancy. I am, however, ambitious and conscientious and, I hope, not too old to learn.

"A membership in the Society of Motion Picture Engineers appears to me to be a step in the right direction for one seeking knowledge, so I am asking your advice as to whether or not I am eligible and what benefits this society would have for a man of my ability?

"Cue problems of late have been foremost in your department. I do not wish to heap more curses on this already sore subject, but think you might enjoy hearing of an amusing one we recently received which proves there is at least one patriotic film mutilator on this circuit. This artistic fellow used a large and commanding 'V' instead of the usual scratches, crosses or punch marks."

Almost excuses him—but not quite!

I think it would be a good idea for any projectionist, even though not in a position to attend the meetings, to be an associate member of the Society of Motion Picture Engineers. The SMPE *Journal* can give him a good "feel" of the ramifications of projection, and some of the papers published would be definitely of interest and more or less instructive. Then just to belong to an organization dealing with the technical problems of the field one works in, stimulates interest and pride in that work.

*La Vezzi*  
SUPER SERVICE  
*"The World's Finest Projector Parts"*

**LaVezzi Machine Works**  
180 North Wacker Drive Chicago, Illinois

**SUPER-LITE LENSES  
PRO-JEX SOUND UNITS**

It pays to install the best—  
Your patrons will  
appreciate  
it!

A TRY-OUT WILL CONVINCE YOU

**PROJECTION OPTICS CO. INC.**  
330 LYELL AVE., ROCHESTER, N.Y., U.S.A.

**BEN SCHLANGER**  
Theatre Architect • Consultant

☞ Serving the exhibitor and  
the builder everywhere.  
Address inquiries to—

Ben Schlanger  
117 W. 46th St., New York City



# about People of the Theatre

news of their activities  
reported from all sections  
— and briefly told.

The new \$100,000 Manor theatre of the Harvey Amusement Circuit has been opened in San Mateo, Calif., with THOMAS BROXHOLM as manager.

BERNARD GORDON, formerly manager of the Commodore Hull theatre in Derby, Conn., has taken over the renovated and re-equipped Capitol theatre in Milford.

The Dearborn Theatre in Chicago, operated by the H. & E. Balaban Corporation, is being remodeled and redecorated by WILLIAM and HAL PEREIRA, Chicago architects.

MRS. ETHEL MILES of the Midwestern Booking Agency of Columbus, Ohio, has contracted with Altec for projection, sound and repair service in eight Columbus theatres, and two in Dayton.

The Parsons theatre, a new H. J. GRIFFITH house in Parsons, Kans., seating 1,400 persons, has been opened with BARNES PERDUE as manager.

JERRY GALLAGHER, formerly city manager for Fox West Coast in San Diego, has leased the 1,000-seat El Cajon theatre for a period of ten years.

ARTHUR E. BIRCHMAN has leased the 288-seat State theatre in New Haven, Conn., and plans to install International auditorium chairs, a new screen and new projection equipment.

The Fox Theatre in Chicago has been taken over by IRWIN S. STACEL, operator of the Alma theatre, who plans to redecorate the house.

The Kerasotes circuit reopened the remodeled Strand and Pantheon theatres in Springfield, Ill.

HARRY HOLDSBERG has been appointed manager of Tri-States' Paramount theatre in Omaha, reopened recently by DALE MCFARLAND. Mr. Holdsberg, who was

manager of the LeClaire theatre at Moline, Ill., has been connected with the Tri-States organization for 15 years. BORGE IVERSON is the new manager of the LeClaire.

DR. W. R. BUCKLEY has announced the purchase of the Capitol theatre of Shamokin, Pa., from CHARLES J. CHERVANIK.

The new 600-seat Crossett theatre at Crossett, Ariz., has been opened.

Installation of new sound equipment and seating, and redecoration have been completed at J. J. PARKER's United Artists Theatre in Portland, Ore.

The Criterion theatre in Oklahoma City, owned by J. H. COOPER, has been reopened

by Standard Theatres after extensive remodeling. JACK SWIGAR is the manager.

Contracts have been awarded for extensive alterations to the Majestic theatre in San Francisco, owned and operated by NASSER BROTHERS.

NICK MARLEMES has sold his interest in the Roxy theatre, New Britain, Conn., to his partner, NICHOLAS KARNARIS, and will return to his native Florida.

CURT LAEMMLE has sold the Ritz theatre in Lowell, Ind., to Mr. and Mrs. PAT BYRNES, and is moving to Los Angeles.

J. M. HEARD is installing RCA Phonophone sound and Brenkert projection equipment in his Strand at De Quincey, La.

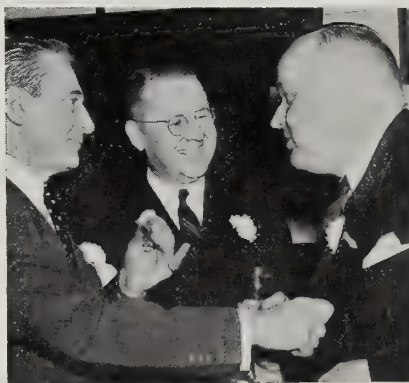
SIDNEY SMITH has purchased the furnishings of and lease on the Glendora theatre in Glendora, Calif., from MERLYN A. ELLSWORTH.

The Fox Midwest theatre organization has acquired the Madrid and the Benton theatres in Kansas City, Mo.

Warner Brothers has reopened the Lake theatre in Cleveland, which has been closed for nearly eight months.

JOHN A. CUNNINGHAM, former operator of the State Theatre in Miami, Fla., has opened the new Royal theatre there.

TRACY BARHAM of Intermountain Theatres, Inc., in Salt Lake City has signed with Altec for sound and repair service for four theatres in Salt Lake City, and one in Twin Falls, Idaho. ED SHRIVER negotiated for Altec Service.



Photos by Staff Photographer

Stills from the 1941 edition of Oscar Neu's annual Christmas Capers, at Neumade Products quarters in New York. First, the host himself, making a frame with Jack Norling, industrial film maker, for the National Theatre Supply Company's Walter Green. Then a group composition displaying George Schutz, editor, and Ray Gallo, advertising manager, of Better Theatres; Earl Morin, Connecticut theatre inspector; and E. A. Williford of National Carbon . . . plus Lou Friedman of NTS in right background. And at left, the annual mob scene around the piano, featuring Maestro Rudy Kneuer of International Projector.



LOU METZGER has taken over the 600-seat Tower theatre in San Diego, Calif. He also operates, in association with AL HANSON, veteran southern California theatre man, the largest bowling alley in the city.

The Casino theatre in San Francisco, reconstructed at a reported cost of more than \$100,000, has been reopened as the Downtown theatre, with 2,000 seats, including rocking chair loges.

ELMER STROMBERG has been added to the staff of the Oriental theatre in Chicago as assistant manager and treasurer.

The Gaiety theatre in Portland, Ore., managed by HARRY AKIN, will be reopened after extensive modernization.

The remodeling program of the Tri-States Des Moines theatre in Des Moines, Ia., managed by BOB FULTON, has been completed.

CHARLES R. MACDONALD, operator of the Southern theatre in York, Pa., who planned to build a second theatre there to be known as the Mayfair, reports that he has been unable to secure materials and will therefore postpone the project.

About 300 guests attended the 29th annual Christmas party given by AARON GOLDBERG theatre owner of San Francisco, for all employees of his five theatres.

WESLEY TROUT of Enid, Okla., supervised the recent installation of new projection equipment in the Azel Theatre, managed by H. E. FULGHAM, and also in the Ideal theatre.

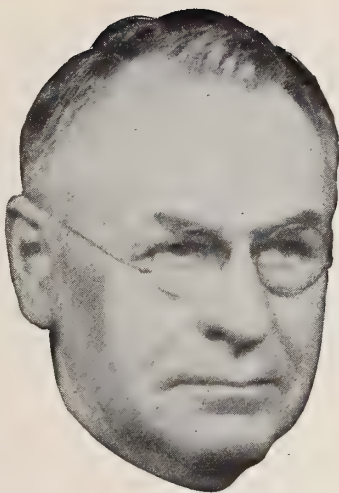
HERBERT CHATKIN, has succeeded BOB TEMPLER as manager of the Drake theatre in Chicago, which Balaban & Katz recently took over.

The Harvey Amusement Company of San Francisco, is planning to remodel the Orland theatre in Orland, Calif., at an estimated cost of \$5,000.

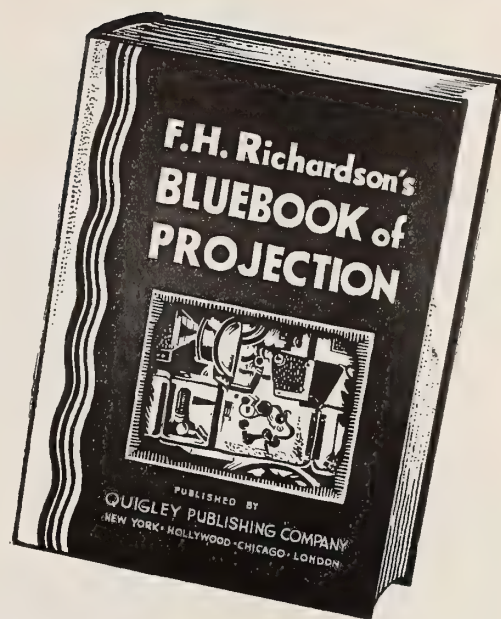
Fire of undetermined origin recently destroyed the Gem theatre at Osceola, Ark., owned by Miss EMMA COX, who also owns the Joy theatre.

The Arcada theatre of St. Charles, Ill., has been reopened after extensive remodeling, which changed the decorative style from Spanish to Navajo Indian. American Seating "Bodiform" auditorium chairs were installed.

The Miller theatre in Woodstock, Ill., has been sold to the Woodstock Amusement Corporation, which is headed by JOHN PAPAS of Chicago. The new owners plan interior and exterior improvements to cost around \$20,000, and have named CONSTANTINE PAPAS to manage the theatre, which has been operated under lease by FRED ANDERSON of Morris, Ill.



**2nd REVISION  
6th EDITION  
\$7<sup>25</sup> POSTPAID**



## Put Richardson to work for you!

■ The name of F. H. Richardson is synonymous with good projection and sound reproduction everywhere. His Bluebook of Projection has always been unanimously accepted as the most practical and authoritative treatise of its kind.

The second revision of the sixth edition of his book has been brought right up to the minute in keeping with the most advanced developments in sound reproduction and projection.

Running to more than 700 pages, it is now supplemented with detailed trouble-shooting charts that enable the projectionist to spot and repair sudden breakdowns. Every theatreman who has been faced with the calamity of sudden projection trouble will testify to the inestimable value of this new department. Many important changes have also been made throughout the text, and an alphabetical index system has been installed that reveals the information you seek with no more than the twirl of a thumb.

Put Richardson to work for you now—24 hours every day, by securing the revised Bluebook at once.

**QUIGLEY BOOKSHOP**  
ROCKEFELLER CENTER ■ NEW YORK



# CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

## ADVERTISING

- 101—Advertising projectors
- 102—Cutout devices
- 103—Display frames
- 104—Flashers
- 105—Lamps, incand. reflector
- 106—Lamps, incand. flood
- 107—Letters, changeable
- 108—Marquees
- 109—Reflectors, roundel type
- 110—Signs, theatre name
- 111—Neon transformers

## AIR SUPPLY

- 201—Air Cleaners, electrical
- 202—Air washers
- 203—Blowers & fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Control equipment
- 207—Cooling towers
- 208—Diffusers
- 209—Filters
- 210—Furnaces & boilers
- 211—Grilles, ornamental
- 212—Heaters, gas unit
- 213—Humidifiers
- 214—Insulation
- 215—Motors
- 216—Oil burners
- 217—Ozone generators
- 218—Radiators
- 219—Stokers
- 220—Temperature indicators
- 221—Well water pumps

## ARCHIT'URE & DECORATION

- 301—Decorating service
- 302—Drapes
- 303—Fabric, wall
- 304—Fibre boards & tiles
- 305—Glass blocks & tiles
- 306—Glass murals
- 307—Leatherette for walls
- 308—Luminescent paints
- 309—Mirrors
- 310—Paint, lacquers, etc.
- 311—Porcelain enamel
- 312—Roofing
- 313—Terrazzo
- 314—Wood veneer

## GENERAL MAINTENANCE

- 401—Brooms & brushes
- 402—Carpet shampoo
- 403—Cleaning compounds
- 404—Detergents
- 405—Disinfectants
- 406—Gum remover
- 407—Ladders, safety
- 408—Perfumes
- 409—Polishes
- 410—Sand urns

- 411—Snow melting crystals
- 412—Soap, liquid
- 413—Vacuum cleaners

## FLOOR COVERINGS

- 501—Asphalt tile
- 502—Carpeting
- 503—Carpet, fluorescent
- 504—Carpet lining
- 505—Concrete paint
- 506—Linoleum
- 507—Mats, rubber

## LIGHTING

- 601—Black-light equipment
- 602—Cove strips & reflectors
- 603—Dimmers
- 604—Downlighting equipment
- 605—Fluorescent lamps
- 606—Lumiline lamps
- 607—Luminaires
- (See also Advertising, Stage)

## LOUNGE FURNISHINGS

- 701—Ash trays
- 702—Chairs, sofas, tables
- 703—Cosmetic tables, chairs
- 704—Mirrors
- 705—Statuary

## OFFICE

- 801—Accounting systems
- 802—Communicating systems

## PROJECTION

- 901—Acoustic materials
- 902—Acoustic service
- 903—Amplifiers
- 904—Amplifier tubes
- 905—Cabinets, accessory
- 906—Cabinets, carbon
- 907—Cabinets, film
- 908—Changeovers
- 909—Condenser lenses
- 910—Effect projectors
- 911—Exciter lamps
- 912—Fire extinguishers
- 913—Fire shutters
- 914—Hearing aids
- 915—Lamps, projection arc
- 916—Microphones
- 917—Mirror guards
- 918—Motor-generators
- 919—Photoelectric cells
- 920—Projectors, standard
- 921—Projectors, 16-mm.
- 922—Projector parts
- 923—Projection, rear
- 924—Public address systems
- 925—Rectifiers
- 926—Reel end alarms
- 927—Reels

- 928—Reflectors (arc)
- 929—Renovators, film
- 930—Rewinders
- 931—Rheostats
- 932—Safety devices, projector
- 933—Screens
- 934—Speakers & horns
- 935—Splicers
- 936—Soundheads
- 937—Stereopticons
- 938—Tables
- 939—Voltage regulators
- 940—Waste cans, self-closing

## SEATING

- 1001—Ash trays (chair back)
- 1002—Chairs
- 1003—Chair covers
- 1004—Chair refinishing
- 1005—Expansion bolts
- 1006—Fastening cement
- 1007—Latex cushions
- 1008—Upholstering fabrics

## SERVICE & TRAFFIC

- 1101—Directional signs
- 1102—Drinking cups
- 1103—Drinking fountains
- 1104—Uniforms

## STAGE

- 1201—Curtains & drapes
- 1202—Curtain controls
- 1203—Curtain tracks
- 1204—Lighting equipment
- 1205—Rigging & hardware
- 1206—Scenery
- 1207—Switchboards

## TICKET SALES

- 1301—Box offices
- 1302—Changemakers
- 1303—Signs, price
- 1304—Speaking tubes
- 1305—Tickets
- 1306—Ticket choppers
- 1307—Ticket holders
- 1308—Ticket registers

## TOILET

- 1401—Fixtures
- 1402—Paper dispensers
- 1403—Paper towels
- 1404—Soap dispensers
- (See also Maintenance)

## VENDING

- 1501—Beverage Dispensers
- 1502—Candy counters
- 1503—Candy machines
- 1504—Popcorn machines
- 1505—Phonographs, automatic

# Index to Advertisers

American Pop Corn Co.....	25
American Seating Co.....	6
Artkraft Sign Co., The.....	23
Automatic Devices Co.....	18
Baldor Electric Co.....	30
Bausch & Lomb Optical Co.....	28
Best Devices Co.....	21
Columbus Show Case Co.....	25
Droll Theatre Supply Co.....	21
F & Y Building Service, The.....	19
General Electric Co., Air Condition- ing Div.....	15
Goldberg Bros.....	24, 30
Hertner Electric Co., The.....	21
Heywood-Wakefield Co.....	3
Ideal Seating Co.....	19
International Projector Corp. Third Cover	
International Seat Corp.....	25
LaVezzi Machine Works.....	31
National Carbon Co., Inc.....	5
National Theatre Supply Co. 4, Second Cover	
Projection Optics Co., Inc.....	31
RCA Mfg. Co., Inc., 26, 29, Fourth Cover	
S. O. S. Cinema Supply Corp.....	19
Schlanger, Ben.....	31
Strong Electric Corp., The 18, 23, 24, 26, 27, 30	
Union Carbide & Carbon Corp.....	5
U. S. Air Conditioning Corp.....	17
Vallen, Inc.....	23

## BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

Name ..... Theatre .....

Address .....

## MAINTENANCE INQUIRIES

The Catalog Bureau adjoining lists types of maintenance supplies, and for information concerning any of these, readers are requested to use the Catalog Bureau coupon as directed. Additionally, Better Theatres will be glad to answer questions concerning methods of cleaning, vermin eradication, sanitation, etc. Write, explaining your problem, to—

**Better Theatres,  
Service Department,  
Rockefeller Center,  
New York**



E  7

and

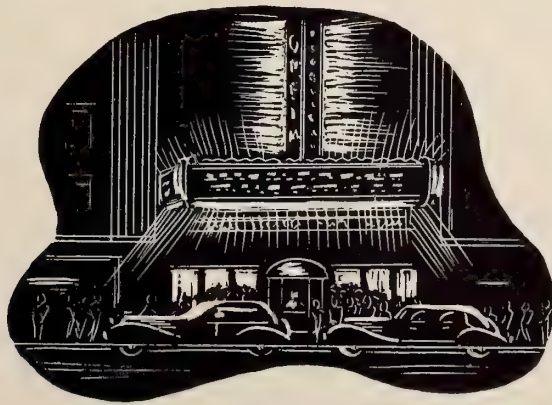
*Simplex* ★★★★★ *Sound*

are Materially Aiding  
in Maintaining Morale

by Assisting in the Entertainment of  
the Armed Forces of the United States  
on Land and at Sea

and by an Important Contribution to  
the Happiness of Millions of Patrons  
of

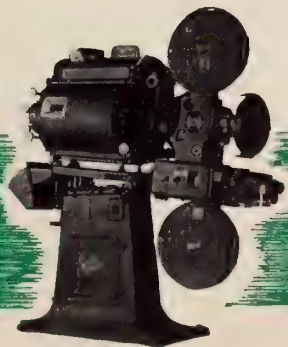
American Motion Picture Theatres



COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

*Simplex*






INTERNATIONAL PROJECTOR CORPORATION  
70 GOLD STREET, NEW YORK, N.Y.







## *SOMETHING HAPPY'S GOING TO HAPPEN!*

You'll throw out your chest and be proud  when you put the RCA Photophone Magic Voice of the Screen in your theatre. And no wonder! It's not old-fashioned  but MODERN.  It's MATCHED to the modern RCA Photophone recording equipment used by so many Hollywood producing companies.  It means *better* sound for your theatre. And better sound means better box-office!  Call your RCA Photophone representative for details.



## **THEATRE EQUIPMENT**

Complete Sound Systems...Screens...Theatre Record Players...Brenkert Projectors and other Brenkert products... Sound Reinforcing Equipment... Inter-Communication Systems... Hearing Aids... Service and Maintenance. See your RCA Photophone Representative or affiliated theatre supply dealers. Photophone Division, RCA Manufacturing Co., Inc., Camden, N. J. In Canada, RCA Victor Co., Ltd., Montreal. A Service of the Radio Corporation of America.



# MOTION PICTURE HERALD

## REVIEWS:

*(In Product Digest)*

Son of Fury  
Young America  
The Mad Doctor of  
Market Street  
Hay Foot  
Sing Your Worries Away  
Joe Smith, American  
A Gentleman at Heart  
Mexican Spitfire at Sea  
Call Out the Marines  
Right to the Heart  
Road to Happiness

## LATE REVIEWS:

*(In News Section)*

Joan of Paris  
Valley of the Sun  
Broadway Big Shot

***Hollywood Has Herald-Fame's  
'Money-Making Stars' Working  
in 100 Assignments for 1942***

***U. S. Counts 15,115 Theatres,  
10,029,009 Seating Capacity,  
and \$673,045,000 Annual Gross***

***Whitney-and-Rockefeller Hire  
Walt Disney as the Hollywood  
Maker of Their Goodwill Films***

—in

***Better Theatres***

**THEATRE OPERATION IN WARTIME**

VOL. 146, NO. 2

In Two Sections—Section One

JANUARY 10, 1942

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: \$5.00 a year in the Americas; \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1942 by Quigley Publishing Company.





# THINK OF IT!

*Mickey*

*Judy*

## "BABES ON BROADWAY"

### TOPS "BOOM TOWN"!

(Yes, at last the advanced-price record-holder is surpassed  
as M-G-M's new marvel sweeps America!)

MICKEY ROONEY • JUDY GARLAND in "BABES ON BROADWAY" with Fay Bainter • Virginia Weidler • Ray McDonald  
Richard Quine • Donald Meek • Alexander Woolcott • Screen Play by Fred Finklehoffe and Elaine Ryan • Original  
Story by Fred Finklehoffe • Directed by BUSBY BERKELEY • Produced by ARTHUR FREED • An M-G-M Picture.

March with the Industry! Enlist your theatre in the "March of Dimes," week of January 22nd



# DINNER" IS A WINNER!

No New Year ever started so happily! We're still counting up but - roughly - business is about 4200% over anything in history! You have to have a priority order to get a seat in the 414 theatres now cleaning up with "The Man Who Came to Dinner" - from **WARNERS!**



9:15 New Years Morning at the N. Y. Strand—They Went Without Breakfast To Get To "Dinner" !

DAN WOOLLEY  
CAME TO  
DINNER  
DORSEY







# "TAKE A TEN BEST LIST... FROM WARNERS!"

**New York World-Telegram**  
and William Boehnel whose Big Ten  
included **SERGEANT YORK**,  
**ONE FOOT IN HEAVEN**, **THE**  
**MALTESE FALCON** and **MEET**  
**JOHN DOE** with **TARGET FOR**  
**TONIGHT** named as the best doc-  
umentary.

**THE FILM CRITICS OF THE AIR**  
who picked **SERGEANT YORK** as  
tops for 1941 with **ONE FOOT IN**  
**HEAVEN** and **THE MALTESE**  
**FALCON** included among the five  
best. Top performances rated (1)  
Gary Cooper, (2) Bette Davis, (3)  
Humphrey Bogart. Ho-hum!

**The New York Times**  
and Bosley Crowther whose  
nominations were **SERGEANT**  
**YORK**, **ONE FOOT IN**  
**HEAVEN** and **TARGET**  
**FOR TONIGHT** with **THE**  
**MALTESE FALCON**, **MEET**  
**JOHN DOE** and **STRAW-**  
**BERRY BLONDE** as run-  
ners-up.

**THE MILWAUKEE JOURNAL**  
whose readers picked **ONE FOOT IN**  
**HEAVEN** as their favorite picture with  
**SERGEANT YORK** and **THEY DIED**  
**WITH THEIR BOOTS ON** as runners-  
up, Bette Davis as the favorite actress, and  
Gary Cooper by an eyelash over Errol  
Flynn as favorite actor. A clean sweep for  
**WARNERS!**



# VARIETY

who named **SERGEANT YORK** as the year's No. 1 money maker (and, man, how right they are)!...and **DIVE BOMBER** as one of the top six grossers of the year. (Right again!)

## CUE

who named nine pictures in all as "most important". **SERGEANT YORK** led the list and was followed by **ONE FOOT IN HEAVEN**, **MEET JOHN DOE** and **UNDERGROUND**. Four out of nine for **WARNERS**!

## THE KANSAS CITY STAR

who selected **SERGEANT YORK**, then **ONE FOOT IN HEAVEN** and **STRAWBERRY BLONDE** among their ten best, **THE MALTESE FALCON** as the best mystery, Bette Davis and Gary Cooper as the outstanding players.

## HAROLD HEFFERNAN

of **NANA** who chose **SERGEANT YORK** for the year's best picture, best male performance, best direction and best supporting performance. **THE MALTESE FALCON**, adds Mr. H., is far and away the best murder mystery...as if we didn't know!

## Youngstown Vindicator

whose William FitzGerald selected **SERGEANT YORK**, **THE SEA WOLF**, **THE LETTER** and **THE MALTESE FALCON**. Only four out of ten again! We must be slipping...

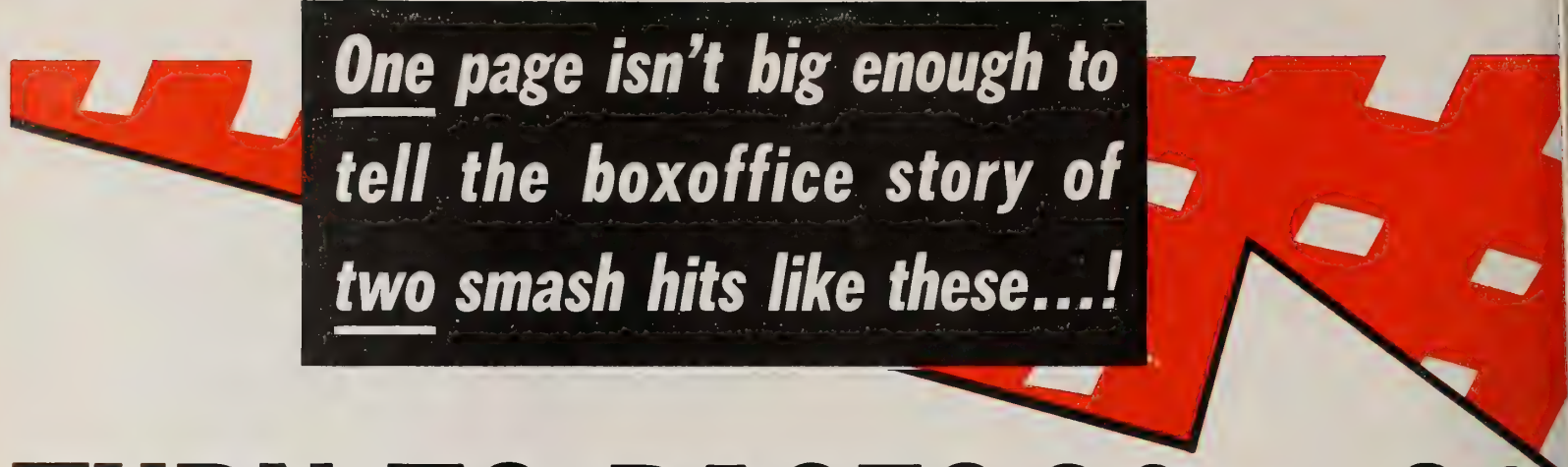
## JOHN CHAPMAN'S

## Hollywood

who said - and we quote - "Most Remarkable Studio - **WARNERS**. Its **ONE FOOT IN HEAVEN** is my next-to-favorite picture of the year; its **SERGEANT YORK** is deservedly the year's greatest money maker; its **THEY DIED WITH THEIR BOOTS ON** is a wonderful horse-opera; its **TARGET FOR TONIGHT** is, of course, the best documentary film; its **MALTESE FALCON** is the year's best thriller. And **THE MAN WHO CAME TO DINNER** is the funniest movie I've seen all year."

...And you ought to see what this is doing





*One page isn't big enough to  
tell the boxoffice story of  
two smash hits like these....!*

**TURN TO PAGES 30 and 31  
FOR THE LATEST REPORTS  
FROM THE NATION ON  
“HOW GREEN WAS MY VALLEY”  
AND “REMEMBER THE DAY”!**



# MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 146, No. 2



January 10, 1942

## IN WAR TIME

**T**HIS week the United States Census Bureau announced that it had counted a total of 15,115 motion picture theatres. Each of these theatres is an institution of The American Way, intimately related to both the community and national life, and all of its causes.

Inevitably there are concerns about the manner in which the motion picture theatre and its business of exhibition must be involved in the functioning of the nation-at-war.

Two considerations, and only two, control. First, the screen theatre must render such special service as is to be asked for by the Government engaged in the conduct of the war. Second, the theatre must continue to serve its people in the function for which it has been enfranchised, commissioned and supported. That function is entertainment.

The obligations of the theatre are identical with, and a part of, the obligations of citizenship.

The war is being fought for the preservation of the order and manner of life which America has evolved, continues to evolve. A large part of the responsibility for the preservation of this order and manner of living is to be borne now, as always, by the arts of expression and communication, among which the screen holds a place of dominance.

The motion picture and its theatre can make the largest contribution to the national effort in affording normal, competent entertainment service, continuing to do the job in which the art and the industry have been implemented and experienced.

**T**HERE have been, and will be intermittently, flurries of distraction and invasion. The war will be heard from in the theatre in perhaps somewhat the same frequency and intensity as in the home, but in the main the theatre will be a house of refuge, escape and relief from the cares of war just as it has always been delivery from the tedium and woes of all the workaday world.

Immediately at hand is the evidence of Britain where life in the British way goes on, including a healthy attendance at the theatre, with a program that gives five minutes to Government war films from the Ministry of Information and the rest to entertainment, with the American amusement picture as usual the predominant component.

Clearly the biggest single contribution that Hollywood and its production machine can make to the whole cause is the continuing production of competent pictures of entertainment.

At this juncture, too, it may be well to observe that the only important menace of the continuing status of the motion picture as a component of the life of the land is the perhaps inevitable endeavour of certain marginal forces to seek special license for subversive catch-penny productions and devices of operation. Pandering and hungry perversity are willing enough to try to wear the colors of patriotism, no matter how unbecoming.

This is a time when the maintenance of standards of

American decency is a vital service of the commonwealth and the kind of a world we have gone to war to save.

This is no time for civilization to lose ground on the home front.

Hollywood, which is always a land of fevers, is running a slightly subnormal temperature just now, while enjoying in spots some acute individual cases of personal war fever. Presently the controlling forces will bring readjustment and Hollywood will plunge back into show business with a quickening pulse.

**A**LL indications point to an active box office market in the months ahead. The distribution of money in wages, with its spread of buying power among the multitudes, has always brought an upturn in box office receipts and picture grosses. That buying power will be the last and least depressed by taxations. Rationings of gasoline and rubber, while they can and may change the pattern of amusement patronage, will also tend to a compensatory reduction of the competition that the motor car and the open road have long given the theatre. The pressures against installment buying and against the consumption of many kinds of durable goods will also tend to put more jingling money in spenders' pockets—the kind of money that goes to the box office to buy on impulse.

**I**N this week's issue of *Better Theatres* will be found an interesting and significant expression from its editor, Mr. George Schutz, bearing on the institutional and community relation of the motion picture theatre. He makes pointed there the significance of certain important atmospheric values that showmanship creates and maintains by a good job of cheerful theatrical housekeeping.

It is to be remembered that to the multitudes the motion picture theatre is an institution of special comfort, elegance, grandeurs and beauties in vivid and enjoyable contrast to their humble and too often drab homes. Nowhere else do many of the patrons have access to this order of environment at so little cost or on any terms at all. To millions the excursion to the movies is an anodyne for the depression of monotonous jobs, and the gloom of hall bedrooms, boarding houses, crowded flats, the tedium of small town, farm and cross-roads life, and the depressions of drab associates and associations. Sophisticates may smile at the pretensions and goldbraid of screen theatre operation, but they are required components of the business of running everyman's palace.

The inevitable trend of our war time economy and its programs of taxation is to reduce the capacity of the multitudes to buy luxury in the home. We are coming swiftly into the period when there will be much less cream on the top of the bottle. And so the motion picture theatre with its flamboyances and gaieties of light and color and textures represents a maximum service to a whole public with a minimum customer cost, an efficient pooling of buying power.

So long as the motion picture is competently produced and the motion picture theatre is competently operated there will be about fifteen thousand places to go and, for an hour or two, relax with make-believe and put away care. That's service.

—Terry Ramsaye



# This Week

## in the News

### The Cost of War

THEATRE admissions will yield approximately \$122,600,000 in Federal taxes for the 1941-42 fiscal year ending July 1st, President Roosevelt told Congress Wednesday in his annual budget message. He added that the collections might increase to \$159,600,000 for the 1942-43 fiscal year.

Original estimates placed theatre tax collections at \$70,963,094 for this fiscal year. But the elimination of exemptions, effective last October 1st, added approximately \$50,000,000 more to this amount. In 1940-41 theatre collections amounted to only \$21,887,916.

The budget message disclosed war expenditures of 59 billion dollars during the coming year, requiring, the President said, 9 billion dollars in additional taxes.

Secretary of the Treasury Morgenthau is expected to tell the House Ways and Means committee next week how it may raise this nine billion dollars. Other aspects of the budget are reported on page 24.

### Stromberg & Wallis

HOLLYWOOD at midweek hummed with speculation on its favorite theme, the transferring of top production talents from studio to studio. Names in the gossip were those of Hal Wallis, executive producer, long in charge of Warner product activity, and Hunt Stromberg, generally regarded as MGM's Number One producer. Delay in renewal of the Wallis contract, now in negotiation, gave rise to reports ranging from complete severance of relations with the studio in favor of a United Artists deal shared with Maurice Silverstone, to the setting up of an independent Wallis unit to produce films for Warner distribution. Variants between these were plentiful and unsubstantiated, neither Wallis nor Warners talking for the record.

It was a short cut, as Hollywood gossip travels, for speculation to link with the Warner situation the action of Hunt Stromberg in tendering his resignation to MGM without revealing reasons or plans. Acceptance of the Stromberg resignation, like renewal of the Wallis contract, continues to hang fire. Next to the war, the movings or stayings of the two producers was Hollywood's liveliest conversational topic of the week.

Hunt Stromberg, since 1925, has been responsible for many of MGM's outstanding pictures, among them, "Pride and Prejudice," "Susan and God," "Northwest Passage," "Another Thin Man," "The Women," "Idiot's Delight," "Sweetheart," "Marie Antoinette," "The Great Ziegfeld,"

STUDIOS have "Money Making Stars" in 100 assignments for 1942 Page 12

15,115 THEATRES with annual gross of \$673,045,000 counted by U. S. Page 13

DISNEY hired by Whitney-Rockefeller unit to make good will films Page 14

INDUSTRY doing full time job on its war duties Pages 21-25

VALUE of motion picture stocks increased \$28,956,979 in 1941 Pages 28-29

DOUBLE BILLS the Number 1 peeve of exhibitors Pages 32-33

MPTOA joins Allied's unity plan; 20th-Fox starts exhibitor forum Page 37

PRODUCERS and labor meet on basic studio union pact Page 40

ARBITRATION complaints continue to decline Page 38

FM manufacturers predict 250,000 sets in use soon Page 41

COOPERATIVE advertising increasing but scales vary Page 43

BRITISH industry dented but not broken by war of bombs Pages 47-48

### SERVICE DEPARTMENTS

Asides and Interludes

Page 34

Late Reviews

Page 26

British Studios

Page 46

Managers' Round Table

Page 55

Hollywood Scene

Page 36

What the Picture Did for Me

Page 52

PRODUCT DIGEST, including Reviews and Release Chart

Page 67

"Maytime," "Night Must Fall," "The Firefly."

Mr. Stromberg's contract has until 1944 to run. It calls for a salary of \$5,000 weekly, plus 1.05 per cent of the company's profits. He received the profit-sharing contract in January, 1938, along with new profit-sharing arrangements for Messrs. Mayer, Lichtman, Rubin, Mannix, Katz, Hyman, Weingarten, and Benjamin Thau, in percentages ranging from Mr. Thau's seven-tenths of one per cent, to Mr. Mayer's 6.77 per cent.

### Pathe Lab Buys PRC

PURCHASE of the controlling interest in Producers Releasing Corporation by Pathe Laboratories, Inc. this week linked the oldest and one of the newest corporate names in the film industry. O. Henry Briggs, president of PRC announced the stock purchase by Pathe at New York on Wednesday.

The transfer, he said, does not affect the territorial franchises or operations of the 28 PRC distributing exchanges. The present management headed by Mr. Briggs and Leon Fromkess, vice president, continues in office. The stock was purchased principally from the franchise holders. Robert Young represented Pathe in the negotiations.

An expansion of PRC operations will probably follow the association between the two companies Mr. Briggs indicated. A detailed statement of plans now being formulated will follow the PRC annual meeting.

### Stabilizing Canada

CANADIAN exhibitors looked this week to R. G. McMullen, newly appointed Director of Theatres and the Film Branch of the Wartime Prices and Trade Board to solve some of the industry problems which have followed the pegging of admission prices.

Film rentals may also be stabilized by government order, Mr. McMullen indicated, at a meeting in Toronto, Monday, with 40 independent theatre operators. Exhibitors have been demanding that film costs be held constant as long as admission prices are frozen under the wartime controls.

Following the meeting, unaffiliated theatre owners formed an association to represent them in negotiations with the Government board and Mr. McMullen's office. Henry Falk, of Toronto, was named president of the group. The Independent Motion Picture Exhibitors Association this week also elected B. Axler, of Kingston, Ont., its president.

Subsidies will not be granted the film industry to meet higher prices on essential imported equipment the Dominion government announced meanwhile. Certain other industries subject to price control have been granted government aid to offset the higher costs of imported equipment whose price control cannot be controlled by the Wartime Prices and Trade Board. The film industry, it appears will have to absorb the higher price of film projectors and other equipment. Admission price curbs prevent exhibitors from sharing increased costs with the public.



## Fidler sues—Big!

JIMMIE FIDLER, Hollywood columnist and broadcaster, this week in Los Angeles filed suit for damages on allegations of libel against the *Hollywood Reporter*, a local trade paper, and its staff, citing editorial attention to him as a witness before the U. S. Senate inquiry into charges of screen propaganda by the film industry last September.

Mr. Fidler asks for a million dollars on eight counts, derived from recorded quotations of the *Hollywood Reporter*, thus:

Sept. 16—"... implied ... plaintiff did not testify to truth....."	\$75,000
"... by way of punishment ....."	\$50,000
Sept. 16—"... implied ... plaintiff attempted to sell that which (script) was not his ....."	75,000
"... by way of punishment, additional ....."	50,000
Sept. 17—"called him 'Hollywood's Lord Haw Haw' ....."	75,000
"... by way of punishment ....."	50,000
Sept. 18—"... implied plaintiff was a traitor ....."	75,000
"... punishment and example ....."	50,000
Sept. 19—"... Haw Haw ....." again ....."	50,000
"... punishment and example ....."	75,000
Sept. 23—"... Haw Haw" once more ....."	50,000
"... punishment and example ....."	75,000
Sept. 26—"More ... 'Haw Haw' ....." again ....."	50,000
"... punishment and example ....."	75,000
Nov. 5—"... implied ... rejected by sponsors ... lack of skill," etc., ....."	50,000
"... punishment and example ....."	75,000
Damages .....	500,000
Punishment .....	500,000

The defendants, listed in the complaint filed by Hahn, Graf and Ross, attorneys for Mr. Fidler, are Wilkerson Daily Corporation, Ltd., W. R. Wilkerson, Herb Stein, Irving Hoffman, Jack Moffitt, John Doe, Jane Doe and Richard Roe.

## War Notes

REPRESENTATIVES of Eastern theatre circuits and independent exhibitors were to meet in Washington Friday with representatives of the electrical appliances and consumers' durable goods branch of the U. S. Office of Production Management, to canvass the problems confronting exhibitors as the result of shortages of critical materials.

The meeting was called on short notice, invitations being sent out only Monday, January 6th, with a view to ascertain how the material requirements of the theatre branch will be met. A. Julian Brylawski, former MPTOA official, is in charge of film priorities for the OPM.

Invitations to participate in the discussions were sent to Joseph Bernhard, Warner Bros.; George Schaefer, RKO; Sidney Samuelson, Pennsylvania Allied; Carter Barron, eastern district manager of Loew's Theatres; William Crockett, president, Virginia MPTO; Abram F. Myers, Allied general counsel; Arthur Lockwood, Connecticut MPTO; Frank Horning, Maryland MPTO; Charles A. Arrington, North and South Carolina MPTO; and Si Fabian, New Jersey Circuit owner; Nathan Yamins,

Fall River, Mass.; Knute Carskadon, Keyser, W. Va.; Kenneth Duke, Leonardtown, Md., independent exhibitors.

OPM officials in Washington, Tuesday, declined to discuss Capital reports that the industry might be asked to go on a single-feature basis, to reduce production in order to preserve materials which could be used in war manufacturing. It was implied, however, that there was no likelihood of interfering at this time with affairs of the motion picture industry.

## Mrs. FDR, Co-Worker

MRS. ELEANOR ROOSEVELT once again demonstrates the solidarity of the working classes. Tuesday night she refused to pass a musician's picket line in front of the Mansfield Theatre, New York, housing "In Time to Come," which has for the leading character the late President Wilson and for plot Wilson's attempt at world peace by the League of Nations. A rather pertinent subject.

Seeing New York musicians' Local No. 802 pickets, Mrs. Roosevelt turned about, after saying: "I cannot cross a picket line."

Companion to Mrs. Roosevelt's at the picket line episode was Joseph Lash, general secretary of the International Student Service—about whom columnist Westbrook Pegler has written.

## Can't Happen There

LAST week's news of the New York Film Critics selection of Orson Welles' "Citizen Kane," RKO, as the picture of the year filtered into Hollywood via radio, by direct wire to studios, and by press wire services, but not via the news columns of William Randolph Hearst's Los Angeles *Examiner*. Preserving the record of ignoring Mr. Welles' picture, which is not named in the *Examiner* advertisements of the theatres which exhibit in the area, the newspaper also ignored the Critics Circle's awards to Gary Cooper, Joan Fontaine, John Ford and the fact that an awarding of any kind had taken place.

## PICTURES ADVERTISED THIS WEEK

"Babes on Broadway," MGM, 2nd cover  
 "The Man Who Came to Dinner," Warner Brothers, Page 3  
 "Remember the Day," 20th-Fox, Pages 6, 30, 31.  
 "How Green Was My Valley," 20th-Fox, Pages 6, 30, 31  
 "Bahama Passage," Paramount, Pages 15-19  
 "Lady for a Night," Republic, Page 39  
 "Cadets on Broadway," Columbia, 4th cover

## Good New Year

1942 GOT OFF to a flying start at most of the country's box offices, war or no war, continuing the recent marked upturn.

Film houses along New York's Broadway reported skyrocketing grosses for New Year's holidays. The Roxy and Paramount established new records. At the Paramount, a record was shattered Saturday when Paramount's "Louisiana Purchase" turned in an estimated \$25,000. Ending its first week on Monday night, the film brought \$93,000, playing to an estimated 200,000. "Remember the Day," 20th Century-Fox, at the Roxy, broke another record, finishing its first week with \$99,800.

At the Radio City Music Hall, MGM's "Babes on Broadway" drew \$72,500 Thursday through Sunday. The film's predecessor, "H. M. Pulham, Esq." took in \$202,000 during a 13-day run. The Music Hall grossed \$320,000 in the three weeks beginning December 18th.

Out-of-town openings also drew heavily. Goldwyn's "Ball of Fire" nosed out "Kitty Foyle" top grosses by 20 per cent, said RKO. "The Man Who Came to Dinner" opened to business reported to be from 40 to 220 per cent ahead of last year in the same situations. "Louisiana Purchase" and "Bahama Passage," Paramount reported, were running well ahead of last year's holiday attractions.

"Forty Thousand Horsemen," produced by Goodwill Pictures, in its second week at the New Mayfair, Baltimore, broke house records and was held for a third week.

From the Walt Disney office in New York it was announced on Monday that "Fantasia" would return to the Broadway Theatre in New York on a continuous run policy, beginning Saturday, following close on "Dumbo." "Fantasia" ran 51 weeks at the Broadway last year.

## That Inquiry

IT ISN'T debatable now whether to make pictures with war themes.

And so, coincidentally, there formally ended in Washington Tuesday the long dragging Wheeler-Clark Senate subcommittee hunt for "war propaganda" in films. Dissolution of the subcommittee of the Senate Interstate Commerce Committee was formally announced in a letter by subcommittee chairman Senator D. Worth Clark, Idaho, to Senator Burton K. Wheeler, Montana, chairman of the full committee:

"In view of the fact that our country is now at war" . . . "quite controversial" . . . "in the interest of national unity."

The letter was studded with such phrases.

The propaganda inquiry, repeatedly postponed since hearings last September, which virtually put industry leaders on trial without rights of legal trial—had been virtually dead since then.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Watterson R. Rothacker, Vice-President; Terry Ramsaye, Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Leon Friedman, manager; William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, representative; Montreal Bureau, 265 Vire St., West, Montreal, Canada, Pat Donovan, representative; London Bureau, 4, Golden Square, London W. 1, Hope Williams Burnup, manager; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Edean, representative; Mexico City Bureau, Apartado 269, Mexico City, Luis Becerra Celis, representative; Buenos Aires Bureau, Corrientes 2470, Buenos Aires, Argentina, Natalio Bruski, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1941 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.



# THIS WEEK

... *the Camera observes*



By Metropolitan

CERTIFICATE OF ACHIEVEMENT is presented to Jerry DeRosa, manager of Loew's Paradise, Bronx, by Nicholas M. Schenck, company president, and head of the industry's 1942 "March of Dimes". Mr. DeRosa collected \$1,600 last year.



READY FOR BOMBERS, in Warner studio air raid shelter, newly erected, are director Michael Curtiz, Dennis Morgan, Bette Davis, a set worker, and Irene Manning



TELEVISION FOR DEFENSE is demonstrated in Chicago by William C. Eddy, Balaban & Katz engineer, for John Balaban of the circuit and Mayor Edward Kelly.



By Staff Photographer

DELAYED BY THE WAR in taking his post is Charles Mayer, below, new Far Eastern manager for Twentieth Century-Fox.





By Staff Photographer

■ **WAR WON'T HURT** cartoon production, Leon Schlesinger, above, predicts. The Warner producer radiated optimism on a visit to New York this week. Story on page 37.



**KEEP 'EM FLYING PROCLAMATION** is signed by Hartford's Mayor Spellacy, flanked by Albert I. Prince, Major Thomas Harrold, Milton Harris and George E. Landers, Loew's Hartford manager.

**CHICAGO REELFELLOWS** prepare for their February 6th dance. On the entertainment committee: (Standing) Nat Nathanson, United Artists vice-president; Harold Loeb, Fox; William Levy, UA; Al Kent, Universal; Ben Elrod, Paramount. (Seated) A. M. Van Dyke, Fox, president; Charles Lindau, Monogram; Max Dreyfus, Superior.



**A FILM BOOM**, comparable to England's, is predicted by Francis Harley, Fox British manager, below, in New York. Story on page 50.



By Staff Photographer



By Staff Photographer

■ **NEW** assistant general sales manager of Metro-Goldwyn-Mayer is Edward Aaron, above.



# STUDIOS CAST 'MONEY-MAKING' STARS IN HUNDRED ASSIGNMENTS FOR '42

## Shortage of Name Talent in Hollywood Adds Pictures to Schedules of Winners in Annual Poll of Exhibitors

Name-conscious Hollywood has placed the first 25 Money-Making Stars of MOTION PICTURE HERALD-FAME's newest poll of exhibitors in 100 assignments.

Some of the pictures already have been finished and some are now in work. All are announced, however, as for the balance of this season's schedules.

Hollywood ascribed added significance to the poll in view of the current shortage of "name" talent and the premiums placed on the services of top players.

One star has had a total of eight pictures announced for him, two of which are finished.

Other casting assignments will be made shortly to round out the schedules. Shortage of top talent is counted a serious "bottleneck" in production at this time.

### Three for Rooney

Mickey Rooney, again the Number One box-office star, in currently working in MGM's "The Courtship of Andy Hardy," and has on his schedule "Babes in Hollywood," a sequel to "Babes in Arms," and "Girl Crazy" to do before making another Judge Hardy Family series picture.

Number Two Star Clark Gable, whose box-office longevity, is something of a record, has "Somewhere I'll Find You," newspaper story, and "This Strange Adventure" to do at MGM. His last release was "Honky Tonk," with Lana Turner.

The meteoric Abbott and Costello, who placed Third, are now working at MGM in "Rio Rita," and have finished "Ride 'Em, Cowboy" for February release at Universal. "Pardon My Sarong" and a murder mystery with a radio studio background are also on top for the pair at Universal. Under the "Rio Rita" deal, MGM has a right to exercise an option for another picture for them.

With two pictures, "Nothing but the Truth" and "Louisiana Purchase," now in release, Bob Hope has one of the busiest schedules of top players. The radio-film star who broke into the voting of the showmen with fourth place has six pictures to do, should they all materialize. Announced for some time is "Treasure Chest," which he will do for Samuel Goldwyn, but for which no release has been set; and, at Paramount, he is currently working in "My Favorite Blonde," with Madeleine Carroll. Others set for him are "Road to Morocco," "Road to Moscow," "The Murder Farm," and "Ready Money."

Spencer Tracy, Number Five in the selection of the exhibitors, has just finished "Woman of the Year" with Katharine Hepburn at MGM and is working in "Tortilla Flat." His next will be with Miss Hepburn in "American Cavalcade," announced last week as a history of America from the time of the Pilgrims to the present war.

Cowboy Gene Autry, Number One Western Star and Number Six in the general poll, has a busy schedule ahead of him at Republic. This week he starts "Dusk on the Painted Desert," an din February goes into "Home in Wyomin'." "Call of the Canyon," to be made as a western "special" with a high budget, is next, with "The Gay Ranchero" to follow.

## "KEEP 'EM YOUNG," SAYS THE 'POST-DISPATCH'

Taking editorial cognizance of the MOTION PICTURE HERALD-FAME "Money-Making Stars" poll (Dec. 27), which determined Mickey Rooney as the box-office champion, the Pulitzer-owned St. Louis POST-DISPATCH last week pleaded with "movie moguls, spare that young man a few more years of amusing youth."

The newspaper pointed out that in the space of a few short years, "we've seen Rooney shooting up from a callow youth to a grave and dignified college student and at this rate, it will be only a short time until middle age has crept into his hardening arteries and again a bit until senility has withered his frame." The editorial added that the sight of "Andrew Hardy dandling his grandchildren on his knee might not prove so diverting."

The POST-DISPATCH said Mr. and Mrs. America did not prefer Lana Turner, Clark Gable, Hedy Lamarr, Bette Davis as a steady dish. "No, it's Rooney the nation demands and Rooney it will get."

"Pride of the Yankees," biography of Lou Gehrig, will be Gary Cooper's next picture for Samuel Goldwyn, who has set no release plans for the picture. Cooper, Number Seven in the exhibitors' voting, may be loaned to Paramount for the role of Robert Jordan in "For Whom the Bell Tolls."

Another busy actress is Bette Davis, whose most recent picture, "The Man Who Came to Dinner," is awaiting release. She is currently appearing in Warners' "In This Our Life," and has "Ethan Frome" on her schedule. Announced for "The Gay Sisters" and "The Damned Don't Cry," she was relieved of those assignments in order to lighten her schedule. Ida Lupino has been set for "The Damned Don't Cry." Miss Davis achieved eighth place in the Poll.

James Cagney, Number Nine, is currently working in "Yankee Doodle Dandy," and his "Captains of the Clouds" is awaiting release at Warners.

### Four for Judy Garland

Four pictures await Judy Garland's attention at MGM. She will be co-starred with Mickey Rooney in "Babes in Hollywood," and do the top roles in "The Youngest Profession," story of autograph hunters, and two musicals, "Very Warm for May" and "Girl Crazy."

In 11th place is Tyrone Power, who has five pictures set at 20th Century-Fox. Awaiting release is "Son of Fury," and he is currently working in "This Above All." Being prepared for him are "The Gift of the Magii," "The Black Swan," and "The Gentleman from Carolina."

Alice Faye, in 12th place this year, has retired from the screen for a year because of family reasons.

James Stewart, in 13th place, is still in the Army, having been given a second lieutenant's commission.

Warners has four pictures set for Errol Flynn, in 14th place. In a switch of schedule, he will next do "Desperate Journey," instead of "Gentleman Jim," the latter based on the life of James Corbett, boxer. Also on schedule are "The Sea Devil" and "Captain Horatio Hornblower."

With "Malaya" and "The Fleet's In" finished, Dorothy Lamour, holder of the 15th spot, as "Road to Morocco," "Amateur Admirals," and possibly "Dark of the Moon" to do for Paramount.

"Song of the Islands" having been finished, Betty Grable, in 16th position, next will do "White Collar Girl" and "Coney Island."

Currently working in "Holiday Inn" with Fred Astaire at Paramount, Bing Crosby, who placed 17th, has "Road to Moscow," "Road to Morocco," "Happy Go Lucky," and "Manhattan at Midnight" on his program there.

The future will be extremely busy for Ginger Rogers. The star, who is in 18th position in the poll, has just finished "Roxie Hart" and "Tales of Manhattan" at 20th Century-Fox, and has announced to co-star with Cary Grant in Gabriel Pascal's "Arms and the Man." However, since then, Pascal has left RKO, which was to have released the picture, and is negotiating with United Artists. Whether the cast remains the same in the new deal remains to be seen. Nevertheless, 20th Century-Fox is preparing "Self-made Cinderella" for her and RKO has "Behold the Bridegroom" and "There Goes Lona Henry" as possible vehicles for her. Paramount is preparing "The Crystal Ball" for her.

With "Steel Cavalry" awaiting release, Wallace Beery is working in MGM's "Jackass Mail," and is announced for Universal's "Butch Minds the Baby."

### Benny for Fox, Paramount

Jack Benny, who will make one picture annually at both 20th Century-Fox and Paramount, has just finished "To Be or Not to Be" with Carole Lombard for Alexander Korda-United Artists, and reports soon to Warners for "The Widow Wouldn't Weep." "George Washington Slept Here" is also set for Benny at Warners. No vehicles have been announced for Benny at 20th Century-Fox or Paramount yet.

Robert Taylor's next role will be opposite Norma Shearer in "Love Me Not," from the play "Strictly Platonic," at MGM. He is announced for "The Gentleman from West Indies," based on the life of Thomas Jefferson. "Johnny Eager," in which he stars with Lana Turner, is being released this month.

Twentieth Century-Fox has no pictures set for Don Ameche, who, although announced for the role of Paul Dresser in "My Gal Sal." Studio executives did not want to permit him to enact the role of another songwriter, after he had portrayed Stephen C. Foster in "My Old Kentucky Home." His last was "Confirm or Deny."

Cary Grant is starred in the forthcoming Warners' picturization of "Arsenic and Old Lace," and is currently working with Jean Arthur and Ronald Colman in Columbia's "The Gentlemen Misbehave," formerly called "Mr. Twilight." He has a commitment at RKO, in addition to the Pascal assignment, "Arms and the Man."

Deanna Durbin has been under suspension at Universal, over a contract dispute. Her next was to have been "They Lived Alone."

William Powell's next will be an untitled "Thin Man" picture with Myrna Loy at MGM. Robert Riskin was engaged last week to do the screenplay.



# 15,115 THEATRES AND 10,029,009 SEATS COUNTED BY U. S. CENSUS

Census Bureau Reports 3,872 Houses Gross Over \$50,000 Annually and 3,964 Take in Less Than \$10,000 a Year

by FRANCIS L. BURT  
in Washington

There were 15,115 theatres in the United States, seating a total of 10,029,009, operating with an annual gross income of \$673,045,000, according to the last count by the United States Government, the Census Bureau in Washington disclosed at midweek.

The count, made for the turn of 1939-40, was for the regular quadrennial theatre business census, conducted as in other large industries of the country. Because of the vast clerical work involved, results are not made public until many months following completion.

The Bureau revealed that not all of the \$673,045,000 gross represented admissions, showing that sales of candy and other merchandise and receipts from other sources totaled \$13,600,000, leaving the figure for actual admissions at \$659,445,000.

The Bureau showed that the 15,115 houses counted compared with 12,024 in 1935-36 and the last receipts of \$673,045,000 with \$508,196,000 in 1935.

The legitimate stage appears to have accomplished something of a comeback in the four years between censuses. The Bureau report showed that there were 231 legitimate stage and opera houses and theatrical productions with a total revenue of \$32,461,000 in 1939-40, compared with 158 theatres, with a revenue of \$19,630,000, in 1935-36.

Details of the manner in which the nearly one billion amusement dollars spent in 1939-40 was divided among the several branches of the industry are shown in the following table:

Kind of business	Number of establishments	Receipts (Add 000)
All kinds of business, total.....	44,917	\$998,079
Amusement devices .....	1,093	7,314
Amusement parks .....	245	10,123
Bands and orchestras.....	550	4,946
Bathing beaches (not including municipal) .....	344	1,994
Bicycle rentals .....	247	433
Billiard and pool parlors.....	12,998	38,631
Boat and canoe rental service.....	1,382	1,944
Bowling alleys .....	4,646	48,819
Clubs, baseball (professional).....	276	24,940
Dance halls, studios, and academies.....	2,191	14,156
Race tracks, automobile.....	36	978
Race tracks, dog.....	11	2,775
Race tracks, horse.....	45	40,732
Riding academies .....	840	2,875
Shooting galleries .....	324	850
Skating rinks, ice.....	59	1,693
Skating rinks, roller.....	1,134	6,550
Sports and athletic fields.....	78	5,845
Sports promoters .....	110	3,409
Swimming pools (not including municipal) .....	668	2,815
Theaters, motion picture (including motion picture theatres with vaudeville) .....	15,115	673,045
Theaters, legitimate stage and opera, and theatrical productions.....	231	32,461
Other amusements <sup>1</sup> .....	2,294	70,751

<sup>1</sup>Includes statistics for the New York World's Fair and the Golden Gate International Exposition.

In its report the Bureau also gave details of the exhibition business by states, showing the number of houses, seating capacity and total.

The Census Bureau disclosed that the mo-

## Film Theatre Receipts by States

	Motion Picture Theatres			Other Theatres	
	Number	Seating capacity	Receipts	Number	Receipts
Alabama .....	202	106,629	\$ 5,802,000	..	.....
Arizona .....	75	40,231	2,686,000	..	.....
Arkansas .....	202	86,357	3,820,000	..	.....
California .....	891	747,715	55,497,000	17	\$1,494,000
Colorado .....	182	90,070	4,868,000	..	.....
Connecticut .....	163	163,350	12,180,000	..	.....
Delaware .....	30	23,106	1,349,000	..	.....
D. C. ....	59	49,936	7,601,000	..	.....
Florida .....	242	154,442	8,743,000	..	.....
Georgia .....	267	152,197	8,107,000	..	.....
Idaho .....	139	59,541	2,649,000	..	.....
Illinois .....	810	646,051	50,456,000	9	2,964,000
Indiana .....	425	276,278	16,927,000	..	.....
Iowa .....	519	214,851	11,763,000	..	.....
Kansas .....	331	166,801	6,325,000	..	.....
Kentucky .....	237	128,060	6,787,000	..	.....
Louisiana .....	251	146,805	8,703,000	..	.....
Maine .....	141	78,952	4,137,000	4	66,000
Maryland .....	193	138,249	9,369,000	..	.....
Massachusetts .....	345	357,644	27,237,000	8	1,106,000
Michigan .....	528	383,123	24,625,000	5	540,000
Minnesota .....	447	217,248	12,087,000	..	.....
Mississippi .....	178	84,701	3,838,000	..	.....
Missouri .....	446	287,164	15,312,000	8	900,000
Montana .....	149	58,729	2,945,000	..	.....
Nebraska .....	284	121,305	4,758,000	..	.....
Nevada .....	34	14,041	868,000	..	.....
New Hampshire .....	66	43,113	2,704,000	..	.....
New Jersey .....	320	349,185	28,467,000	4	351,000
New Mexico .....	71	35,192	2,391,000	..	.....
New York .....	1,153	1,201,156	114,129,000	94	21,716,000
North Carolina .....	344	171,696	9,398,000	..	.....
North Dakota .....	153	47,943	1,941,000	..	.....
Ohio .....	776	531,773	35,649,000	10	898,000
Oklahoma .....	381	186,848	7,764,000	..	.....
Oregon .....	192	107,433	6,029,000	..	.....
Pennsylvania .....	1,010	779,734	55,121,000	10	763,000
Rhode Island .....	52	52,088	4,283,000	..	.....
South Carolina .....	154	72,276	3,908,000	..	.....
South Dakota .....	153	53,720	2,153,000	..	.....
Tennessee .....	215	128,290	7,661,000	..	.....
Texas .....	923	490,200	26,503,000	8	174,000
Utah .....	118	59,518	3,115,000	..	.....
Vermont .....	59	33,489	1,699,000	..	.....
Virginia .....	279	158,580	9,577,000	..	.....
Washington .....	273	153,392	9,394,000	6	115,000
West Virginia .....	246	121,199	6,814,000	..	.....
Wisconsin .....	351	232,278	13,262,000	..	.....
Wyoming .....	56	26,330	1,644,000	..	.....
TOTAL			\$6,730,450,000	TOTAL	\$31,087,000

tion picture theatres account for more than two-thirds of the total revenue of all amusement industries, placed at \$998,079,000 for 1939-40. Competitors of motion picture included 17,644 billiard and pool parlors and bowling alleys with a revenue of \$17,644,000; 56 horse and dog race tracks with a take of \$43,507,000; 245 amusement parks with receipts of \$10,123,000; 276 professional baseball clubs taking in \$24,940,000, and 1,193 ice and roller-skating rinks revenues; it did not give the number and revenue of all legitimate theatres, however, since to do so would be to disclose details of individual houses in states where there were but one, two or three theatres. No information was given as to admission taxes since, although that information was sought, it was reported so irregularly as to impair the significance of any figures which might have been obtained.

Of considerable interest was an analysis of the revenues of houses on the basis of annual

was shown, there were 396 houses which took in less than \$1,000 a year each, with aggregate receipts of \$226,000; at the other end were 3,872 theatres doing a business of \$50,000 or more, with aggregate receipts of \$469,587,000. No information was given as to seating capacity or location of the houses in the various brackets, which were as follows:

Under \$1,000 gross.....	396	\$226,000
\$1,000 to \$1,999.....	495	733,000
2,000 to 2,999.....	459	1,138,000
3,000 to 4,999.....	812	3,200,000
5,000 to 9,999.....	1,802	13,374,000
10,000 to 14,999.....	1,597	19,858,000
15,000 to 19,999.....	1,293	22,407,000
20,000 to 24,999.....	1,093	24,330,000
25,000 to 29,999.....	861	23,527,000
30,000 to 49,999.....	2,435	94,665,000
50,000 or over.....	3,872	469,587,000

State figures on motion picture theatres and of such legitimate theatres as were made available are shown in the adjoining table.



# ROCKEFELLER AND WHITNEY HIRE DISNEY TO MAKE GOODWILL FILMS

## South American Cartoons To Be Produced at Cost in the Home of Mickey Mouse; Use of Native Folklore Planned

Walter Elias Disney, the creator of Mickey Mouse and Minnie Mouse, of Snow White and Dumbo, Pinocchio, Fantasia, et al, who emerged, last October from a tour of South America as Hollywood's No. 1 "Ambassador of Latin American Goodwill"—after others had been delegated to the same task both by filmland and the White House—has been selected by Nelson Rockefeller and John Hay Whitney as first Hollywood producer of motion pictures specifically intended to carry a message of democracy and friendship below the Rio Grande.

The overall commission to improve goodwill, conceived by the U. S. as a result of the encroachments by the Axis Powers, was assigned to the Motion Picture Section of the Office of Inter-American Affairs by direct Presidential Order, in February, 1941, under a special Executive budget.

Besides pictures to come from the Disney Studios in Hollywood, the Rockefeller-Whitney unit will circulate others in South America, obtained from many sources, but, only a few of them produced on special order. Typical of the others are those already obtained, some of them now on the high seas, about molecules, cardinals and cows, birds and bees, technology and travels. These and others about the American Way of Life, coming from some U. S. film distributors, the government, aircraft and other manufacturers, from health and social organizations, documentarians and whatnot, listed in MOTION PICTURE HERALD on December 27th, page 31.

### Plans Completed

The motion picture division of the office of Inter-American Affairs has completed arrangements for half of Mr. Disney's time as a production adviser and will use a large section of the Disney studio for the production of short subjects with Latin American background, or destined for South American distribution. Mr. Whitney, as head of the film section of the Rockefeller Office, is understood to have made arrangements with Mr. Disney for his services.

"Disney is the greatest goodwill ambassador of our time" an executive of the government committee in charge of the exchange of films between the U. S. and South America observed. "People all over the world know Disney and love his characters." He indicated that they would believe Disney's message of Americanism.

This message, the aim of the films program of the Rockefeller office, as stated by Mr. Whitney in November, is to "show the truth about the American way." It was made clear then that the program is nowise a propaganda project. Rather, Mr. Whitney, declared, it involves the interchange between the American republics of cultural and informative motion pictures.

A member of Mr. Whitney's staff, confirming the arrangements with Mr. Disney said the South American cartoons would be produced at cost for distribution by the non-

## FILM CAMPAIGN vs. WAR NEWS

*In an effort to regain lost patronage since the advent of the war and re-interest the public in things cinematic, Bernard Haines, manager of the Plaza Theatre, Perkasi, Pa., opened an institutional campaign. The slogan of Mr. Haines' drive is "Replace Rumor with Humor—Go to the Movies."*

theatrical division of the Inter-American affairs. They will center chiefly on educational themes.

Additionally Mr. Disney will augment his 1942 program of short subjects with a series of cartoons using material gathered during his recent research journey through South America. These will be distributed in English and in Spanish and Portuguese versions, it was said, by RKO-Radio as part of its regular commercial program. At least 12 of these subjects are already in story preparation or on the drawing boards at the Disney studio.

Characters in the South American pictures will be drawn from the folklore and animal life sketched and studied by Mr. Disney and his staff during their tour. Many traditional Spanish American and Brazilian stories will be used.

### Disney Urges Tours

Mr. Disney, on his return from South America, warned that conscious "South American touches," aimed specifically at the Latin American market do not build goodwill for Hollywood. In an interview in MOTION PICTURE HERALD for October 25th he urged Hollywood writers, producers and directors to go themselves to South America to "discover and use the wealth of native color and story material" there.

"In itself this is a superb source of film entertainment, not just dressing" he said and outlined his plans for using the material gathered on his trip. The government contract is expected to greatly increase the opportunity to use this subject matter for goodwill purposes.

Priority will be granted to the Whitney committee pictures by the Disney studio, it was reported. The agreement with Mr. Disney, it is understood, calls for the services of all animators, story experts and other members of the Disney staff on a cost only basis. Mr. Disney, without personal recompense, will devote half of his time to supervision of the Whitney pictures.

The Disney studios are already engaged in a number of wartime film projects. These include 20 aircraft recognition pictures for the U. S. Navy, defense bond campaign pictures for the Treasury department and civilian defense, military insignia and other allied projects.

Current programs will be completed as swiftly as possible. Future government demands on the Disney studio, according to Washington reports, will all channel through the Whitney group.

On Monday Mr. Disney, his brother and business manager, Roy, Joe Grant and Richard Huemer, story editors, and other members of the Disney staff met in Washington with Henry A. Morgenthau, secretary of the treasury. The conference, it was reported, outlined a program of short subjects in which Disney characters will promote the sale of

war savings bonds and stamps. Presumably the pictures will be released through the motion picture War Activities Committee.

Hollywood cooperation in the program of the Whitney committee is now 100 per cent according to reports to the Whitney office in New York. Previously there had been indications of conflicting advice to producers from their own Latin American experts, the Production Code Administration, and the Motion Picture Society for the Americas, Hollywood committee founded under the Whitney auspices.

Addison Durland, appointed to the review board of the Production Code Authority as a Latin American expert, is now reviewing all scripts for details that might be inadvertently offensive to South America.

Additionally studio Latin American experts are checking production and suggesting scenes and details which will help to clear up Latin American misunderstandings about the United States. Proposals for a central clearing house for such suggestions, to make them available for all production, have also been voiced. They are under consideration and it is considered likely that the Motion Picture Society for the Americas in cooperation with the Whitney office will work out a specific list of do's and don'ts to guide producers.

### Government Shipping Subjects

Production of the non-theatrical short subjects which are being shipped southward by the U. S. government, the Whitney group is being speeded up as much as possible, the Whitney office reported. Since publication of the first list of 42 non-theatrical subjects selected by Kenneth MacGowan's documentary section of the Whitney office for South American distribution on the number of reels ready or almost ready for shipment has been increased to 51, it was reported.

Another 100 pictures are in various stages of preparation. A large number of these are in the hands of the Museum of Modern Art in New York City where they undergo cutting, editing and the addition of Spanish or Portuguese sound tracks. The Museum, which is a non-profit educational organization endowed by Rockefeller, Guggenheim and Whitney money, is processing the U. S. films in the film library headed by John A. Abbott and Iris Barry. It has a cost contract with the office of Inter-American affairs. Nelson A. Rockefeller resigned as president of the museum last year. John Hay Whitney is still a member of the board of trustees.

The Museum, under supervision of Mr. MacGowan handles all sound tracking, cutting and editing. Spanish and Portuguese narrations are written and prepared by Museum personnel and they frequently suggest rephrasing and changes of emphasis to fit Latin American distribution.

Reviewers employed by the Museum have the task of giving first scrutiny to all pictures submitted for distribution by the government. To date they, with members of Mr. MacGowan's staff, have viewed approximately 1,500,000 feet of film.

Synopses of all pictures are prepared for the Whitney office along with recommendations that the film be given further consideration and personal inspection by Mr. MacGowan or his staff, or dropped. The Museum staff, on films that are under consideration for shipment Southward, also makes recommendations for editing, consolidating and rewriting. Final approval of all changes is left in the hands of the government agency, with the Museum handling all of the physical work. The contract calls for delivery of the pictures to the Whitney office ready for shipment.



**MADE  
FOR YOUR  
BOX OFFICE**







**MADE FOR  
EACH  
OTHER!**

**MADELEINE CARROLL  
AND  
STIRLING HAYDEN**

**IN**

**"BAHAMA  
PASSAGE"**

**IN TECHNICOLOR!**

A Paramount Picture with

**FLORA ROBSON  
LEO G. CARROLL  
MARY ANDERSON  
CECIL KELLAWAY**

Produced and Directed by  
**EDWARD H. GRIFFITH**

Screen Play by Virginia Van Upp

Based on a story by Nelson Hayes



# MADE FOR SHOWMANSHIP SELLING

SELLING "BAHAMA PASSAGE" IS AS EASY AS **ABC**

**A**DVERTISE the "made-for-each-other team"...the return of Stirling Hayden, heart-throb of a million gals, in a Technicolor tropical romance...the sultry new role for Madeleine, heart-throb of a million males!

**B**ALLYHOO the "Island Paradise" locale...the "two-on-an-island theme"...the fact that "BAHAMA PASSAGE" stars together the two most gorgeous creatures the screen has known—in Technicolor!

**C**ASH IN on the unprecedented advance publicity that stemmed out of the Bahamas when the picture was in production...nearly every newspaper or magazine reader in America has been reached.





# MAKING A MINT IN THESE FIRST BOOKINGS!

Pre-release book-ings of "BAHAMA PASSAGE" are prov-ing conclusively that it's **BUILT FOR BOX-OFFICE!** In eight out of eight dates re-ported, it's making a mint of money for the showmen playing it!

FLASH!

PARAMOUNT THEATRE, NEW HAVEN, CONN.

**40%** above "ALOMA of the SOUTH SEAS"  
**35%** above "VIRGINIA"

ALLEN THEATRE, HARTFORD, CONN.

**35%** above "ALOMA of the SOUTH SEAS"  
**50%** above "VIRGINIA"

CAPITOL THEATRE, WORCESTER, MASS.

**10%** above "ALOMA of the SOUTH SEAS"  
**15%** above "VIRGINIA"

METROPOLITAN THEATRE, BOSTON, MASS.

**35%** above "ALOMA of the SOUTH SEAS"  
**15%** above "VIRGINIA"

STRAND THEATRE, LOWELL, MASS.

**NECK-and-NECK** with "ALOMA of the SOUTH SEAS"  
**10%** above "VIRGINIA"

BROCKTON THEATRE, BROCKTON, MASS.

**10%** above "ALOMA of the SOUTH SEAS"  
**15%** above "VIRGINIA"

MALCO THEATRE, MEMPHIS, TENN.

**20%** above "ALOMA of the SOUTH SEAS"  
**25%** above "VIRGINIA"

BIGGEST SUNDAY GROSS IN FIVE YEARS ROLLED  
UP BY "BAHAMA PASSAGE" IN FIRST DAY AT THE  
PARAMOUNT THEATRE, MONTGOMERY, ALA.!





## United Artists Sets Up Three Sales Divisions

As an important step in the realignment of the United Artists sales setup, Carl Leserman, general sales manager of the company, announced Monday in New York, the creation of three divisions in place of the two now in operation. To the eastern division, headed by Harry L. Gold, and the western division, headed by Bert M. Stearn, has been added the Canadian division with David Coplan as division manager.

The Canadian exchanges heretofore included in the western division will now operate as a separate entity in the United Artists sales organization. Mr. Leserman also announced the transfer of the exchanges in the southern district, including New Orleans, Dallas, Atlanta, and Charlotte—to the western division under Mr. Stearn.

### District Realigned

At the same time a realignment of the exchanges in the district under the supervision of Jack Goldhar was announced. These will now include Detroit, Cleveland, Cincinnati, Indianapolis and Pittsburgh, and will be under the eastern division's supervision.

A realignment of the far western district under W. E. Callaway now includes the territories of Los Angeles, San Francisco, Seattle, Salt Lake City and Denver.

Mr. Leserman left New York Monday night for a meeting which was held in Cleveland on Tuesday with Mr. Goldhar and the following branch managers: M. Dudelson, Harris Dudelson, Nat Beier, G. R. Frank and James Hendel. In Cleveland, Mr. Leserman also attended a testimonial dinner to Bert M. Stearn, recently appointed western division sales manager.

On Wednesday, Mr. Leserman met in Chicago with Mr. Stearn; Charles Stearn, district manager of the Chicago territory, and the following branch managers: Ralph Cramblatt, J. S. Abrose, Ben J. Robins, D. V. McLucas and William E. Truog.

At the meetings, Mr. Leserman discussed the completion of the current season's selling, dating and liquidation, and presented the set-up for new productions to be released by United Artists during the remainder of the season.

### Film Collection Presented

King Vidor, motion picture director and native of Texas, and E. B. Coleman, MGM publicist, presented the first collection of film material to be used for research to the University of Texas in Austin, Tex. The donation included model sets, costume designs, film scripts and production stills.

### Universal Borrows George Raft

Universal has borrowed George Raft from Warner Brothers for the starring role in a modernized version of "Broadway," which was made by the company 12 years ago. Bruce Manning will produce and do the script with Felix Jackson.

### Terry Donoghue With Loew

Terry Donoghue, formerly of the editorial staff of the Newark *Ledger*, New York *Journal-American* and other newspapers, has joined the Loews circuit's publicity department, assigned to Loew's State theatre on Broadway, New York.

## British War Theme Films Continue

More feature films about the war are coming from Great Britain. The first of the current product to be completed will be "Life Line," a story of German intrigues in the Near East, while another due for early filming is "Revolt," a story of the growing sabotage movement in Nazi-occupied Europe.

A new Will Hay comedy is "The Goose Steps Out" in which the comedian finds himself masquerading as a Nazi professor in a German university. Tommy Trinder, who gained recognition for his performance in "Sailors Three," will appear in a sequel to this film, in which he plays the part of a Cockney soldier in the real life story of a British factory foremen who journeyed across France at the time of the Nazi invasion, bringing to safety some valuable British machinery. United Artists will distribute these films which will be made at the Ealing studios.

## Consumer Co-op Film Debuts

Premiere of "Here Is Tomorrow," a dramatized documentary produced for the Cooperative League of America by Documentary Film Productions, Inc., was held Friday night at the Museum of Modern Art in New York. Willard Van Dyke and Herbert Kerkow directed the picture which tells the story of how 2,000,000 people in the U. S. organized consumer cooperatives for such purchases as groceries, fuel, farm equipment, clothing and other commodities.

"Here Is Tomorrow" is a three-reel 35 mm. sound picture which the League plans to distribute both theatrically and non-theatrically. Phil Brown, actor in the cast of "H. M. Pulham Esq." and Jabez Gray, actor in summer stock theatres, are in the picture.

Preceding the opening of the picture, Francis Hackett, author of "I Chose Denmark" and "What Mein Kampf Means to America" was scheduled to speak.

## Barthelmess, Stewart In War

Richard Barthelmess, former motion picture star, has passed his examination for a commission in the Naval Reserve and is awaiting his final papers of approval in California where he applied six months ago. Following promotion from a corporal to lieutenant, James Stewart has been stationed to the West Coast Air Corps training station. Captain James L. Caddigan, for the past 14 years supervisor of the film department of Paramount in the Boston exchange, has been promoted to Major and will be in charge of public relations on the staff of Brigadier General Edgar C. Erickson of the Commonwealth of Massachusetts.

## Fox Promotes Mintz

Samuel Gross, Twentieth Century-Fox branch manager in Philadelphia, announced the promotion of J. Leonard Mintz to city salesman. In addition, Eddie Solomon moves from the shipping department to become chief poster clerk.

## Wesley Angle Reelected

Wesley M. Angle, president of Stromberg-Carlson Manufacturing Company, Rochester, N. Y., has been reelected a director of the National Association of Manufacturers.

## New Trust Suits Facing Networks

The U. S. Government struck again at alleged radio network monopolies, this time through the courts, when on New Year's Eve at Chicago the Department of Justice acting under the Sherman anti-trust law filed complaints in U. S. District court against the two leading networks.

The two civil suits were filed by Daniel Britt, head of the anti-trust division of the Department of Justice in Chicago, against the Radio Corporation of America, the National Broadcasting Company and the Columbia Broadcasting System to break up, what are charged to be, monopolistic holdings and to enjoin network owners from practices through which it is averred they control the industry.

Mr. Britt said his action was independent of the FCC network dissolution order, an appeal from which is now pending in the New York federal court. The Chicago case is a legal proceeding as distinguished from FCC administrative regulation.

At New York this week it was considered probable that network attorneys would seek a consolidation of the Chicago case, and the action which they filed at New York to test the legality of the FCC order.

### Restraint Charged

The midwest suits charge that the defendants "unreasonably restrained commerce in radio broadcasting and electrical transcriptions" and prevented "unknown thousands of listeners" from hearing programs of a quality expected in a competitive industry. One of the complaints basically seeks to restrain all of the defendants from entering into an exclusive contract with any radio station, from signing any radio station contract for more than two years, and from barring transcription manufacturers from "reasonable access" to their studios for the placement of recordings.

The suits, Mr. Britt said, seek to dislodge the system of ownership and licenses through which the chains are alleged to dominate present-day broadcasting. They charge further that the chains made contracts with affiliated stations forbidding the latter to use programs from other networks even at times when the stations were not engaged by the chains.

It was asserted also that the "competitive advantage enjoyed by the defendants in the talent field" discriminated against thousands of entertainers and was reducing the number of talent-management services.

In a statement issued in New York, William S. Paley, CBS president, said the Chicago proceeding "is evidently an outgrowth of the persistent attempts by the FCC to tear apart the present system of network broadcasting in favor of its own impractical theories."

"The commission has issued a series of regulations which it describes as the promotion of competition and which we described as the promotion of chaos. We argue this chaos will be at our expense and, more importantly, at the expense of the listening public, and that freedom of the air will be destroyed if the commission is able to seize power which will make all broadcasters completely subservient to it."

Niles Trammell, president of NBC, said: "Substantially, these same matters are already in suit in a case brought by the National Broadcasting Company against the FCC in the federal court in New York, which is already set for hearing during the next two weeks. Why another suit was brought in Chicago on the same matters prior to the determination in New York of the powers of the FCC, we are at a loss to understand."



# EXHIBITORS DOING FULL TIME JOB ON PART IN NATIONAL EMERGENCY

## Industry Cooperating Fully with Military and Civil Plans; Production of Training Films Set; Stamp Sales Boosted

As box-offices revive, after the first alarms of a country at war, the country's theatre owners, like the organized production and distribution industry, and theatrical labor continue to form plans to combat panic among patrons, and provide cooperation with army and civil defense organizations.

Too, they are devising myriad ways of boosting the country's defense efforts. They sell bonds and stamps; they give stamps; they collect paper and rubber, as they collected aluminum; they assume posts of public importance; they join the army; they run trailers; they give special shows.

Even as theatre owners once again prove themselves important cooperating citizens, the industry at large continues its job, now more vital: the job of entertainment—the job of keeping morale. The U. S. O.-Camp Shows, Inc., second circuit, of 13 shows, gets under way next week in 141 army and navy posts; and it is a project possible only by the cooperation of the film industry's talent.

And the organized industry continues another job: the production of war and civilian defense training films. Several more were viewed last week by the War Department in Washington, graced by the attendance of one responsible to a great extent for them: Lieutenant Colonel Darryl F. Zanuck, vice-president in charge of production at Fox.

### Air Raid Plans Rushed

Theatre men in various localities continue to plan for possible air raids.

Cooperation was achieved among Philadelphia's houses last week, after a meeting called by Ted Schlanger, Warner circuit zone chief. Present were John Nolan, Comerford circuit; Joe Egan, Wilmer and Vincent circuit; Sam Schwartz and Abe Einstein, Warner theatres; William G. Mansell, Warner branch manager; Lewen Pizor, president of the United MPTO; Sidney E. Samuelson, business manager of Eastern Pennsylvania Allied, and Jay Emanuel and Frank McNamee.

John Pavone, Universal manager, is chairman of air raid defense organization for the New Haven film district. Mr. Pavone has appointed Rose Romanoff of his staff, in charge of fire drills; and Richard Lee, chairman of the Committee on Civilian Defense, is scheduled to speak to representatives of the exchanges and appoint air raid wardens for each.

Connecticut managers will be air raid wardens of their own theatres, the Office of Civilian Defense has decided. They and their assistants will take a 20-hour course under OCD supervision.

In Milwaukee, independent theatre operators and representatives of the circuits have discussed wartime operations.

The Washington blackout rehearsal last week did not harm theatres overmuch. Theatre personnel was well prepared; so were customers. Theatres darkened fronts, stopped ticket sales, kept performances moving, prevented people from leaving.

Managers of theatres in all parts of Rhode Island met in Providence Monday night, in the

## BOOING BRINGS THEATRE BAN

*Booing President Roosevelt, when his image appeared in a newsreel at the Empress Theatre, Chicago, last week, will keep Rose Hoffman, a domestic, out of movie theatres for six months, it was ruled by Judge Jacob M. Braude in the Women's Court of Chicago. He also fined her \$100 but suspended the fine when she said she did not have the money.*

office of Edward L. Reid, at the Strand theatre, for initial discussions of air raid precautions.

Chiefs of the Providence police and fire departments, and the city's chief air raid warden, Captain Leo E. Gorman, addressed the meeting and plans were made for future gatherings at which managers will be instructed by fire and police officials in the safe handling of audiences during raids and precautions against sabotage.

William E. Spragg, district manager of M & P theatres, said that the experience of houses in England has shown the wisdom of audiences remaining in theatres during alerts, so the meeting agreed to continue shows and keep audiences in theatres when air raids occur.

The meeting was arranged by Edward M. Fay, chairman, and Mr. Reed, Mr. Spragg and Martin R. Toohey.

### Collect Rubber, Sell Stamps

More than ten tons of wastepaper carried to eight regional theatres by an estimated 4,000 youngsters has been converted into \$128.50 for civilian defense use in the Scranton area. The theatres, all operated by Comerford Theatres circuit, staged special film presentations for the youngsters, who gained admittance by giving wastepaper or other salvage materials collected from their homes and homes of their neighbors.

The Refowich and Legion theatres in White Haven, Pennsylvania, have cooperated with a nearby garage, so that free tickets to Saturday matinees are given to children bringing old tires to the garage. The latter pays for the tickets.

In Rochester, the Schine theatres have a variation. On certain days, they have been offering free admissions to children bringing old tires.

The Churchill Tire Company, Eau Claire, Wisconsin, is doing the same with the O'Klare Theatre. The Lake Region Oil Company, Antigo, same state, is giving admissions to the Palace to children bringing tires.

Some theatres in St. Louis, led by the Majestic, are paying winners of Bank Nite in defense bonds and stamps. Fred Wehrenberg, president of the local MPTOA, said he would recommend the association's surplus be converted to bonds. He added theatres of his chain would sell stamps over candy counters, and that other theatres might.

The Astor Theatre, Reading, Pennsylvania, reports success of its drive to have patrons take stamps in lieu of change.

Loew's State, New York, among other theatres, this week is running a trailer, worded:

"I resolve to remember Pearl Harbor, to buy defense bonds and stamps, to serve my country in whatever capacity I can, never to repeat a rumor.

"I resolve to keep my courage high, to co-operate with the city, State and Government in observing all wartime regulations, to

obey blackout and air raid rules, to save all materials vital to defense, to consider sacrifice a privilege of free men, women and children.

"I resolve to be free."

In New Haven, the Fishman theatres have inaugurated a giveaway of defense stamps. On Thursday, Friday, Saturday evenings, they give a 25 cent stamp to every tenth adult.

The Comerford circuit announced from Scranton, that each of the six managers and four district managers winning top prizes in the annual managers' drive, will receive three \$100 defense bonds, in lieu of the planned trip to Hollywood.

The Indiana-Illinois circuit, Chicago, reports great demand for stamps in lieu of change, at its box-offices, adding that, last week, over \$500 in stamps had been given. The houses are running an admonitory trailer as part of the drive.

The Casino theatre, New York's Yorkville (German) district, is distributing stamp books containing ten cent stamps, without charge, to patrons. It formerly played German pictures.

The Crescent circuit, Tennessee, is holding weekly defense rallies. They feature patriotic programs, and a feature; and admission is gained by presentation of a 25 cent stamp.

The Washington Theatre circuit, Cleveland, has cooperated with other local theatres in pushing defense stamp matinees, in which youngsters buy 10 cent stamps, are admitted thus.

### Lamour Selling Bonds

Paramount picture star Dorothy Lamour left Hollywood last week to importune Midwesterners and Easterners to buy defense bonds. Thus, she devotes her vacation, Paramount stated.

"Fun to be Free," the propagandistic extravaganza presented at the Madison Square Garden, New York, in October, by the Fight For Freedom Committee's theatrical division, will be put into a Broadway theatre for two weeks beginning January 27th. Receipts will go to varied war work organizations.

Beginning New Year's Day, all Warner theatre circuit advertisements boosted purchase of defense stamps and bonds, and will continue.

The American Federation of Musicians and affiliates have bought \$700,000 of bonds in the past two months.

Detroit exhibitors are generally bringing admissions down for men in uniform. First runs are lowering the 65 admission to 30 cents. Second runs charge 25 cents; subsequents, 15.

The Strand, Cincinnati, operated by a subsidiary of Associated Theatres, Detroit, is admitting soldiers and sailors without charge.

Omaha theatres are enforcing a 25 cent "top" for service men. Some theatres charge as little as 11 cents. They advertised the cuts, and the maximum, and have been rewarded by a flood of good-will.

The Tri-States circuit, Des Moines, began cut prices for armed services Christmas Day, for theatres in Iowa, Illinois, Nebraska. The RKO Orpheum followed suit. In Des Moines, Tri-States first runs are charging the men 25 cents; second runs, 20 cents.

Many Wisconsin exhibitors admitted service men without charge during the holidays.

### Vaudeville Units Opened

Thirteen vaudeville reviews open next week in military posts from coast to coast. They are sponsored by U.S.O.-Camp Shows, Inc., and feature 156 acts.

Head of the organization is Eddie Dowling. The shows supplement 11 others, featuring musical comedy and legitimate plays, now playing.

(Continued on page 24)



# LEGAL NOTICE OF

# PARAMOUNT

(PARAMOUNT PICTURES INC.)

Published for the benefit of Exhibitors generally,



BRANCH	CITY	PLACE OF SCREENING	TORPEDO BOAT	THE REMARKABLE ANDREW	THE LADY HAS PLANS	FLY BY NIGHT	THE FLEET'S
ALBANY	ALBANY, N. Y.	20th CENTURY-FOX Projection Room 1052 Broadway	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 2 P.M.	THUR. JAN. 15 3:30 P.M.	FRI. JAN. 16 2 P.M.	FRI. JAN. 16 3:30 P.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EX. 154 Walton St., N.W.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1 P.M.	THUR. JAN. 15 2:30 P.M.	FRI. JAN. 16 10:30 A.M.	FRI. JAN. 16 1 P.M.
BOSTON	BOSTON, MASS.	PARAMOUNT EX. 58 Berkeley St.	THUR. JAN. 15 11 A.M.	THUR. JAN. 15 1:30 P.M.	THUR. JAN. 15 3:30 P.M.	FRI. JAN. 16 11 A.M.	FRI. JAN. 16 2 P.M.
BUFFALO	BUFFALO, N. Y.	PARAMOUNT EX. 464 Franklin Street	THUR. JAN. 15 11 A.M.	THUR. JAN. 15 2 P.M.	THUR. JAN. 15 3:30 P.M.	FRI. JAN. 16 2 P.M.	FRI. JAN. 16 3:30 P.M.
CHARLOTTE	CHARLOTTE, N. C.	PARAMOUNT EX. 305 S. Church St.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1 P.M.	THUR. JAN. 15 3 P.M.	FRI. JAN. 16 1 P.M.	FRI. JAN. 16 3 P.M.
CHICAGO	CHICAGO, ILL.	PARAMOUNT EX. 1306 S. Michigan Ave.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1:30 P.M.	THUR. JAN. 15 2:45 P.M.	FRI. JAN. 16 1:30 P.M.	FRI. JAN. 16 2:45 P.M.
CINCINNATI	CINCINNATI, OHIO	PARAMOUNT EX. 1214 Central P'kway	THUR. JAN. 15 12:30 P.M.	THUR. JAN. 15 2 P.M.	THUR. JAN. 15 3:30 P.M.	FRI. JAN. 16 2 P.M.	FRI. JAN. 16 3:30 P.M.
CLEVELAND	CLEVELAND, OHIO	20th CENTURY-FOX Projection Room 2219 Payne Ave.	THUR. JAN. 15 11 A.M.	THUR. JAN. 15 2 P.M.	THUR. JAN. 15 3:30 P.M.	FRI. JAN. 16 2 P.M.	FRI. JAN. 16 3:30 P.M.
DALLAS	DALLAS, TEXAS	PARAMOUNT EX. 412 S. Harwood St.	THUR. JAN. 15 10 A.M.	THUR. JAN. 15 1 P.M.	THUR. JAN. 15 3 P.M.	FRI. JAN. 16 10 A.M.	FRI. JAN. 16 2 P.M.
DENVER	DENVER, COLO.	PARAMOUNT EX. 2100 Stout St.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1:15 P.M.	THUR. JAN. 15 2:30 P.M.	FRI. JAN. 16 10 A.M.	FRI. JAN. 16 11:15 A.M.
DES MOINES	DES MOINES, IOWA	PARAMOUNT EX. 1125 High St.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1 P.M.	THUR. JAN. 15 2:30 P.M.	FRI. JAN. 16 12:30 P.M.	FRI. JAN. 16 2 P.M.
DETROIT	DETROIT, MICH.	PARAMOUNT EX. 479 Ledyard Ave.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 2 P.M.	THUR. JAN. 15 3:30 P.M.	FRI. JAN. 16 2 P.M.	FRI. JAN. 16 3:30 P.M.
INDIANAPOLIS	INDIANAPOLIS, IND.	PARAMOUNT EX. 116 W. Michigan St.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1:30 P.M.	THUR. JAN. 15 3 P.M.	FRI. JAN. 16 1:30 P.M.	FRI. JAN. 16 3 P.M.
KANSAS CITY	KANSAS CITY, MO.	PARAMOUNT EX. 1800 Wyandotte St.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1 P.M.	THUR. JAN. 15 2:30 P.M.	FRI. JAN. 16 1 P.M.	FRI. JAN. 16 2:30 P.M.
LOS ANGELES	LOS ANGELES, CAL.	AMBASSADOR HOTEL THEATRE	THUR. JAN. 15 11 A.M.	THUR. JAN. 15 1:30 P.M.	THUR. JAN. 15 3 P.M.	FRI. JAN. 16 1:30 P.M.	FRI. JAN. 16 3 P.M.
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EX. 362 So. Second Street	THUR. JAN. 15 10 A.M.	THUR. JAN. 15 1 P.M.	THUR. JAN. 15 3 P.M.	FRI. JAN. 16 10 A.M.	FRI. JAN. 16 2 P.M.



# TRADE SHOWINGS



in compliance with Section III of the Consent Decree.

BRANCH	CITY	PLACE OF SCREENING	TORPEDO BOAT	THE REMARKABLE ANDREW	THE LADY HAS PLANS	FLY BY NIGHT	THE FLEET'S IN
MILWAUKEE	MILWAUKEE, WISC.	PARAMOUNT EX. 1121 N. 8th St.	THUR. JAN. 15 10 A.M.	THUR. JAN. 15 1:30 P.M.	THUR. JAN. 15 3 P.M.	FRI. JAN. 16 1:30 P.M.	FRI. JAN. 16 3 P.M.
MINNEAPOLIS	MINNEAPOLIS, MINN.	WARNER BUILDING 1104 Currie Ave.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1:30 P.M.	THUR. JAN. 15 3 P.M.	FRI. JAN. 16 1:30 P.M.	FRI. JAN. 16 3 P.M.
NEW HAVEN	NEW HAVEN, CONN.	PARAMOUNT EX. 82 State Street	THUR. JAN. 15 9:30 A.M.	THUR. JAN. 15 11 A.M.	THUR. JAN. 15 2:30 P.M.	FRI. JAN. 16 9:30 A.M.	FRI. JAN. 16 11 A.M.
NEW ORLEANS	NEW ORLEANS, LA.	PARAMOUNT EX. 215 S. Liberty St.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 12 Noon	THUR. JAN. 15 2:30 P.M.	FRI. JAN. 16 12 Noon	FRI. JAN. 16 2:30 P.M.
NEW YORK	NEW YORK, N. Y.	20th CENTURY-FOX Projection Room 345 West 44th St.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 2 P.M.	THUR. JAN. 15 3:30 P.M.	FRI. JAN. 16 10:30 A.M.	FRI. JAN. 16 2:30 P.M.
OKLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EX. 701 West Grand Ave.	THUR. JAN. 15 10 A.M.	THUR. JAN. 15 1 P.M.	THUR. JAN. 15 3 P.M.	FRI. JAN. 16 10 A.M.	FRI. JAN. 16 2 P.M.
OMAHA	OMAHA, NEBR.	20th CENTURY-FOX Projection Room 1502 Davenport St.	THUR. JAN. 15 11 A.M.	THUR. JAN. 15 1:30 P.M.	THUR. JAN. 15 3 P.M.	FRI. JAN. 16 1:30 P.M.	FRI. JAN. 16 3 P.M.
PHILADELPHIA	PHILADELPHIA, PA.	PARAMOUNT EX. 248 N. 12th St.	THUR. JAN. 15 11 A.M.	THUR. JAN. 15 2 P.M.	THUR. JAN. 15 4 P.M.	FRI. JAN. 16 11 A.M.	FRI. JAN. 16 2 P.M.
PITTSBURGH	PITTSBURGH, PA.	PARAMOUNT EX. 1727 Blvd. of Allies	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1:45 P.M.	THUR. JAN. 15 3:30 P.M.	FRI. JAN. 16 1:45 P.M.	FRI. JAN. 16 3:30 P.M.
PORTLAND	PORTLAND, ORE.	STAR Preview Room 925 N.W. 19th Ave.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1 P.M.	THUR. JAN. 15 2:30 P.M.	FRI. JAN. 16 1 P.M.	FRI. JAN. 16 2:30 P.M.
ST. LOUIS	ST. LOUIS, MO.	PARAMOUNT EX. 2949 Olive St.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1 P.M.	THUR. JAN. 15 2:30 P.M.	FRI. JAN. 16 1 P.M.	FRI. JAN. 16 2:30 P.M.
SALT LAKE CITY	SALT LAKE CITY, U.	PARAMOUNT EX. 270 E. 1st South St.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1 P.M.	THUR. JAN. 15 2:30 P.M.	FRI. JAN. 16 1 P.M.	FRI. JAN. 16 2:30 P.M.
SAN FRANCISCO	SAN FRANCISCO, CAL.	PARAMOUNT EX. 205 Golden Gate Ave.	THUR. JAN. 15 10:30 A.M.	THUR. JAN. 15 1:30 P.M.	THUR. JAN. 15 3 P.M.	FRI. JAN. 16 1:30 P.M.	FRI. JAN. 16 3 P.M.
SEATTLE	SEATTLE, WASH.	PARAMOUNT EX. 2330 First Ave.	THUR. JAN. 15 11 A.M.	THUR. JAN. 15 1:30 P.M.	THUR. JAN. 15 2:45 P.M.	FRI. JAN. 16 1:30 P.M.	FRI. JAN. 16 2:45 P.M.
WASHINGTON	WASHINGTON, D.C.	PARAMOUNT EX. 1101 N. Capital St.	THUR. JAN. 15 10:30 A.M.	THURS. JAN. 15 1:30 P.M.	THUR. JAN. 15 3 P.M.	FRI. JAN. 16 1:30 P.M.	FRI. JAN. 16 3 P.M.



# CIVILIAN TRAINING FILMS PLANNED

(Continued from page 21)

ing in 65 posts. The vaudeville units will visit 141 stations.

Following is their schedule:

Opening January 9 at Fort Wadsworth, N. Y.: "The Latin American Revue," featuring the Rimacs, famous South American family, including several acts and a Rhumba Band.

Opening January 9 at Charlotte Air Base, Charlotte, North Carolina: "Major Bowes All-Girl Revue," featuring the top feminine vaudeville artists under contract to Major Bowes, with nine big acts.

Opening January 10 at Fort Slocum, New Rochelle, N. Y.: "Major Bowes All-Star Revue," featuring stellar attractions developed by Major Bowes' famous personality contests with eight big acts and the Yeoman Brothers' Band.

Opening January 12 at Fort Stevens, Astoria, Oregon: "Flying High," featuring several singing, dancing and novelty acts.

Opening January 12 at Fort Clark, Texas: "The Sunset Orchestra Revue," featuring the well-known Sunset All-Negro Orchestra with a variety of musical skits.

Opening January 12 at Gardner Field, Taft, California: "The Sunkist Revue," a special Hollywood unit featuring celebrated vaudeville stars from the Pacific Coast.

Opening January 12 at Langley Field, Virginia: "The Concert Revue," starring singers from the Metropolitan Opera and solo artists from the New York Symphony Orchestra.

Opening January 12 at Fort Dawes, Boston, Mass.: "Keep Smiling," an all-around vaudeville show with 10 special numbers.

Opening January 12 at Chanute Field, Illinois: "The Rhythm Revels," featuring all all-singing, all-music show.

Opening January 13 at Cochran Field, Macon, Georgia: "Broadway Brevities," a fast-paced New York vaudeville show.

Opening January 13 at Bangor Air Base, Bangor, Maine: "Swinging Along," a musical vaudeville unit featuring Joe Marsala and Band.

Opening January 15 at Goodfellow Field, San Angelo, Texas: "Happy Daze," featuring an all-around vaudeville production topped with Maurie Brennan and his Band.

Opening January 16 at Fort Robinson, Crawford, Nebraska: "The All-American Revue," featuring several prominent novelty vaudeville acts.

## Zanuck or Capra To Head Defense Films

Whether Darryl F. Zanuck or Frank Capra would head defense film production was unconfirmed Monday in Washington. They were reported candidates. Mr. Zanuck, vice-president in charge of production at Twentieth Century Fox, and a Lieutenant Colonel in the Army Reserves, working with the War Department, has cooperated in making of war training films in Hollywood. He was in Washington last week, New York this week and was to leave for Hollywood later.

Mr. Capra, producer for Warners, and now independent again, was in Washington last week, talking with officials on subjects undisclosed, but possibly connected with films.

The Office of Emergency Management has a film section under Robert Horton, head of the information division. Lowell Mellett's coordination of government films is said not to envision production. War training films in Hollywood, or in army posts, are under or in cooperation with it. Coordination and centralization of these activities, possibly with other film activities by other Government agencies, may be envisioned.

While in Washington Colonel Zanuck and

Captain Gordon Mitchell attended War Department review screenings of the following Training Films recently completed: "Operations of a Reconnaissance Patrol at Night," "Safe-guarding and Proper Handling of Classified Material," "Cryptographic Security," "The Emplacement of the 37 MM Antiaircraft Gun Battery," "The 37 MM AA Gun Battery-Preparation for Firing," and "The 37 MM AA Gun Battery-Fire Control Equipment."

The first official training film approved by the Office of Civilian Defense, entitled "Fighting the Fire Bomb," had its premiere Monday in New York, by means of television over Station WNBT and in other simultaneous special showings in 81 schools, before air raid wardens being trained by the Police Department of New York City.

## Fire Technique Taught

The film, which was under the technical supervision of the Chemical Warfare Service of the U. S. Army and the National Fire Protection Association, is a fifteen minute production containing all vital information on methods and equipment to be employed in fighting fire bombs and preventing the spread of fire.

It was produced by Transfilm, Incorporated, 9 Rockefeller Plaza, New York City, which specializes in national defense training films, and, among others, is currently engaged in producing for the War Department a series of reels teaching the use of the Thompson Sub-machinegun. Author-director-producer of the bomb film was Sherman Price, president of Transfilm, Inc. Narration was by James Lehmann.

In order to insure effective educational use of "Fighting the Fire Bomb," a special instructor's manual accompanies the film. The manual was prepared by Safety Research Institute, 420 Lexington Avenue, New York City, and approved by the Training Section of the O.C.D., and contains instructions for using the film in class work, lectures to be given before and after the showing of the film, questions and answers for a "quiz" period on fire bomb fighting, and other instructional material.

Prints of the bomb film in 16 mm. form are being released to state and local civilian defense training organizations as well as to private groups and industries that may be subject to air attack. A limited number of prints are being sent out directly from the Office of Civilian Defense, through the OEM Division of Information, but copies can be obtained from Transfilm, Inc.

Plans are being rushed for the release of a special 35 mm. theatrical version, which has been shortened to meet crowded projection schedules but is long enough to give spectators all essential information enabling them to protect themselves and their properties from incendiaries.

Invitations were received this week by Washington officialdom to attend a reception and preview of "Private Letters of Private Dobbs," sponsored by the U.S.O. The showing of the anniversary motion picture was at the National Press Club, Tuesday.

## Coast Group Renamed

The Hollywood Coordinating Committee for Stage, Screen and Radio is now the Hollywood Victory Committee for Stage, Screen and Radio.

The talent group elected new officers in addition to Fred W. Beetsen, chairman, and Jock Lawrence, secretary. They include: Kenneth Thomson, vice-chairman; Bert Allenberg, treasurer; Howard Strickling, assistant secretary. The finance committee includes Allenberg, E. J. Mannix, Cary Grant and I. B. Kornblum.

Secretary of the Treasury Henry Morgenthau has appointed, as special consultant, Ted R. Gamble, Portland and Pacific Northwest theatre executive. His headquarters will be Washington, D. C.

Samuel M. Pinanski, of the Mullin and Pinanski circuit, of New England, has been appointed by Governor Leverett M. Saltonstall, Massachusetts, Commander of the Motion Picture Division of the Department of Public Safety.

John McManus, manager of the Loew's Midland, Kansas City, has been appointed assistant for public relations, in the civil defense organization of that city.

## Daylight Saving and New Taxes for War

Legislation on daylight saving and taxes will be among the first matters to receive consideration in the new, second session of the 77th Congress, which convened at the Capitol on Monday. Both will affect motion picture operations and persons, like others.

Swinging into the term with nothing more than a week-end recess, Congress prepared to give President Roosevelt something like \$59,000,000,000 with which to prosecute the war during the next fiscal year alone—more than half of the total national income—and paved the way for consideration of a new tax bill through which at least \$5,000,000,000 and perhaps as much as \$10,000,000,000 will be added to the tax load of the Nation.

During the first session, which began on January 3, 1941, and adjourned on January 2, 1942, Congress found itself confronted with matters of gravest importance, sidetracking all less essential legislation, with the result that the motion picture and radio industries escaped new restrictive measures.

Only a few bills affecting films were introduced during the session, and while they are still alive there is absolutely no chance that they will be considered until after the war. Most of the bills dealt with copyright matters, but the usual block booking and divorce bills were thrown in by former Senator Matthew M. Neely of West Virginia and Congressman Francis Culkin of New York; a resolution for investigation of the industry was fathered by Representative Lyle Boren of Oklahoma, and Representative James P. McGranery of Pennsylvania again sought the creation of a Fine Arts Bureau.

The film industry, however, was affected by the revenue act of 1941, which eliminated the 20-cent exemption from the admissions tax and repealed the exemptions which theretofore had been granted to charitable and certain other organizations.

Further tax problems are expected to be handed the industry in the 1942 bill, but details of that measure will not be revealed in full until after the House Ways and Means Committee begins its consideration of the legislation on January 15.

## President Cites Taxes

Seven billion dollars in new taxes will be superimposed upon the current tax burden this year, it was disclosed Wednesday by President Roosevelt in his annual budget message.

In addition to this direct taxation, probably \$2,000,000,000 more will be raised by increases in social security taxes, making a total tax bill in 1943 of approximately \$26,000,000,000, or roughly half of the nearly \$59,000,000,000 which it is proposed to spend to win the war.

Accompanying the President's message were intricate tables showing receipts and expenditures, in which it was estimated that the Federal admission tax would return a revenue of



# \$37,000,000 TAX INCREASE HINTED

(Continued from preceding page)

\$122,600,000 during the current fiscal year and \$159,600,000 in the coming fiscal year.

President Roosevelt laid before Congress only the broad outlines of his financial program, leaving it to Secretary of the Treasury Morgenthau to submit definite tax recommendations when he appears before the House Ways and Means Committee next week.

The budget made provision for the funds for the various Federal agencies, allocating \$4,991,219 to the Federal Communications Commission, of which \$2,300,000 is for administration of the Communications Act of 1934 and the remainder for its national defense activities. The appropriation is \$77,510 less than appropriated for this year, that sum representing equipment and other expenditures.

No funds are allocated for agencies which have a direct responsibility for the motion picture and radio industries, such as the Coordinator of Information, under Col. William J. Donovan; the recently created censorship under Byron Price, Lowell Mellett's coordination of Government film activities, Nelson Rockefeller's Office of Inter-American Affairs, or the Office of Production Management. The Office of Information is expected to spend \$1,590,260 this year, the Rockefeller office \$5,281,787 and the OPM something over \$9,000,000; expenditures of Mellett and Price have not been estimated. All of these agencies will be financed from a \$25,000,000 emergency fund to be given the President.

The desirability of daylight saving legislation, proposed early in the session but at that time given little support, has been emphasized in recent weeks by blackouts on both the Atlantic and Pacific coasts and by threatened shortages of power in many areas. President Roosevelt last week renewed his suggestion to Congress that legislation be enacted, and a bill authorizing him to advance the clock by not more than two hours during the period of the war emergency and for six months thereafter.

Tuesday the Senate Interstate Commerce Committee reported favorably on the bill but Senator Taft of Ohio checked an attempt to give it immediate consideration. On the House side the Interstate and Foreign Commerce committees also considered daylight time following introduction of a bill by Representative Clarence F. Lea of California. The bill was approved Wednesday by the House Ways and Means Committee. Later that day the Senate passed the Wheeler bill.

## Radio and Television Push On for the War

Television as a medium of mass instruction in defense subjects, as long discussed, was given its first large scale test at New York on Monday night.

The National Broadcasting Company, over WNBT, New York and a network link with Philadelphia and Schenectady stations broadcast an hour of defense instruction. Air raid wardens, police and fire officials gathered in selected listening posts throughout New York City, Philadelphia and the Schenectady-Albany area to see the televised defense lessons.

New York Police Commissioner Lewis J. Valentine arranged for zone, sector and post air raid wardens to watch the demonstration over 122 television receivers in 50 precincts throughout the city. The receivers were located in homes, radio stores and public schools. Although a large number of receivers are in tap-rooms and cafes the demonstration purposely excluded sets in places where liquor is sold. These would be available in an emergency however.

The program consisted of an illustrated lec-

## EXHIBITOR OFFERS THEATRE'S SEATS

*The 1,500 seats being removed from the balcony of the Twentieth Century theatre in Buffalo, N. Y., have been offered to any church or patriotic organization which wants them, according to John G. Finley, manager. Mr. Finley said if the offer is not accepted the seats will be turned over to the government for scrap metal.*

ture by police lieutenant William F. Maley, aide to the coordinator of New York civilian defense, and the exhibition of one of the first of a series of Office of Civilian Defense motion pictures, "Fighting a Fire Bomb."

Relay of the program to the Philco station, WPTZ, Philadelphia and General Electric's Schenectady station marks another attempt to organize an east coast visual broadcasting network. Programs have been relayed to Philadelphia several times but this is the first three station link for a regular program. According to *Noran (OK) E. Kersta*, new general manager of NBC television, the establishment of a regular eastern television network is one of the main objectives for 1942. He asserted that such a network would be of vital aid.

Under the direction of William C. Eddy W9XBK showed how television could become an important means of communication and instruction. Through English documentary films it was shown how fire bombs should be extinguished while another film showed what to do in case of an air raid.

It was pointed out in the preview that the multi-lingual characteristics of television's pictorial presentation make it possible to broadcast to all language groups irrespective of their ability to speak or understand English. By putting a receiver in every defense zone headquarters (Chicago would need 88) an emergency communication and instruction system could be established that could be used even if regular radio had to be silenced. This would be possible because television comprises two separate transmitting systems, one of sound and one of picture, either of which could be operated independently of the other. If the sound end were silenced, printed or written bulletins could be broadcast and the beam could not be picked up by incoming planes. The television signal has only slightly more than horizon range.

"Chicago, and for that matter, all large cities," Mr. Eddy said, "has a large foreign population. This pictorial instruction is a universal language. First aid, fire fighting, nutrition, all things vital to national defense may be taught by pictures, maps and charts."

"At the present time there are in this country more than enough receivers, privately owned, to equip all civilian defense centers and fire and police stations."

Balaban & Katz recently filed application for conversion of W9XBK to commercial operation.

The American Television Society, headed by Norman D. Waters, advertising agent, has asked motion picture companies to clear patriotic short subjects and other related films for use on television defense programs. Mr. Waters wrote Will H. Hays, president of the MPPDA, asking a meeting with producers representatives and Mr. Hays to discuss release of historic and patriotic motion pictures to television.

The exodus of government agencies from Washington to provide working space for war agencies will not carry the Federal Communica-

tions Commission to new headquarters, James L. Fly, chairman, said on Monday.

Mr. Fly explained that the FCC's defense work is now "so much more extensive and intensive" and requires such close contact with the army and navy departments and other defense agencies that there is little likelihood that it will be shifted from the capitol. The FCC may be moved to temporary quarters in nearby Alexandria, Va., however.

Priority applications by communications agencies will be handled by Leighton H. Peebles, who was named head of the communications section of OPM on Monday. Mr. Peebles, who has been with the Department of Commerce NRA and SEC since 1931, will work with and have office space in the FCC. Three advisory engineers will be appointed by the Defense Communications Board to assist him.

## Radio Industry Centers Efforts on Defense Work

The American radio industry will drastically restrict the production of receivers and broadcasting equipment for civilian entertainment use during the coming year, in order to devote from 60 to 100 per cent of its output to war material. Heavy demands are already being made on radio manufacturers, according to several newspaper surveys.

Entertainment broadcasting will not be affected in extent or calibre, it was predicted. There are approximately 55,000,000 receivers now in use in the United States.

All of the principal manufacturers of radio equipment are now on three shift production of defense orders, with huge backlogs. Laboratories too are concentrating on military radio problems, most of them secret.

The Radio Corporation of America, producer of 13,000,000 radio receivers in 1941, and a large proportion of motion picture sound equipment revealed that its backlog of future work is now on a proportion of 20 per cent for civilian use with 80 per cent for defense.

Westinghouse Electric and Manufacturing Company, pledging full support to the government production plans, as did RCA, indicated that almost 90 per cent of its orders are of a defense nature.

Philco Radio and Television Company expects to cut its production of non-defense sets by 60 per cent. Priority curbs have led to substitution of non-essential materials in as many as 40 such materials one radio research group reported.

According to the Radio Manufacturers Association the OPM is expected to issue an order soon curtailing radio set production for the first three months of 1942 to 25 per cent of the output for the same period last year. This will provide approximately 675,000 receivers a month during the period.

## Settle Warner Suit

Settlement of the \$75,000 breach of contract suit by Alvin Harnes and Howard Gray against Warners and Vitaphone was seen Tuesday, in New York, after filing of a stipulation of settlement in Federal Court here. The sum was not disclosed. The plaintiffs had claimed they were entitled to compensation after the production of "Dr. Ehrlich's Magic Bullet," allegedly having entered into contracts in 1936 and 1937 to dramatize the doctor's life.

## Wolf Heads Charities

Morris Wolf, Warner attorney in Philadelphia, has been reelected president of the Federation of Jewish Charities in that city.



# LATE REVIEWS

*For other Showmen's Reviews see  
Product Digest Section, Page 67*

## Joan of Paris

(RKO-Radio)

### Adventure in Occupied France

Producer David Hempstead breaks new ground in more than one direction with this contribution to the field of topical fiction.

His picture is the first to deal extensively with conditions in Paris since its occupation and the setting turns out to be a fertile one for fictioneers.

His leads are two newcomers, but he works them like veterans and has surrounded them with seasoned players. Possibly no pair of beginners ever started their careers under more auspicious circumstances than Paul Henreid and Michele Morgan.

Mr. Hempstead's picture, directed by Robert Stevenson, from a script by Charles Bennett and Ellis St. Joseph, drops five RAF fliers into occupied France by parachute, following the crash of their bomber, and depicts the efforts of their leader, a Frenchman, to smuggle them back to Britain by way of Paris. He enlists the cooperation of a priest and the aid of a girl, with whom a romance develops, in establishing contact with British agents in Paris who arrange for the return of the fliers across the channel.

The film creates in its first minutes a tension which is sustained steadily throughout sequences of stealth, violence and intrigue which depict the efforts of the Gestapo to locate and capture the squadron leader's associates. The ending in which the French girl sacrifices her life in order that the fliers may escape, is true to the rules of cause and effect, although tragic.

The production rates high as melodrama and in point of timeliness, and it is assuredly a natural for showmen in those locations where sympathy for the oppressed French and confidence in their ultimate triumph over the invaders continue as fervent as when the picture was started.

*Previewed at the studio.*—WILLIAM R. WEAVER.

Release date, February 20, 1942. Running time, 91 minutes. PCA 7723. General audience classification.

#### CAST

Joan ..... Michele Morgan  
Paul ..... Paul Henreid  
Father Antoine ..... Thomas Mitchell  
Herr Funk ..... Laird Cregar  
Mlle. Rosay ..... May Robson  
Alexander Granach, Alan Ladd, Jack Briggs, James Monks, Richard Fraser, Paul Weigel, John Abbott, and the Robert Mitchell Boy Choir.

## Broadway Big Shot

(Producers Releasing Corp.)

### Comedy

Excellent comedy, novel plot, competently executed artistic and technical assignments mark "Broadway Big Shot" as one of the top offerings of the Producers Releasing Corp. program. Its chief character is a football playing newspaper reporter who pleads guilty to a felony in order to enter a prison and obtain the true story of a huge embezzlement from one of the convicts. The convict dies the day he arrives and the reporter's publisher and the district attorney, who knowingly sent him there, are unable to obtain him a pardon. Under a

modern honor system, advocated by the warden with whose daughter he has fallen in love, the reporter trains a convict football team, averts a prison break and gets the story and pardon. The climax coming with the prison team winning the annual game with the professional eleven owned by his publisher.

Ralph Byrd as the reporter, Virginia Vale as the warden's daughter, William Halligan, Herbert Rawlinson, Tom Herbert, Stubby Kruger and Joe Oakie head the cast.

The original screenplay by Martin Mooney, moves swiftly and is replete with sparkling dialogue. Direction by William Beaudine paces action and humor neatly and effectively. Dick L'Estrange and Charles Wayne were Jed Buell's associate producers, with George R. Batcheller doing an over-all supervisory job.

*Previewed at a private projection room in Hollywood to a press and professional audience, wise in the ways of picture making, which was loud in its praises. The picture is the first to carry after the finis insignia a plea to buy defense bonds and stamps.*—V. K.

Release date, February 13, 1942. Running time, 59 minutes. PCA No. 8032. General audience classification.  
Jimmy O'Brien ..... Ralph Byrd  
Betty Collins ..... Virginia Vale  
Warden Collins ..... William Halligan  
Tom Barnes ..... Dick Rush  
District Attorney ..... Robert Rawlinson  
Buck White ..... Bill Hunter  
Cecile Weston, Tom Herbert, Stubby Kruger, Frank Hagney, Jack Buckley, Harry Depp, Jack Roper, Al Goldsmith, Joe Oakie, John Ince, Alfred Hall, Jim Aubrey.

## Valley of the Sun

(RKO Radio)

### Arizona Western

From the skilled hands of Clarence Budington Kelland, who has given to the screen such fine film fare as "Mr. Deeds Goes to Town" and "Arizona," comes "Valley of the Sun," a story about Indians and the West, which ran as a serial in *The Saturday Evening Post*. It has sufficient adventure, fighting, shooting, Indians on the march, dance and warpath, to meet the requirements of the most demanding action fan, and enough humor and romance to satisfy those not of this category.

The background of the picture is Arizona in 1868, when the Indians and the authorities were clashing. James Craig, who portrays an Indian scout attached to the Army, is the hero and the one who understands and sympathizes with the Indians, and Dean Jagger plays the Indian agent, who is always breaking his promises to the Indians and cheating them. The two men are in perpetual conflict over the Indians and over Lucille Ball, with Jagger finally losing all, including the girl.

Among the films' more exciting moments are a good fist fight between the hero and villain, a struggle for supremacy in a tug-of-war on horses, in arrow-shooting and hatchet-throwing between Craig and "Geronimo," played by Tom Tyler, and a charge by many Indians on the town. Particularly humorous are the attempts made by Craig and his cronies to prevent the fair Lucille from marrying Jagger, one of which consisted of dropping red ants from the ceiling on the bridegroom during the ceremony.

Good histrionic performances are very much

in evidence. Lucille Ball, who is more a product of the twentieth century, nevertheless makes a spirited and attractive western heroine, and James Craig and Dean Jagger are good in their respective roles. Honorable mention must go to Sir Cedric Hardwicke as friendly "Lord Warwick," and Peter Whitney as a brute with a kind heart. Billy Gilbert is humorous as usual as a justice of the peace, and oldtimers may be interested in seeing Antonio Moreno once again, playing an Apache chief.

Graham Baker has produced the picture with care and with real Indians, and George Marshall, who has directed such pictures as "Destry Rides Again" and "Texas" has kept the picture moving and interesting throughout. The musical direction by C. Bakaleinikoff and photography by Harry Wild are of a high calibre.

The exhibitor need not be afraid to meet the customers on their way out.

*Previewed at the company projection room before an audience of trade press reviewers and others who appeared interested.*—IRENE SMOLEN

Release date, Feb. 6, 1942. Running time, 84 minutes. PCA No. 7764. General audience classification.  
Christine ..... Lucille Ball  
Jonathan ..... James Craig  
Warwick ..... Sir Cedric Hardwicke  
Jim Sawyer ..... Dean Jagger  
Willie ..... Peter Whitney  
Justice of the Peace ..... Billy Gilbert  
Geronimo ..... Tom Tyler  
Chief Cochise ..... Antonio Moreno  
George Cleveland, Hank Bell, Richard Fiske and Indians from the pueblos of Taos, Santa Clara, Jemes, San Juan and Tesque.

## DuMont to Telecast Commercially

A construction permit for a commercial television station was granted by the Federal Communications Commission in Washington on Tuesday, to the Allen B. DuMont Laboratories of New York. The permit grants permission for operation on Channel No. 4.

Since July 1st of 1941, when the FCC permitted the start of commercial television, a DuMont station has been in experimental operation in New York. When the company starts actual commercial operation, it must telecast at least 15 hours each week. Both the National Broadcasting Company and Columbia Broadcasting System have been telecasting commercially since July 1st. DuMont's entry will give New York city three stations with regular commercial television programs. DuMont is an affiliate of Paramount Pictures, reported to own approximately 50 per cent of the stock.

## Honors Jack Levin

Annual memorial services of the Levin Family Tree were held on Wednesday in New York at the Hotel Newton, honoring the memory of Sophie Levin, founder of the organization which consists of 250 cousins. Jack H. Levin, executive director of the Copyright Protection Bureau, is a former president. A testimonial to him was to follow the memorial services.

## Theatre Honors Warfield

The New York Academy, consisting of theatrical and literary celebrities, honored David Warfield in New York on Tuesday in celebration of his 75th birthday. Mr. Warfield was 75 years old on November 28th. The ceremony was held at the Lambs Club. Fred Waring, orchestra leader, presided.

## Walter Dolin Promoted

Walter Dolin has been appointed Warner Brothers branch manager in Oklahoma City. He had been office manager and salesman at the branch.



# TRADE SHOWINGS of Warner Bros.' "CAPTAINS OF THE CLOUDS" in **TECHNICOLOR** and starring **JAMES CAGNEY**

CITY	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	W. B. Screening Room	79 N. Pearl St.	Mon. 1/19	1:00 P.M.
Atlanta	Fox Screening Room	197 Walton St. N.W.	Mon. 1/19	10:00 A.M.
Boston	RKO Screening Room	122 Arlington St.	Mon. 1/19	2:00 P.M.
Buffalo	Paramount Exchange	464 Franklin St.	Mon. 1/19	2:00 P.M.
Charlotte	Fox Projection Room	308 S. Church St.	Mon. 1/19	2:00 P.M.
Chicago	W. B. Screening Room	1307 S. Wabash	Mon. 1/19	2:00 P.M.
Cincinnati	RKO Sc. Rm., Palace Th. Bldg.	East 6th St.	Mon. 1/19	8:00 P.M.
Cleveland	Warner Screen Rm.	2300 Payne Ave.	Mon. 1/19	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	Mon. 1/19	2:00 P.M.
Denver	Paramount Sc. Rm.	21st & Stout Sts.	Mon. 1/19	8:00 P.M.
Des Moines	Fox Screening Room	1300 High St.	Mon. 1/19	1:15 P.M.
Detroit	Warner Screening Room	2310 Cass Ave.	Mon. 1/19	10:30 A.M.
Indianapolis	Paramount Sc. Rm.	116 W. Michigan	Mon. 1/19	9:00 A.M.
Kansas City	20th Century-Fox Sc. Rm.	1701 Wyandotte	Mon. 1/19	2:30 P.M.
Los Angeles	Vitagraph Sc. Rm.	2025 S. Vermont Ave.	Mon. 1/19	2:00 P.M.
Memphis	Paramount Sc. Rm.	362 S. Second St.	Mon. 1/19	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	Mon. 1/19	1:30 P.M.
Minneapolis	Warner Sc. Rm.	1104 Currie Ave.	Mon. 1/19	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	Mon. 1/19	10:00 A.M.
New Orleans	20th Century-Fox Proj. Rm.	200 S. Liberty St.	Mon. 1/19	2:00 P.M.
New York	Home Office Sc. Rm.	321 W. 44th St.	Mon. 1/19	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	Mon. 1/19	1:00 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	Mon. 1/19	1:30 P.M.
Philadelphia	Vine St. Sc. Rm.	1220 Vine St.	Mon. 1/19	11:00 A.M.
Pittsburgh	Fox Screening Room	1715 Blvd. of Allies	Mon. 1/19	2:30 P.M.
Portland	Jewel Box Theatre	1947 N.W. Kearney	Mon. 1/19	11:00 A.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 E. First South	Mon. 1/19	2:00 P.M.
San Francisco	Republic Proj. Rm.	221 Golden Gate Ave.	Mon. 1/19	1:30 P.M.
Seattle	Little Victor Theatre	2422 Second Ave.	Mon. 1/19	1:30 P.M.
St. Louis	S'renco Sc. Rm.	3143 Olive St.	Mon. 1/19	1:00 P.M.
Washington	Earle Th. Dept. Proj. Rm.	13th & E Sts. N.W.	Mon. 1/19	10:00 A.M.





# VALUE OF MOTION PICTURE STOCKS INCREASED \$28,956,979 IN 1941

## Film Issues in Sharp Contrast with Others in Dullest Trading Since 1918; Companies To Strengthen Financial Structure

by THE ANALYST

Motion picture shares listed on the New York Stock Exchange gained \$28,956,979 in market valuation during 1941, even though trading fell off to the lowest levels in years. The action of film stocks in showing a net cumulative gain at the end of the year was in contrast with most other sections of the market, which generally touched the lowest prices since 1938 in trading that was the dullest since 1918. Total valuation of film stocks at the end of the year was \$580,896,464, compared with a valuation of \$551,939,485, at the end of 1940.

Also in contrast with the general list was the fact that many motion picture shares made their highs in the latter part of the year when most stocks were selling low.

Factors that contributed to the comparatively good showing of film stocks included favorable earnings reports and dividend actions and high box-office receipts in the last quarter. Also, it became apparent that motion picture entertainment will play a leading role in maintenance of civilian morale during the war. This appeared to bolster film shares at a time when stocks of other lines were reacting to the shock of United States entrance into hostilities. The country's plunge into an all-out war economy, sending industrial production, employment and payrolls to the high levels, augured well for motion picture company earnings.

### Extra Dividends Paid

Despite a record tax burden, American industrial corporations paid out almost four and a half billions in dividends in 1941, a figure that has been exceeded only twice in the past ten years, in 1936 and in 1937.

Among outstanding dividend distributions by film concerns were an extra \$1 dividend by Loew's and four 25-cent dividends by Paramount on its common stock.

Highlighting motion picture company earnings reports was that of Loew's, for the fiscal year ended on August 31. This showed a net profit of \$11,134,593, equal to \$6.15 a share on the common stock, compared with a net profit of \$8,908,470, or \$4.82 a common share in the preceding year.

Loew's late in the year achieved the lowest cost financing in the industry's history when the company completed arrangements for a refunding loan of \$18,000,000 from the First National Bank of Boston and eight insurance companies. The refunding, which is for the purpose of retiring all of the company's 3½ per cent debentures and 136,000 shares of first preferred stock, is expected to save holders of Loew common stock \$700,000 in dividends and interest during the loan's first year. Of the total amount of the loan, \$13,000,000 was borrowed at 3 per cent.

Steps to strengthen its financial structure also were taken by Paramount. The company decided late in the year to redeem its entire outstanding second preferred stock, with a face value of approximately \$4,250,000. The redemption date was set for February 3rd.

## GROSSES INCREASE IN CONNECTICUT

*General reports for 1941 estimate the increase over 1940 in theatre business at 6 per cent for New Haven, 28 per cent for Bridgeport and 30 per cent for Hartford. Since the outbreak of the war, however, exhibitors report a marked drop.*

*General retail business in the state for the first 10 months of 1941 as computed by the Chamber of Commerce is 18 per cent over last year in New Haven and Waterbury, 20 per cent, Hartford, and 25 per cent Bridgeport and New London. Connecticut Department of Labor bulletins show employment increases over-shadowed by employment declines "actual and anticipated" as of the end of November and early part of December. Workers were being employed at reduced hours and further layoffs were anticipated up until the time of the declaration of war. New vigor in the defense program may resume the upward spin of employment figures, it is predicted, although non-defense industries will suffer from priorities.*

Warner Brothers estimated that earnings for the 13 weeks ended November 29, 1941, probably would be about 50 per cent more than for the corresponding period of 1940. Universal's gross earnings for the year ended November 2, 1941, exceeded \$30,000,000, a gain of \$3,000,000 over the preceding year, it was reported in financial circles.

Columbia Pictures reported for the quarter ended September 27, 1941, a net profit of \$261,705, which compared with a net profit of \$153,878 for the quarter ended September 28, 1940. This was the first quarter of the company's fiscal year and Harry Cohn, president of the company, reported that "results to date for the second quarter indicate a continued improvement in earnings."

Indicative of the market's extreme dullness throughout most of the year, Paramount, which, as in 1940, was the film group's most active stock, had a turnover of only 1,517,800 shares, compared with 11,805,000 shares in 1940. Paramount issues also had the largest net gains of the picture stocks in 1941, the common rising 4¼ points to close at 14½, the first preferred showing a gain of 14½ points at 111, and the second preferred closing at 13, up 2¼.

## Heavy Stock Trading By Film Officials

Unusually heavy transactions by officers and directors of motion picture companies in the stocks of their corporations in November was reported this week by the Securities and Exchange Commission in its first summary for that month.

Largest transaction was the disposition of 570,000 Paramount Pictures 1947 debentures held by Maurice Newton, New York, a director, through Hallgarten and Company, his entire holdings in that category.

Also reported was the acquisition of 38,100

shares of Warner Brothers common by the three Warner Brothers, with Albert Warner reporting 14,900 to make his holdings 74,548; Harry M. Warner, 6,200 to give him a total of 69,060, and Jack Warner 17,000 to make his interest 142,860. Another officer, Joseph Bernhard, New York, reported the purchase of 2,500 shares, to give him a total of 3,000.

In Monogram Pictures, Trem Carr, Hollywood, director, disposed of 20,169 shares of common stock by gift and 2,623 by sale, representing his entire holdings, and Herman Rifkin, Boston, officer, bought 500 shares, giving him a total of 9,518. Also in Monogram, W. Ray Johnston, Hollywood, president, received 3,274 shares of common as payment on a loan and purchased 1,714 shares, but disposed of 959 shares by gift and 4,000 shares by sale, leaving a net increase of 29 shares to make his holdings 24,261, and reported acquisition and subsequent disposition of 3,429 shares through Monogram Pictures of Cincinnati, through which he held 3,285 shares at the close of the month.

## Companies Add Holdings

Three companies which have been adding to their holdings reported further acquisitions in November, Atlas Corporation buying 2,000 shares of RKO securities, buying 2,600 shares of common to give a total of 836,823 shares, and 1,500 shares of preferred for a total of 49,071 shares. In Columbia Pictures, Samuel J. Brisken, Hollywood officer, reported the purchase of 200 shares of common stock, giving him a total 200 shares of common stock.

Loew's, Inc., continued to buy up Loew's Boston Theatres common stock, acquiring 86 shares during the month to give it a total of 118,774. In Universal Corporation, Preston Davie, director, reported the acquisition of 500 common voting trust certificates, giving him a total of 4,900.

Reports on holdings of persons assuming corporation offices showed that Gordon E. Youngman, New York, held no Keith-Albee-Orpheum securities when he became an officer on December 5th, but Matthew Fox, Universal, held 6,000 Universal Corporation common voting trust certificate warrants when he became a director on June 30th, last.

Dissolution of Pathe Film under the plan for exchange of securities for shares of Du Pont De Nemours & Company, recently approved by the SEC, was noted in reports that Allen P. Kirby, Morristown, N. J., director, had exchanged 2,100 shares of Pathe common held direct, 5,600 shares held through holding companies and 6,000 shares held through an estate, and Robert M. McKinney, Morristown director, exchanged 11 shares. The number of shares received in return was not noted.

## DuPont Film Officially Passes to E. I. duPont

"On December 31, 1941, the assets and business of Du Pont Film Manufacturing Corporation were acquired by its sole stockholders, E. I. du Pont de Nemours and Company," it was officially announced by the latter company, in New York, last Friday.

The executive and sales officers will, for the present, be maintained in New York as heretofore. All correspondence should be addressed to E. I. du Pont de Nemours and Company, Photo Products Department, rather than to The Du Pont Film Manufacturing Corporation.

"The business will be administered by the same personnel as in the past, and the policies of the former company will be continued," said the statement. G. A. Scanlan is general manager.



MOTION PICTURE STOCKS IN 1941

High and Low in Stock and Bond Trading for 5 Year Period

(Closing Prices Are As of December 31, 1941)

NEW YORK STOCK EXCHANGE

Stock and Dividend	1941					Net Change	1940		1939		1938		1937	
	Sales	High	Date	Low	Date		High	Low	High	Low	High	Low	High	Low
Columbia Pictures	78,000	77½	Oct. 22	4¼	May 16	5¼	8½	3½	14	7¼	16	13¼	39	29
Columbia Pictures pfd. (2¾)	14,600	28½	Aug. 28	21¼	Apr. 17	24	26	14¾	30½	15½	35¾	27½	46¼	25¾
Consolidated Film	45,500	1¼	July 7	¾	Dec. 10	¾	1½	½	2½	7½	2¾	1	7½	4½
Consolidated Film pfd. (1A)	56,600	11	July 10	7	Dec. 27	7½	10½	5 ¼	12½	7¾	12¼	4½	20½	15¼
Eastman Kodak (6B)	124,600	145½	Sept. 18	120¼	May 26	138	166¾	117	186¼	138¾	187	121½	198	144
Eastman Kodak pfd. (6)	2,630	182½	Jan. 9	160	Apr. 29	176	180	155	183½	155½	173	157	164	150
General Theatre Equip. (1)	126,500	16¼	Jan. 6	9½	Dec. 10	107½	13¾	7¾	15½	8½	16¾	8½	33¾	9½
Keith-Albee-Orpheum pfd. (7)	860	121½	Apr. 18	28	Dec. 10	95	109	95	100¼	85	91	63	110	80
Loew's, Inc. (2B)	339,000	39¾	Oct. 31	28	May 22	36½	37¾	20½	54½	30½	62½	33	88¾	43¾
Loew's, Inc. pfd. (6½)	14,900	110	July 24	105	June 4	106¾	109½	97	109¾	101¾	111¼	99	110	99¾
Paramount (.90c)	1,517,800	16¾	Dec. 4	10	Feb. 14	14½	107½	4¾	14¾	6¾	13¾	5¾	28¾	8½
Paramount 1st pfd. (6)	46,000	115¾	Dec. 3	95½	Feb. 14	111	99	64	107½	72	101¼	65	200½	80½
Paramount 2nd pfd. (.60)	198,100	14¾	Dec. 3	9½	May 27	13	11¾	6¼	13¾	7¾	13¾	6¾	26¾	8
Radio-Keith-Orpheum	233,400	3¾	Jan. 2	2	Dec. 10	3¾	3¾	2½	2½	1¼	5¾	1¾	10¾	2¼
Radio-Keith-Orpheum pfd. (2A)	20,600	55½	Oct. 1	38½	Mar. 14	47	not listed							
20th Century-Fox	351,300	9¾	Sept. 17	5	May 23	6¾	13¼	5	26¼	11¾	28¾	16¾	407½	18½
20th Century-Fox pfd. (1½)	34,500	24	Dec. 4	16½	May 20	18½	25¼	14	34¼	19¾	38	25¾	50	25
Universal Pictures pfd. (4A)	6,950	162	Oct. 31	133	Jan. 17	152	124	59	78	45¼	83	27½	108	29
Warner Brothers	1,265,700	6¾	Dec. 3	2¾	Feb. 19	5½	4¾	2	6¾	3½	8	3¾	18	4¾
Warner Brothers pfd. (3.85A)	6,030	77	Dec. 5	53	Jan. 2	68½	56½	30	58	36	45	20	69½	36

A—Accumulated; B—including extras; C—This year.

NEW YORK CURB EXCHANGE

Stocks and Dividends	1941					Net Change	1940		1939		1938		1937	
	Sales	High	Low	Close	High		Low	High	Low	High	Low	High	Low	
Monogram Pictures	384	1½	¾	9/16	+ 3/16	1	¾	3½	1	3½	1¼	2½	1	
Sentry Safety Control	148	½	¾	5/32	— 7/32	1½	3/16	9/16	1½	¾	3/16	1¼	¼	
Technicolor (1)	161,000	11	6¾	6¾	— 1¾	16¾	8½	22¾	9¾	26½	14¾	34	14	
Trans-Lux DPS (.05A)	653	1	¾	½	— ¾	1½	¾	2¾	1	3½	1¾	5¼	1¾	
Universal Pictures	120	30½	14¾	26	+11½	15¾	4	9½	6	10	3	19	3½	

A—This year.

Bonds on Stock Exchange

Bond and Maturity	1941					1940		1939		1938		1937	
	Sales	High	Low	Close	Net Change	High	Low	High	Low	High	Low	High	Low
Loew's 3½s '46	\$471,000	105	102¾	102¾	— 1½	105	100½	103¾	92	102½	94½	101¾	95½
Paramount Broadway 3s '55	516,000	60½	52	58	+ 5½	52¾	40	57½	45¼	63	56¾	75¼	59
Paramount 4s '56	485,000	100¾	98½	99¾	not listed	not listed							
Warner Brothers 6s '48	1,409,000	97	92	95½	+ 1	97¾	78	92	79½	91½	63¾	100¼	70

Comparison of Valuation of Stock Issues, 1940-41

Stock	Shares Outstanding	Close 1940	Valuation	Close 1941	Valuation	Net Change	
Columbia Pictures	366,268	5½	\$2,014,474	5¼	\$1,922,907	— ¼	— \$91,567
Columbia Pictures, pfd.	75,000	22	1,650,000	24	1,800,800	+ 2	+ 150,800
Consolidated Film	524,973	½	262,486	¾	196,865	— ⅛	— 65,621
Consolidated Film pfd.	400,000	7¾	3,100,000	7½	2,850,000	— ⅝	— 250,000
Eastman Kodak	2,476,013	139	344,165,807	138	341,689,794	— 1	— 2,476,013
Eastman Kodak pfd.	61,657	180	11,099,260	176	10,851,932	— 4	— 247,328
General Theatres Equipment	586,087	12	7,033,044	107½	6,373,696	— 1⅝	— 659,348
Keith-Albee-Orpheum pfd.	63,586	104	6,612,944	95	6,040,670	— 9	— 572,274
Loew's, Inc.	1,665,713	32¾	54,563,100	36½	60,798,524	+ 3¾	+ 6,235,424
Loew's, Inc. pfd.	136,722	108½	14,854,337	106¾	14,543,802	— 2½	— 310,535
Paramount	2,465,927	10¼	25,275,751	14½	35,755,941	+ 4¼	+ 10,480,190
Paramount 1st pfd.	134,190	96½	12,949,335	111	14,895,090	+ 14½	+ 1,945,755
Paramount 2d pfd.	532,470	10¾	5,724,052	13	6,922,110	+ 2¼	+ 1,198,058
Radio-Keith-Orpheum	2,753,053	3¾	10,323,948	3¼	8,947,422	— ½	— 1,376,526
Radio-Keith-Orpheum pfd.	128,170	43	5,511,310	47	6,023,990	+ 4	+ 512,680
20th Century-Fox	1,741,995	6¼	10,769,719	6¾	11,976,215	+ ¾	+ 1,206,496
20th Century-Fox pfd.	917,420	18½	17,086,947	18½	17,086,947	unch	unch
Universal Pictures pfd.	20,000	128	2,560,000	152	5,040,000	+ 24	+ 2,480,000
Warner Brothers	3,701,090	3	11,103,270	5½	20,355,995	+ 2½	+ 9,252,725
Warner Brothers pfd.	99,617	53	5,279,701	68½	6,823,764	+ 15½	+ 1,544,063
			\$551,939,485		\$580,896,464		+ \$28,956,979



# **HOW GREEN WAS MY VALLEY**

# **Socko!**

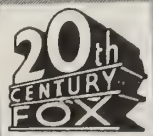
**Sensational in Cincinnati where it annihilated all opposition and out-grossed "Yank in the R.A.F." Held over!**

**Terrific in Baltimore where it topped "Yank in the R.A.F." and 20th's biggest!**

**Colossal in Cleveland where it was bigger than "Yank in the R.A.F." by \$5000!**

**Off to a great start in Indianapolis with a smashing "Yank in the R.A.F." pace!**

**A winner everywhere—in San Francisco—in Portland, Ore.—in Nashville, Tenn.—in Tulsa, Okla.—in the key-cities and in the small towns!**





**Remember  
the Day**

**Ditto!**

Making show history at New York's Roxy!  
Ripping to shreds the long-standing all-time  
house record set by "Alexander's Ragtime  
Band"! Seen by 188,831 paying patrons in  
the first nine days of its run! Now in its  
third great and unabated week!

And the Roxy story is being repeated in the  
other openings around the nation! Los  
Angeles...a smash! Providence...  
a smash! St. Louis...a smash!

**Here's one for the books!**

In Pittsburgh...  
and "Remember the Day"  
"How Green Was My Valley"  
were opposition for each other! At the  
Senator Theatre, "Remember the Day" in  
its first two days did "Yank" week-end  
business! At the Fulton, "How Green"  
turned in the biggest New Year's and post-  
holiday business of any 20th hit on record!

Exhibitors! Join the MARCH OF  
DIMES! Lobby collections,  
week of January 22nd.  
Sign that pledge  
now!



# DOUBLE BILLS APPEAR AS THE NO. 1 PEEVE OF NATION'S THEATRE OWNERS

## Cross-Section of Opinion Shows Theatre Owners Incline Toward Single Remedy for the Industry's Ills, Better Pictures

Double features are the chief complaint of exhibitors against the industry, as revealed in responses to MOTION PICTURE HERALD's invitation to the whole field of exhibition to speak its mind. And topping the long and varied list of suggestions for improvement of their own position, the producers' return and the public's enjoyment is, simply, better pictures.

In the six issues of November 8th-December 13th the HERALD presented a series of comments just as they came from the nation's showmen on the broad expanse of the No. 1 entertainment business as seen from its best vantage point, that of the man who buys the product and sells it to the people. Hundreds of exhibitors throughout the country and Canada welcomed the opportunity to contribute to a forum of opinion designed for them, their set projects and their principal annoyances. Replies were all voluntary, varied and often violent, with no topics barred.

There were few attempts at a reasoned analysis of the entire industry. Circumstances of the moment prompted many to write terse and pointed objection, and as circumstances differed so did the points covered.

Some topics, however, were recurrent and in these the stand of the exhibitors was invariable. Nobody wanted double features, especially not the independent exhibitor who felt himself forced to adopt this method of meeting the competition of circuit houses. And not one said there were enough good pictures. Many showmen suggested fewer pictures, with the thought that this concession might bring forth better pictures, eliminate the B's, C's and D's designed for dualing. Some felt the need was for better short product, which with one good picture, would fill out a satisfactory bill.

### Exhibitors Want More Comedy

In line with the results of the MOTION PICTURE HERALD's latest Money-Makers poll (see MOTION PICTURE HERALD, December 27th) the first product demand, aside general improvement, was for more comedy, and the corollary of this, less war and propaganda.

Abbott and Costello and Bob Hope made money for the exhibitors this year and provided the patrons with the "escape" which many felt necessary even before the outbreak of war in the Pacific when these exhibitor responses were received.

Some of the frequent objections to "war propaganda" might not now be voiced, but the nation's exhibitors reiterated the principal aim of the motion picture business—entertainment. Certainly the tenor of comment suggested that this stand would be reinforced at the present.

That the much-discussed problems of adjustment between exhibitors and distribu-

## FOR:

1. Better pictures
2. More comedy
3. Lower rentals
4. Better short product
5. Fewer features
6. More action pictures
7. Old buying method
8. "Down-to-earth" stories
9. Exhibitor-producer understanding
10. Accent on entertainment

More musicals  
Earlier clearance for second and third runs  
Emphasis on story, not star  
More color  
Elimination of one in block of five  
Longer pictures to prevent dualing  
Better press books and ad mats  
Special treatment for small exhibitor  
Good serials with star names  
Good program pictures at low rentals  
More slapstick  
More serials  
Higher admissions for "A's"  
Uniform length features  
More prints  
Good two-reel comedies  
National publicity campaigns  
More westerns  
Exhibitor review boards  
Standard cue-markings  
More popular music  
Better casting of box-office stars  
More two-reelers  
Experimentation with unusual plots

American stories  
More pictures with box-office stars  
Box-office titles  
Better film inspection  
Clean stories  
Intelligent plots  
"Streamlined" features  
Better deal for theatre operators  
More money for production, less for stars  
Better constructed houses  
New western stories  
More hill-billy pictures  
More Will Rogerses, Marie Dresslers, Shirley Temples  
Public appearances of stars  
Sliding scale  
Graduated scale for late runs  
Two-price allocations only  
Short westerns  
Campaign to meet attacks on industry  
More players exchanged by studios  
A cartoon serial  
More reissues  
More western stars  
Short, short stories with stars  
More pictures for men  
Submarine pictures  
Air stories  
Defense trailers  
Horror thrillers  
More "spice"  
More great comedians  
War comedies  
Organs  
Neely Bill  
More Gene Autry  
Discussion of industry's mistakes  
Big productions from each company yearly  
Variety in pictures

tors should take second place in the showman's view of their position and business, bespeaking, as it does the balanced approach and genuine interest in the ultimate consumer, the public, should surprise no one. Product is the principal concern, and the terms by which they acquire it "the headache of the business". Like a headache, it is never on the credit side of the ledger, and the present one always seems worse than the last.

But the exhibitor seems to have faith in an arrangement bringing ultimate satisfaction to all, an arrangement often including all the features of all methods which were to his advantage, and omitting all opportunities for the distributor to "chisel". There is more than a sprinkling of discontent with the consent decree, high percentage pictures, recurrent clamor for lower rentals and 20 per cent cancellations. But more showmen were interested in pictures, while many who object to present distribution practices suggested also that an understanding of the separate problems of production, distribution and exhibition could be arrived at around a conference table.

Problems more particularly in the field of exhibition received attention from many. Chief of these was the "super-length" pic-

ture which is disliked on the grounds that it tired the patron as well as for the fact that it prevented the usual "turn over". The other bane of exhibition was described by one as the "throat-cutting competition of the crockery business and the poolroom tactics of petty gambling". In other and less vituperative words, bingo and dishes, games and giveaways were mentioned.

### "Come Down to Earth," They Say

Comedy was not the only product type request. Theatre owners also presented the public demand for action pictures and "down-to-earth" stories for "plain Mr. & Mrs. Smith". Their principal complaint was against pictures variously described as "highbrow", "arty", "class", and one exhibitor pronounced as his rosiest dream, the time when sophisticated films would be given the lowest allocation so that he could take them but not have to play them.

New faces were also requested as a stimulant to greater public enthusiasm.

Suggestion offered with less frequency, but equal fervor, serve to reinforce the general trend of opinion, with product a primary consideration, trade practices following, and general trends in Hollywood and the industry receiving scattering mention.



# ASK MORE COMEDY, BETTER DEALS

## AGAINST:

1. Double features
2. War propaganda
3. Consent decree with blocks-of-5
4. "B" pictures
5. Over-long pictures
6. Routine features for dualing
7. Highbrow stories
8. Games and giveaways
9. Percentages of 40 and over
10. All percentage pictures

Cycles of same story  
Chain favoritism  
Remakes  
Overselling  
Quickies  
Too much dialogue  
Too much ballyhoo  
Free shows  
Forcing of features and blocks  
Picture stars and stories on radio  
Unions in motion picture industry  
Defacing of films  
Forcing of shorts  
Legislation for industry  
Annual percentage increase  
High-pressure salesmen  
Letting public in on industry  
Blind checking  
Jimmy Fidler  
Gangster films  
Pictures in costume  
English films  
Sliding scales  
Operatic films

Enormous salaries in industry  
Weak series  
Slapstick  
Sermon pictures  
Murder mysteries  
Intoxication as amusing  
Aviation pictures  
Gossip columnists  
Extravagant production  
Horror pictures  
16mm. films  
National advertising  
"Arty" pictures  
Long credits  
Taxes  
Reissues  
South American stories  
Confusing titles  
Too much griping about ind.  
Monopoly  
Biographies  
Musicals  
Reissued shorts  
Nudity  
Foreign accents  
History  
Changing story in book  
Love triangles  
Screen advertising  
Talking down industry  
Louella Parsons  
Pictures for women  
Travelogues  
"Prostitution of sex"  
Problem pictures  
Divorce  
Self-advertising  
District managers

(Continued from opposite page)

The patrons as interpreted by their theatre operators want more musicals, more color, more humor, more series, more westerns. They are against remakes, cycles of the same story, quickies, horror stories, costume pictures, English films and too much talking in any of them. The showmen themselves object to chain favoritism, overselling, too much ballyhoo about pictures, present press books, forcing of product, free shows, annual percentage increases in rental, sliding scales and competition from 16-mm films.

Some "pet peeves" in the field of public relations cropped up in several reports, showmen had few good words for "gossip columnists" singling out Jimmy Fidler and Louella Parsons, radio appearances of motion picture stars and stories, and "letting the public in on the business" in magazine articles as particularly detrimental.

Several favorite projects were offered, some of them by many contributors. An idea with many adherents is of a serial with an adult plot, "no more cliff-hanging" and box-office stars. This, exhibitors felt, would keep the largest body of movie-goers coming every week, and incidentally substitute for the second feature of a double bill.

Another fond hope was for a new western story with some change from "Good guy never misses; bad guy always misses" as one exhibitor put it. A little experimentation with other plots was urged, also, with "Citizen Kane" offered as an example of public reaction to novelty.

### Seek Better Prints

On the purely physical side of the exhibitor's problems there was practical unanimity. There should be more prints in better condition. Several responses contained a plea for standard cue-markings to eliminate that primary reason for defacing films. Also, showmen would like better houses for their customers, with proper visual and acoustical equipment, although one complained that the same percentage was demanded of theatres with "Mazdas and hard seats."

In spite of the great number of responses and the wide variety of locations from which they came, there were few really controversial issues. Showmen were for and some against "slapstick," but more for than against. Some liked and some decried historical films. One exhibitor even requested more "spice," once supplied by the Mack Sennett bathing beauties! But few agreed that the motion picture erred.

An encouraging number of contributors, encouraging to all those interested in the success of the public's favorite entertainment, ended their criticisms with an exhortation to "talk up our business."

There was little pessimism even with many complaints. The hope that suggestions would be considered objectively, and dissatisfactions would be eliminated when producers, exhibitors, and distributors looked at the other fellow's problems was fairly general, while the determination to go on selling the public entertainment was practically unanimous.

## Exhibitor Sees 'Forced Pictures' the Big Issue

TO THE EDITOR OF THE HERALD:

I have read with very much interest the various and varied opinions of exhibitors large and small as expressed in this column. (Referring to the recent "The Exhibitor Has His Say" series in MOTION PICTURE HERALD.) Each has expressed his pet peeve, and there are plenty of them, and others have offered constructive criticism by pointing out the evil and offering his idea of a remedy. Yet in the humble opinion of this belly-acher not a single man has hit the nail squarely on the head as to the best remedy to cure the malady, that all seem to agree in a round-about way ails us, namely forced pictures.

There's only one way to do anything. Do it right. Then it will stay done.

If you went into a store to buy a pair of shoes, and after picking out the pair that suited you the clerk said to you "I'm sorry, but I can't let you have those shoes unless you buy this suit and hat, and a suit of underwear," what would you say to him? Your answer would have to be censored by the publisher. Yet it is just as much right for a merchant of clothing to do that as it is for a film peddler. And as long as we independent exhibitors keep buying the little ones to get the big ones, the producers will keep making more little ones than big ones.

There's only one way to cure this evil overnight and that is to allow each exhibitor, little or big, to buy any picture he wants and leave off any picture he wants. Each distributor could have a standard contract with each exhibitor covering film damage, prompt return of films, clearance, etc. Then we would get good pictures, and the public would come to see them. The public has never failed. It's the producers and exhibitors who have let the public down so many times that it is a wonder we can get them in at all. This of course should be done voluntarily by the producers, but if they won't, then we should band together and worry our lawmakers until we do get it enacted into law that the sale of no picture be contingent on the sale of any other picture or group of pictures with the exception of serials (all chapters or none) and news.

I say "Fix it right and it will stay fixed."—TRACY B. BARNETT, *Rex Theatre, DeKalb, Miss.*

### New New York Firms

Three new firms have been chartered by New York's Secretary of State, Albany: Adro Productions, Inc., by Arthur Leff, M. D. Bober and Sally Rubin, New York; Kafra Theatre Corp., by E. M. Phair, Sylvia Denmark and Gladys Barnett, New York, and Hall-Dell Productions, Inc., by W. E. Jordan, Barclay Shaw and Sara Gilbert, New York.



# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

A RATHER STRANGE piece of business came off in Chicago, the other day, when a murdered man proved to be so identical to Bill Galligan, manager of the Commercial Theatre, that a private arrangement was effected by John Shaffer, the theatre's press agent, to get both the newspaper and theatre some extra press attention.

The paper telephoned the theatre to report the murder and mention the name of the murdered man, whose name, strangely, was the same as the theatre manager's. Furthermore, his physical characteristics coincided with the manager's, and the deceased lived in the vicinity of Galligan. However, further investigation proved that the person killed was another.

Regardless, the paper said they would "headline" the yarn, because exhibitor Galligan is well known about town, and extra interest would accrue. They didn't mention in the story that the man murdered was *not* the theatre manager. So the theatre's telephone rang incessantly all day, on the day the story appeared, and for three days after, with calls from solicitous inquirers.

Bold (literally and figuratively) display advertising inserted by the Hollywood Colony Theatre in the local *Citizen-News*, urged the citizenry: "DON'T BE SATISFIED WITH LESS—see ALL of HEDY La MARR in 'Ecstasy'—Added Attraction, 'I'LL SELL MY LIFE.'"

Those Hollywood film females who received gifts of Jap kimonos from their Jap house-boys this Christmas are still hiding 'em. We mean the kimonos.

Bandman Raymond Scott, of the airlines and elsewhere, gave crystal-balls for Christmas.

Wasn't it Senators Clark and Wheeler who demanded an investigation of motion pictures for propagandizing for war on the screen?

Metro-Goldwyn-Mayer announces in New York that Johnny (Tarzan) Weismuller "takes on clothes" in his new "Tarzan Against the World," quoting Weismuller as saying: "It'll be a funny sensation to go before the camera in a pair of pants."

For 48 hours police hunted the automobile of Joe Cotten, actor on Orson Welles' "Lady Es-ther" broadcasts, after the machine disappeared from in front of his house in Pacific Palisades, California. Finally, the house maid went to the garden in the back in pursuit of an escaping puppy and there found the car in the family swimming pool.

When Ralph Ayer, city manager for the J. H. Cooper Circuit, in Lincoln, Neb., opened the 100,000 remodelled Stuart Theatre on New Year's eve, his pick of an initial picture gave local film boys a laugh. It had been one of the worst Decembers in local theatre history, the normal slump augmented by the war declaration which kept the public at their radios. And prospects of a pickup were not too good.

The opening film was "Birth of the Blues."

Alfred Hitchcock, RKO British movie director working in Hollywood, has an awfully strange hobby.

He studies the histories of long-famed English beer joints, saloons, taverns and pubs and "decodes" baffling modern names of those places.

Mr. Hitchcock is credited with ascribing as a cockney corruption one of England's lauded pubs, "The Goat and Compasses." Today it has a wooden sign of a goat with compasses set at angles across it. Delving back, he found that two centuries ago it was called "The Good God Encompasses Us."

Another Hitchcock unraveling concerns "The Elephant and Castle," one of London's historic taverns in an area also called the Elephant and Castle. He probed into history and found the original name to be "The Infanta de Castilia," after the crown princess of Spain at the time of the Peninsular Wars.

One of his triumphs was the mystery of a pub called "The Cases Altered." Hitchcock found that years ago a retired Portuguese sea captain started a pub and named it "Las Casas d'Alteria," after his home in the Alteria province. With time, the slurring tendency in words Englished it to "The Cases Altered."

RCA Laboratories, from whence came radio tubes, electrons, movie sound machines and other gadgets, announces that in present high-speed electrolytic fac-simile recording it is using a compound which it is pleased to identify as diacetoacetylparapheylenediamine. For the same purpose RCA also has two other compounds: chloroacetoacetanilide and acetoacetylchlohexylamine.

A misunderstanding with Uncle Sam gave singer Tony Martin, who was appearing at the Chez Paree night club in Chicago at the time, some anxious moments last week. A complaint charging the actor with failure to report for a selective service physical examination was issued by Assistant U. S. Attorney Russell K. Lambeau, who said that Martin left the coast for Chicago without notifying his draft board or obtaining permission to make the trip. Martin had been under the impression that arrangements were made for examination in Chicago.

Martin, disturbed, said: "I'm going to fly to Frisco and join the Navy, any way, soon as I close at the Chez Paree. I'd have got on a plane and flown to the coast for the examination between shows if I'd thought everything hadn't been arranged."

Bert Lahr is now legally Bert Lahr. The Los Angeles courts have formally okayed the changeover made years ago from the family name of Irving Lahrheim.

Patsy Brogan, specialist extraordinary, deals in movie stars' second-hand clothes, in Hollywood.

That disorderly conduct charge against Edward Loss, Jr., the 23-year-old youth who booted newsreel pictures of President Roosevelt in the Telenews Theatre, Chicago, on December 14th, has been dismissed by local Judge Oscar Caplan, who said an individual has no more right to boo the President than to give a false alarm in a public place, but dropped the charge because Loss formally apologized to the President and then bought \$200 in defense bonds.

THE turn of the year, and the days leading up to it, brought the usual elections and selections of the "best" this and the "best" that of the day and year. Basil Rathbone, in Hollywood, came out as "The Star with the most Expressive Eyes."

The American Institute of Dramatic Arts selected Basil because "his eyes alone can express all shades of the 36 recognized human emotions; express them with depths of feeling that completely black-out his own character."

The coast artillery boys at Fort Hancock and Fort Tilden, back here in the East, named Lana Turner "The Sweetheart of Harbor Defenses"; the football squad of a southern university voted the same little gal "The Girl We'd Like Most to be in a Huddle With." The campus poet of American University said, "Falling bombs will fall like manna, so long as U. A. has its Lana." Lana was also named "Blanket Queen" by Indiana University.

Hollywood press agent Russell Birdwell reported that his client, Loretta Young, had been enthusiastically designated by Professor Chang Shuchi, "famous Chinese artist," now touring the U. S. as symbolic of the "delicate, fragile grace of the Peony Mutan, which, in China, symbolizes honor, glory and beauty," that she is symbolic of "the stately white peacock, king of China's birds," symbolic, too, of "a Kingfisher, soaring from a twig, meaning exhilaration, buoyancy and happiness," etc., etc.

Priscilla Lane is "America's Hobby Queen," so dubbed by the Hobby Guild of America, because she collects historical stockings.

The Hollywood Photographers' Association voted Rita Hayworth "the most cooperative screen actress of the year." Ahem.

Even MGM's dog, Asta, got a best-of-the-year vote, "for outstanding service to his canine friends," by the McKinley Kennel Club of Canton, Ohio.

Paramount says its Dorothy (sarong) Lamour was picked by the California Millinery Guild as "America's Best-Hatted Girl," of all things.

Edward G. Robinson got himself a "Man We'd Like Most to Marry" title, from the Mannequins and Models Association, the vote being based on his "desire for permanence and friendly relations."

Columbia Pictures reported that Rita Hayworth was voted "The Person Best Able to Fill a Stocking," by the Santa Claus School of Albion, New York. The Santa Claus School trains Santa Clauses to act as Santa Claus.

The Federal Film Supervising and Censoring Department in Mexico City ordered deleted from the new Mexican picture, "La Gallina Clueca" ("The Brooding Hen"), the scene of a doctor's office in which a chipped wash-basin was shown.

The Mexican Government department considered that shabby furniture in a doctor's office would bring criticism abroad about untidiness of Mexican physicians.

Did you see that *New York Times* headline the other day: "Loew's and Life Savers Will Distribute Bonuses."





# ALL-OUT AMERICA!

To answer the burning question, "Are we prepared for war?," comes this vivid, vital report to the public on the state of our defenses, featuring Defense Chiefs William S. Knudsen, General George C. Marshall, Admiral Harold R. Stark...a factual, forceful screen survey of America's first line of defense—the production line...and our fifty million defense workers who are meeting the challenge of Totalitarianism with Americanism...here is a picture to stir the heart of America...to make them proud...to make them strong...to pack every theatre that shows it...M-G-M presents for immediate booking, the terrific two-reeler...

## MAIN STREET ON THE MARCH!

*narrated by*

**JOHN NESBITT**

*Directed by Edward Cahn*

Recommended for wide circulation by Eleanor Roosevelt in her nationally syndicated column!



# THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER  
Hollywood Editor

## ESTEEMED EDITOR:

The week's decline of production activity, noted in the product report transmitted herewith, is not a thing for exhibitors dependent upon a full flow of attractions to start worrying about.

It does not forecast a shortage of product.

It does forecast a tempering of pictures to their times and, if the tempering be successful, an improvement of pictures in point of marketability when and as delivered.

Some conditioning of merchandise to market, ranging from editing of dialogue to total reshaping of story, was a normal and necessary consequence of the changeover from peace to war.

Not much in the way of reconditioning could be accomplished with respect to the pictures which were in shooting stage on December 7th—commitments of a dozen kinds mitigate against material revision of a picture in mid-production—wherefore these have been carried along to completion largely according to original plan.

Properties in various stages of preparation for shooting have been and are receiving ministrations calculated to attune them to the tastes and temperaments of a public which, it is reasoned, will be affected in its entertainment requirements as it is elsewhere by events which have transpired.

It is to be noted that a degree of deliberation quite out of keeping with tradition characterizes the conduct of this reconditioning process. No stampede in the direction of quickies in behalf of timeliness has occurred. No avalanche of sensationalism capitalizing upon the emergency has descended upon the exhibitor's screen.

▽

As was to be expected, Walter Wanger's acceptance of the presidency of the Academy of Motion Picture Arts and Sciences was followed immediately by issuance of a statement restoring to proper perspective the question of how the awarding of the organization's annual distinctions shall be conducted, which had become something of a community football prior to his taking charge.

President Wanger got rid of not only the how but also the when of the matter, declaring, "The decision of the Academy's board of governors cancelling this year's annual awards banquet still stands. As no dinner has been decided upon, and even the date of presentation of the awards is now indefinite, no invitations to attend have been or can be extended. The Academy board is anxious not to anticipate or take chances of running counter either to specific Army regulations or general government policies. These are not yet clarified and cannot be clarified this early for an event which ordinarily takes place at the end of February or early in March. Decision on the form of presentation will be kept open until the last minutes for obvious reasons."

President Wanger is, as remarked in last

## ACTIVITY LOW

*Production activity dropped last week to a six-months low when completion of 10 pictures and launching of but one brought the count of films in shooting stage to 33.*

*The count at weekend:*

### COMPLETED

COLUMBIA  
Trinidad  
KORDA  
To Be or Not to Be  
MGM  
Along Came Murder  
Courtship of Andy Hardy  
This Time for Keeps  
MONOGRAM  
Law of the Jungle  
PARAMOUNT  
American Empire  
ROACH  
About Face  
Cubana  
WARNER  
In This Our Life

### STARTED

MONOGRAM  
Mr. Wise Guy

### SHOOTING

COLUMBIA  
Camp Nuts  
Blondie's Blessed  
Event  
MGM  
Mokey Delano  
Fingers at the Window  
Tarzan Against the World  
Tortilla Flat

Ship Ahoy  
Rio Rita  
Mrs. Miniver  
PARAMOUNT  
Palm Beach Story  
Take a Letter Darling  
Holiday Inn  
Mr. & Mrs. Cugat  
My Favorite Blonde  
Out of the Frying Pan  
RKO-RADIO  
My Favorite Spy  
Tuttles of Tahiti  
Magnificent Ambersons  
REPUBLIC  
Yokel Boy  
Sleepytime Gal  
South of Santa Fe  
20TH-FOX  
Ten Gentlemen from West Point  
My Gal Sal  
Moontide  
This Above All  
Rings on Her Fingers  
Tales of Manhattan  
To Shores of Tripoli  
Night Before Divorce  
UNIVERSAL  
Ghost of Frankenstein  
Saboteur  
WARNER  
Yankee Doodle Dandy

week's communique, a good man with a gavel.

▽

Columnist Jimmy Fidler's filing of a \$1,000,000 suit charging defamation of character and citing references to him printed in the *Hollywood Reporter* failed to create the ripple of local interest stirred up by his previous, similar and subsequently "adjusted" action started a year or so back.

On that occasion the *Reporter* got itself widely quoted around Town by remarking in print, "Look who's suing who."

On this occasion not only the *Reporter* but also its local contemporary refrained from remarking, even newswise, upon the incident.

▽

Your correspondent's fortnight-old observation that haste is made slowly in such matters as the adjusting the pass-preview practice to wartime conditions turns out to have been an understatement.

In the two weeks which have elapsed, haste has been made in reverse.

On Monday evening of this week one studio established an all-time record for

something difficult to name by previewing different pictures simultaneously in two theatres twenty miles apart, each of them ten miles, in opposite directions, from the corner of Hollywood and Vine.

Competing studios have managed to complicate the lives of journeyman journalists in this fashion in the past, and some while ago set up a clearing house for dates with intent to prevent recurrence of such conflicts, but this is the first time in the memory of the oldest inhabitant that a company has elected to run one of its pictures against another.

You'll recall that the observation referred to above was volunteered on the occasion of the studios' announced decision to hold sneak-previews in town, instead of in the suburbs as formerly, because of "the hardships to the studio personnel involved in the necessity of having to travel long distances at night" under emergency conditions prevailing since advent of war.

No abatement of the emergency conditions referred to has occurred.

On the contrary, the fourth interceptor command, in finalizing its banning of the Santa Anita race meeting, declared officially on Monday that conditions have not only failed to improve but promise to get worse.

The gentlemen of the press, traditionally a venturesome company, have taken the situation in stride up to now, enjoying a variety of mainly humorous speculations on the comparative value of the lives and limbs of studio personnel and press people in the estimate of the studio executives who determine the places of preview for the two groups. Familiar as you are with humor of groups.

There is, of course, no basis in fact for the conclusion that the studios are a whit less interested in the safety of the press than in that of their own personnel.

Doubtless all will be forgiven if none of those suicide squadrons of long range bombers mentioned by the President arrive before the postponement ends.

▽

Tell your circulation executive and Constant Reader's friend that his daughter, Grace McDonald, commenced her stellar labors at Universal City on Thursday under eminent auspices and in excellent company.

Among her cast associates in "Wake Up and Dream" are Jane Frazee, Gloria Jean, Billie Burke, Charles Butterworth, Robert Paige, Leo Carrillo and Woody Herman and orchestra, and the film has been assigned to director Edward Cline as his first under a new long-term contract.

And maybe you'd better not tell him, unless we've got him under contract, that she and Ray, that son of his out at MGM, are conspiring to persuade him to forsake Manhattan and take up residence out here on this sunnier if somewhat more exposed slope.

▽

Snow fell in Hollywood on the evening of January 1.—W. R. W.



# MPTOA JOINS ALLIED'S UNITY PLAN; 20th-FOX STARTS EXHIBITOR FORUM

## Exhibitor Group Directors Vote Unanimous Approval of Five- Point Plan; Connors Opens New Forum at Minneapolis

What was forecast, and virtually achieved, at that Chicago "unity" meeting, is being sustained this week: the industry is getting behind unity; it approves the steps taken then and it is continuing steps specific and forceful.

The Motion Picture Theatre Owners of America board of directors has approved the unity program enunciated at the meeting, and the program's executors, the Motion Picture Industry Conference Committee. Its approval was unanimous.

Meanwhile, Tom Connors, who recently went from central, eastern and Canadian sales managements at MGM to the side of Sidney Kent, president of Twentieth Century-Fox, this week began hearing complaints of exhibitors at a round table conference in Minneapolis—the first ever to be held by his company. The Fox executive stressed unity, and that his mission was part of the unity program.

## MPTOA Approval Is "Unanimous"

Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, said this week from his New York office that all returns had been received on the poll of directors taken after the Chicago meeting, and that approval was solid.

The directors approve the "five points" for industry unity to outsiders, and harmony within—unified action on taxation, unified action to protect the industry's good name, specific plans for good-will advertising, obtaining of priority ratings, and formation of a program for adjustment of disputed practices within the industry.

They also approve the Motion Picture Industry Conference Committee, and its subcommittees to execute those points.

The MPICC is temporarily headed by Jack Kirsch, president of the Illinois Allied. It is to meet January 21st at the Hotel Warwick, New York. It comprises five MPTOA members, five from Allied, five from independent exhibitor organizations, and one representative each from the distributors.

It was thought this week that the MPICC might appoint a coordinating subcommittee, to act in lieu of full attendance, which may be at times impossible at meetings. It also was reported the committee might open a permanent New York office. The meeting in New York is expected to result in permanent officers, and in financing.

## Connors Stresses Unity In Exhibitor Meetings

Meeting approximately 50 Minnesota territory exhibitors Monday at the Nicollet Hotel, Minneapolis, Tom Connors, executive assistant to Sidney Kent, Twentieth Century-Fox president, heard varied complaints, and opinions, and gave advice and answers, meanwhile stressing the over-all unity of the industry, in line with his company's support of the Chicago unity meeting.

There was some discussion of the company's sales policies. Effect of the state's anti-consent

## MAJORS UNYIELDING, EXHIBITORS CHARGE

*The majors won't modify or reduce their rental terms to members of the Independent Theatre Owners of Southern California and Arizona, at least, at this time. So that organization disclosed last week, after wiring majors for relief, pointing out decreased receipts because of the war alarms in the West. The majority of the distributors answered they would be "glad to solve each exhibitors' problem individually," but would not grant a general reduction or modification.*

decree law was examined. The company is selling films per season's output, in accordance with the law. If the law fails the test of court battles, new problems will occur; and these too were examined.

Mr. Connors pledged support of his company to the measure until it is declared unconstitutional by the courts.

Consensus at the conference was that the law had increased distributors' costs. It also "gives us quite a few other special problems from time to time," Mr. Connors said.

Exhibitors at the conference were reported believing the war would improve business.

Mr. Connors stressed the value of unity—a goal he said he would aid, in his new position.

Other Fox executives present were William Gehring, central division manager; M. A. Levy, district manager; J. M. Podoloff, branch manager.

The "round table meetings" may continue. The first such for Fox, they follow MGM's exhibitor forums, first held in November in Columbus, Ohio, and scheduled shortly for Memphis and St. Louis, under the direction of that company's exhibitor relations director, Henderson Richey.

## Schaefer, Bernhard Write to Kirsch

Jack Kirsch, temporary chairman of the MPICC, Tuesday in Chicago made public letters received from Joseph Bernhard, Warner general manager, and George Schaefer, RKO president, upon the work of subcommittees they head. Mr. Bernhard called attention to the work done by his subcommittee on priorities, and that A. Julian Brylawski, Washington film man, had already been appointed by the Government to handle priorities for the industry.

Mr. Schaefer, writing to his subcommittee on protection of the industry's good name, said in part: "It is most important that the committee meet at an early date to select a permanent chairman, and discuss the general approach; so that our committee may be prepared to carry through its responsibility." He asked members whether Saturday would be convenient for meeting.

The New Jersey Allied held a meeting and dinner at the Roger-Smith Hotel, New Brunswick, Wednesday. Industry executives attended. Annual committee reports were read. Harry Loewenstein, president, presided.

The Cleveland Motion Picture Exhibitors Association will elect officers January 22nd.

The Illinois Allied discussed its proposed co-operative radio advertising program, and other matters, at the general membership meeting Wednesday, in Chicago.

The Theatre Owners of North and South Carolina will meet in Charlotte, North Carolina, Sunday and Monday, January 18th and 19th.

The concerted refusals of Chicago independent exhibitors to buy Paramount pictures on percentage has stymied the sale of the company's product in the midwest city, the theatre owners feeling that if they yield to Paramount's demand for percentage it will be only a matter of time before other companies will ask for the same terms.

In the deadlock that has developed, Paramount finds itself much in the same situation that MGM was confronted with in 1935-36, when in Chicago independent showmen practically boycotted the buying of MGM pictures because the latter insisted on percentage. At that time the fight centered around the suburb of Oak Park, where the Essaness circuit had several theatres, and MGM went so far as to build a house in Oak Park, which was taken over by the Essaness circuit when the battle was over after six months.

No trouble has been experienced in selling outside of Chicago, Jim Donahue, Paramount branch manager in Chicago, said, and from their standpoint the situation in Chicago is not alarming. So far the local office has sold around 50 accounts in the city, including the Warner Bros. circuit but excluding Balaban & Katz, which runs about 45 deals. About 150 prospective accounts are holding out.

## Sees No Cut in Film Cartoons

War will make little difference in production of cartoons, in the estimation of Leon Schlesinger, producer of "Merrie Melodies" and "Looney Tunes" for Warner Brothers.

Mr. Schlesinger, a visitor to New York last week, said production of the short subjects was necessary; that they would continue; and that the amount of film and other materials they consumed was not a large factor in the nation's economy, so they would not be hampered by "shortages."

Mr. Schlesinger will make 42 cartoons for Warners in the coming season—the same number as in the season past. He has no desire to make a cartoon feature. He leaves that "to the other fellow," confident he has a satisfactory money-earner, personally, and at the boxoffice, in the several series of cartoons and characters he and his small staff have evolved.

His best character, to date, is "Bugs Bunny," Mr. Schlesinger said; the rabbit is succeeding Porky Pig and Daffy Duck in popularity. A new character which may appear shortly is "Goofy Cat."

The popularity of his cartoon characters has enabled their marketing in cartoon books for children, published by Dell. So popular have these been that the publisher signed Mr. Schlesinger recently to a new five year contract.

Mr. Schlesinger's studio is doing its bit, he remarked. It recently finished a 150 foot Treasury Department short, "Any Bombs Today," using Bugs Bunny; and it is making insignias for units of the armed forces.



# ARBITRATION DECLINE CONTINUES INTO 1942

## Eleven Cases Filed in December; St. Louis Exhibitor Appeals Dismissal of Clearance Case

The motion picture arbitration system entered 1942, and its 12th month of operation, with indications that the decline in arbitration, which first became apparent in November, would continue. During December only 11 new cases were filed, in three tribunals.

Exhibitors gave no signs that they were going to start the new year with more arbitration actions. Criticism of the operation of the consent decree and the decisions of the Appeal Board continued unabated, however. Exhibitor organizations, attorneys and many distribution executives, off the record, were voicing disappointment at the decree.

A new case, from St. Louis, was received by the Appeal Board over the weekend when Victor Thein, operator of the Palm theatre, St. Louis, appealed the recent dismissal of his clearance demand against Paramount, 20th Century-Fox and Fanchon and Marco circuit theatres.

The dismissal by Judge J. Wesley McAfee, arbitrator, was reported in *MOTION PICTURE HERALD* on December 20th. Judge McAfee observed that he had "been considerably influenced" by old Film Board of Trade clearances and declared that the Palm had not proved that the margins held by the Aubert and Union theatres, competitive neighborhood houses operated by the F and M St. Louis Amusement Company, were unreasonable.

The Appeal Board reversed the decision of a local arbitrator for the second time Wednesday when it overruled the findings of Fred A. Armstrong, arbitrator in the third St. Louis complaint. The Board ordered Loew's, Inc., to sell some run to Louis M. Sosna, operator of the Sosna theatre in Mexico, Mo.

### Cleveland

Cleveland received its second case, the first action before the tribunal in 10 months on Friday when the Park Theatre Company, operating the Dueber theatre, Canton, Ohio, filed a some run demand against the five consenting distributors. The McKinley, Mozart, State, Valentine and Strand theatres in Canton are named as interested parties along with the Botzam Theatre Company, Akron operator.

The complaint under section VI charges that distributors have denied requests for product over a six month period.

### New York

The Mt. Kisco theatre, Mt. Kisco, New York, on Monday appealed the dismissal of its clearance action against the Big Five. The case was dismissed on December 17th by Lloyd Buchcase. He ruled that the seven-day margin held man, New York attorney, who arbitrated the by White Plains first run theatres was not unreasonable. The M. F. Theatre Corporation operates the Mt. Kisco theatre.

### Chicago

Three of the five distributor defendants named in the complaint of the Don theatre, Downer's Grove, were dismissed from the action by agreement on Monday. Paramount, MGM, Warners

and the Balaban and Katz theatres were dropped from the complaint, while the action against RKO and 20th Century-Fox was continued by Ray Jarman, complainant. Thomas C. McConnell, arbitrator, has the case under advisement.

By an order from Hayes McKinney, arbitrator, the time for filing all briefs in the Oriental Theatre clearance case, Number 6, has again been extended, this time until January 15th.

Drennan Slater, arbitrator of the ninth Chicago case, the Alcyon theatre clearance demand, has granted an extension to January 5th of the time for filing briefs by the Samuel Myers circuit, intervenors.

### Philadelphia

Hearings on Philadelphia Case No. 11, the clearance complaint of A. M. Ellis in behalf of his Parkside Theatre, Camden, N. J., were continued on January 9th after a series of postponements. The complaint hearing has been pending since October 17th.

Case No. 15, Lewen Pizor's clearance complaint, entered for the second time in behalf of his Tioga Theatre, which was scheduled to be heard on Tuesday, was postponed until January 12th. Mr. Pizor's original complaint in behalf of his Tioga, Case No. 12, was directed against Paramount, 20th Century-Fox and the Warner Theatres. His new case involves only Paramount, and asks that the 14 days clearance of Warners' Strand be declared unreasonable.

The only other complaint awaiting hearing in Philadelphia is Case No. 10, filed July 8th by A. M. Ellis in behalf of his Liberty Theatre, Camden, N. J. It is expected that since the situation is similar to that of his Parkside Theatre, with Robert J. Callaghan, Jr., the arbitrator for both complaints, all the testimony being taken in Case No. 11 will apply to Case No. 10.

The local arbitration board, very little occupied with complaints in the motion picture industry, is currently engaged in handling arbitration complaints in other industries.

### Kansas City

The third Kansas City case, C. R. Gifford, St. Joseph, Mo., before the Kansas City Arbitration tribunal, was concluded December 30th after a two-day hearing. Mr. Gifford, who operates the Louis, Negro theatre in St. Joseph, Mo., asked a clearance not to exceed 30 days, as against 119 to 143 days behind first run houses in St. Joseph. The Louis is the only theatre in the city to which Negroes are admitted. Henry M. Shugart was the arbitrator.

In the fourth case before the Kansas City arbitration tribunal, brought by J. E. Pennington, Topeka, Kan., the Fox Kansas Theatre Company has filed a declaration of intervention in which they charge that a reduction in clearance would affect their interests.

### Buffalo

Edward W. Hamilton, Buffalo attorney, will arbitrate the tribunal's eighth case, clearance demand filed against the Big Five by the Cuba theatre, Cuba, N. Y. Hearings will begin on January 12th. The State, Haven, and Palace theatres, Olean, N. Y., are named in the case.

### Detroit

A decision in the Parkside theatre specific run complaint at Detroit involving all downtown theatres and key neighborhood houses is expected as soon as former Governor Wilbur M. Brucker, arbitrator, completes a personal inspection of the houses involved. Hearings ended last month.

## Documentarians To Teach "Fact Film Making"

Leading lights of the Association of Documentary Producers, will instruct New York's citizenry in the technics of "fact film making," via 12 workshop and lecture courses at the City College of New York. The series, known as the Institute of Film Techniques, is to be guided by Irving Jacoby, who has taught "film facts" at the College, and has produced "Big Town, Small Town," "Latitude 20" and "Hot Ice."

Mr. Jacoby says his courses, beginning in February, "have been designed to train experts to supervise the use of fact films in schools and colleges, civilian defense, Government agencies, social service, and labor organizations, and church and cultural groups, as well as for commercial, industrial, and advertising purposes."

Dr. Harry Wright, president of the college, commented: "A major new field of public service has thus opened up. It will be as important in peace time as it is today. We believe that the Institute of Film Techniques fills an essential need."

Instructors and lecturers in the Institute will be John Grierson, Canadian Film Commissioner; Joris Ivens, director of "The Spanish Earth," Willard Van Dyke, director of "Valley Town," John Ferno, collaborator with Mr. Ivens, and director of several documentaries; Kurt London, writer on sociological aspects of films; Alice V. Keliher, assistant Professor of Education, New York University; Stuart Legg, producer of "Canada Carries On."

On the Institute Advisory Council: Jean Benoit-Levy, French producer; Robert Flaherty, producer of "The Land," "Man of Aran" and others; Kenneth MacGowan, of the Rockefeller committee on North and South American cultural relations; Fairfield Osborn.

## National Decency Legion Classifies Ten Features

Of the ten motion pictures classified by the National Legion of Decency in its listing for the current week three were approved for general patronage, five were considered unobjectionable for adults and two were classified as objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Come On, Danger," "Duke of the Navy" and "Riot Squad." Class A-2, Unobjectionable for Adults: "Confession of Boston Blackie," "Harvard, Here I Come," "Johnny Eager," "Mr. and Mrs. North" and "Today I Hang." Class B, Objectionable in Part: "Shanghai Gesture," "Sullivan's Travels."

### Phil Engel to Boston

Phil Engel, eastern field publicity representative for Warner Brothers has been transferred to the Boston office, it was announced last week by Mort Blumenstock. Mr. Engel has been working from the New York office for the past six years, covering Boston, New Haven, Albany and Buffalo branches. He will continue to cover the same territory from the Boston office.



## "Unity"



here is a unity plan in the motion picture industry. It has been operating with growing success for some six years. Its name is Republic Pictures.



At the end of this fateful year of 1941, so torn with strifes, internal and external, Republic Pictures finds itself in happy and profitable unity with 12,000 exhibitor customers.



This attests to an understanding of mutuality between Republic, producer and distributor, the exhibitor and that great American public which goes to the box office for its money's worth of entertainment.



Good pictures === good deal === good business === that's Unity.

## Republic Pictures



# PRODUCERS, LABOR MEET ON NEW STUDIO PACT

## Representatives Meet Casey in New York; Publicists' Guild Studies Closed Shop Contract

Closed shop contract negotiations between producers and eight studio locals of the International Alliance of Theatrical Stage Employees this week swept into final stages, with representatives of those locals, of the studios, of the producers, and of the international meeting in the New York office of Pat Casey, the organized film industry's labor contact.

Meanwhile, also in New York the Screen Publicists Guild, comprising the advertising and publicity workers in the majors' home offices, met this week to consider ratification of the closed shop contract achieved, in its main aspects, by prolonged negotiations between Guild representatives and attorneys and personnel managers of the majors.

At the same time, at Local 306, New York IATSE projectionists' union, and strongest unit of such workers in the country, a new leader appeared—Herman Gelber, who last week defeated Joseph Basson, long-time president and a former founder of the union, for its presidency.

## Alliance Meetings Nearing Conclusion

Those closed shop contracts between producers and eight Alliance locals (two locals already obtained such contracts) appear nearer, this week, as the result of intensified sessions, attended not only by studio and labor representatives, but also by executives from the majors' home offices in New York.

Among the latter were Nicholas M. Schenck, president of Loew's; Barney Balaban, president of Paramount; Sidney R. Kent, president of Twentieth Century Fox; Joseph Hazen, vice-president, Warners; W. C. Michel, executive vice-president, Twentieth Century Fox; Reginald Armour, personal assistant to George J. Schaefer, president of RKO; Major Leslie Thompson, RKO; John J. O'Connor, Universal.

Also representing the producers were Dave Garber, Universal studio manager; Carroll Saxe, Warner studio manager; Charles Boren, Paramount studio manager; Fred Meyers, Fox studio manager; Arthur Schwartz, Columbia; Keith Glennon, Samuel Goldwyn studio; Mr. Casey; Fred Pelton, Mr. Casey's assistant.

Representing the unions were Richard F. Walsh, IATSE president; Louis Krouse, IATSE secretary; Carl Cooper, International representative; Herbert Aller, Burnett Guffey, Gus Peterson and Gilbert Warrenton, Local 659, Cameramen; J. P. O'Donnell and A. J. Mike Moran, Local 728, Electricians; J. F. Swartz, Local 165, Projectionists; Wm. L. Edwards, Local 705, Costumers; B. C. DuVal, Local 44, Props Workers; W. C. Barrett, Local 80, Grips; C. Westmore, Local 706, Makeup Artists; Harold V. Smith, Local 695, Sound Men, and Neal Fairbanks, Local 727, Laborers.

It was reported the unions were asking that contracts be retroactive to last March. Negotiations have been on since October, with the unions demanding increased pay and altered working conditions, the producers making counter proposals, the scene shifting to the Coast, and then back again to New York.

Meanwhile, the seven internationals in the basic labor pact, signed a five year contract. The Alliance not reentering that pact, its locals

## NICK, WESTON START TERMS

*The new, "model" Federal Penitentiary at Terre Haute, Indiana, this week houses two "model" racketeers—whose trials and convictions for extorting \$16,500 from St. Louis theatre owners, served as models for the later, recent, trials and convictions of IATSE leaders Willie Bioff and George Browne. The pair who began their five year terms at Terre Haute Friday, January 2nd, are John P. "Big" Nick and Clyde Weston, former president, and business agent, of the St. Louis projectionists local, 143. They were convicted under the Federal anti-racketeering act, as were Bioff and Browne.*

have had to negotiate individually, with assistance of the international officers of the parent union.

This week's scheduled meeting will not settle the jurisdictional squabble between the IA Studio Photographers Local, 659, and the independent American Society of Cinematographers. The conferees were reported feeling this an inter-union affair.

## Basson Loses

Joseph Basson, president of New York projectionists' Local 306 since 1935, was defeated Wednesday, December 31st, for reelection. His successor is Herman Gelber, formerly secretary. The vote was 1,024 to 821.

Other officers elected are Steve D'Inzillo, vice-president; Nat Doragoff, recording secretary; Charles Beckman, financial secretary; James Ambrosio, treasurer. New York and Brooklyn business agents, respectively, are Bert Popkin and Jack Teitler.

On the board of trustees are William De Sena, Herman Broitz, and George Magarian.

Local 306 lost a battle last week when the New York State Labor Board found for Julius Wolff, operator of the Livonia Theatre, Brooklyn, against the union. The Board reversed its trial examiner by asserting Mr. Wolff was not required to reinstate three projectionists who struck in April, 1940, in a contract dispute.

The Screen Publicists Guild, New York, was to elect new officers this week. Candidates were Joseph Gould, incumbent, and Carl Rigrod, for president; Larry Lipskin and Morton Gerber, first vice-president; Jonas Rosenfeld, Jr., incumbent, and Arthur Jeffrey, second vice-president; Stephen Freeland and Leonard Daly, secretary; Charles Wright, treasurer.

## Stearn Testimonial Attended by 300

Approximately 300 persons of the film and theatre branches of the industry gathered at the Statler Hotel in Cleveland Monday night to honor Bert Stearn recently promoted by United Artists from district manager to western sales manager. Executives for eastern key cities attended.

The dinner, arranged by the Cleveland Variety Club of which Mr. Stearn is the outgoing chief barker, was done with a strictly western background.

## Paralysis Drive Material Ready

Harry Brandt and C. C. Moskwitz, co-chairman of the industry's national committee leading the "fight infantile paralysis" drive to be conducted during the week of January 22nd to 28th, have announced that the committee is prepared to meet the demand for campaign supplies. With 10,000 theatres expected to pledge themselves to take part in the drive by making lobby or auditorium collections, the problem of distributing the necessary supplies is a vast undertaking. However, it is organized thoroughly and orders for supplies are now being shipped promptly.

Oscar A. Doob, national public relations director for the motion picture committee has released to the trade copies of a 12-page press book—the first such promotional accessory to be created and used for the drive to fight paralysis. The press-book is designed so that it may be read in 12 minutes and was prepared by Ernest Emerling of the MGM home office.

First mailings are being made of up to 20,000 campaign books. It is expected more than 25,000,000 buttons will be used. Over 300,000 coin collection cans may be needed. Better than 100,000 miniature "wishing wells" coin collectors are ready. Some 200,000 President's Birthday coin cards will be provided for ushers, projectionists and other staff members.

Ten thousand trailers have been printed on donated film and distribution has begun through National Screen exchanges. All materials are furnished to the theatres gratis, but will be paid for later by the National Motion Pictures Committee out of collections.

Eddie Cantor for the third consecutive year will be chairman of the "March of Dimes of the Air," it was announced Monday by Keith Morgan, national chairman of the committee. The "March of Dimes of the Air" program will be started over the major networks January 24th with a one-hour program from Hollywood. Many stars of stage, screen and radio will participate in the broadcast.

Theatre ushers have been urged to make their own private collections from their friends in behalf of the drive. Each usher will be asked to fill four Birthday coin books with dimes for a total of \$2.00. To the usher who fills the largest number of books a \$100 defense bond will be awarded.

In Los Angeles Charles Skouras presided at a luncheon in the Hotel Ambassador to complete plans for California's part in the campaign. Representatives of independent theatres and the Fox West Coast theatres attended.

More than 300 theatres in New England have joined the "Dimes" drive and the western New York territory has been organized.

## Theatres Aid Red Cross

Employees of the Interstate Theatres in Houston, Tex., have voted to donate a full day's salary to the Harris County branch of the American Red Cross. The vote came after an appeal by R. J. O'Donnell, vice president and general manager of the circuit for every employee to financially and physically aid national defense. The plan is being followed by other employees of every theatre in Houston.

## Four Join P. R. C.

Producers Releasing has appointed George Caldaus as salesman at the Los Angeles branch with Phil Burg as booker, and John Morphet as salesman and Viola Pausch as booker at the St. Louis exchange.



# F-M GROWS 1400% IN A YEAR, FROM 15,000 TO 180,000 RECEIVER SETS

## And F-M Broadcasters Estimate Some 250,000 Sets in Operation by End of January; Army Adapting F-M to War Use

The standard radio industry looks to "FM".

Hampered, and possibly to be throttled, by the war, the broadcasters see Frequency-Modulation, not television, as the impelling force in maintaining public buying sufficiently to sustain a portion of the industry's established plants.

Major Edwin Armstrong's frequency modulation system of radio broadcasting, which requires special receivers, has gained such a hold that the number of receivers has increased more than 1400 per cent in the past 12 months' according to F-M Broadcasters, Inc., of New York City.

Furthermore—FM is a military weapon. Not affected by static, man-made or natural, it provides communications between armored vehicles. The Second Armored Division has been employing the system in approximately 100 tanks; the Germans have been using the system in *Panzer* divisions, for several years.

FM Broadcasters, Inc., reported this week there are now 180,000 FM receivers operating. One year ago, there were 15,000. Some expect 250,000 sets in operation by January's end.

The latter figure, they assert, represent a listening audience of almost 1,000,000. Such an audience, it is said, is an impellant for existing F-M stations to increase transmission time, and for new F-M stations.

At the beginning of the year, there was no F-M commercial station. At mid-December, 24 were operating daily, and 62 had been authorized.

### 52 Licenses Pending

Pending are 52 license applications, in Washington.

FM's first commercial transmitter, went on the air March 1st, in Nashville. Its operation had been preceded by that of 18 experimental stations, of which only two had power of more than 1,000 watts.

The 24 new commercial stations are powerful, are heard, and uniformly in areas three to ten times larger than those covered by the first experimental stations.

Manufacturing of receivers parallels the course of transmission. Thus, only six companies produced the special receivers at the year's beginning. This week, the figure has risen to 20. The manufacturers first produced few F-M receiver models. Today, they offer 100. These parallel standard radio receivers, in design. There are table sets, cabinet sets, and sets in period furniture.

The area covered by F-M broadcasting reflects the increase in receivers and stations. In early 1941, virtually all transmission was in the northeast. Exceptions were three experimental transmitters in the mid-west. This week, there is one station on the air in California, and six building. There is F-M in Louisiana. There are four sta-

## NO "FREE MUSIC" FOR OREGON SOLDIERS

*The Portland, Oregon local of the American Federation, ruled last week that "no free music" by professional entertainers would be provided to the soldiers at Portland's large air base, despite the apparent willingness of big name entertainers to appear.*

*John A. Phillips, president of Local 99 of the A. F. of M. declared the reason the local had forbidden its members, or those of any other local traveling through the Portland territory, "to donate services" for any purpose, was that radio, "juke boxes" and non-professional groups have presented increasing inroads into musicians' incomes. Mr. Phillips said, "We feel that our members are entitled to be paid for their services, as in any other trade or profession."*

tions in Chicago, two in construction. F-M also covers New England, Detroit, Milwaukee, Columbus, Evansville, Pittsburgh, Kansas City.

Attempting to anticipate radio's course in wartime, F-M Broadcasters Inc., expects that manufacturers, finding materials for the production of the very cheap standard (amplitude modulation) receivers, will use their smaller allotments to make FM-AM receivers.

The organization also hopes the next 12 months will bring an increase of "2,000,000 units," and it adds:

"A further hint of 1942 growth is seen in the fact that 52 applications for commercial F-M licenses are waiting official action at Washington."

It also predicted regular F-M network operation in several localities.

### W2QXR Moves

W2QXR, F-M transmitter of New York high fidelity station WQXR, has moved from Long Island City, to the Chanin Building, Manhattan. The shift improves reception about 20 per cent. The new post, atop the Chanin building, is 738 feet above sea level. This month W2QXR will increase power and change its official calling name to W59NY.

W53H, Hartford, began operation last week. Owner is the Travelers Broadcasting Service, of the Travelers insurance Company, operators also of standard station WTIC, in that city.

The new station was reported to have obtained more than seven hours of commercial programs per week. Its formal dedication will be in March, after erection of a new transmitter tower on nearby Avon Mountain.

The extant Hartford F-M station, W65H, saluted the newcomer last week, by special program, and flowers.

F-M station executives have placed their equipment at the disposal of the armed

forces, and various governmental civil defense officials.

The system's greatest value in civil defense may occur in New England, where 51 of the 52 A-M stations are within receiving distance of the F-M stations, which serve 93 per cent of the population, it is estimated.

It is pointed out A-M stations could keep F-M receivers tuned on F-M stations, which would relay alarms and the like, substituting for ordinary, vulnerable, wire communications.

The U. S. Defense Communications Board, authorized by President Roosevelt, last week, to take over all or part of the radio industry for defense, and to coordinate its potentialities for that purpose, has been notified by the F-M stations, of their willingness to serve. Roger Clipp offered to the board use of Philadelphia's F-M station W53PH, as key station for transmission of Army interceptor commands, to AM stations. It was noted the F-M unit is in one building in the city's "downtown," eliminating possibility of interruption to its service by destruction of telephone lines, normally used between transmitter and studio.

### Other F-M News

Associated Broadcasters, Inc., Indianapolis has asked for an F-M station license.

The Stromberg-Carlson Company, one of the first manufacturers of F-M receivers, has declared a dividend of 50 cents per common share, payable December 24th. This is the first dividend since 1937. The dividend that year was 12¼ cents per share.

The Boston *Herald* last week gave a 16-page supplement to description of F-M's growth in New England.

F-M broadcasters note special sections now have appeared in newspapers of key cities in very district containing an FM station.

Dedication of W71NY, three weeks ago, marked temporary operation of the first extensive commercial F-M network. There are seven stations in the hookup, using no wires, and carrying commercial programs for five national advertisers, Swan Soap, Hecker Products, Socony Vacuum, Hat Style Council, and Zenith Radio. Other stations in the network are W2XMN, New York; W65H, Hartford; W43B, Boston; W39B, Mount Washington; W47A, Schenectady; W53PH, Philadelphia.

### Seattle Station

Installation of the Pacific Northwest's first new Frequency-Modulation broadcasting station, for coordination of Seattle and King County law enforcement work, is proceeding as previously scheduled.

It was at first believed that Army authorities might object to the installation, but word has been received by city officials from Gen. Carlyle H. Wash of the 2nd Interceptor Command that the Command "has no objection to the continuous use of a F-M radio station" for the use of Seattle police and sheriff's offices.



# 35% DROP WITH A FILMS—ONLY POLICY

**Stage Shows Lifted Average at Stanley in Pittsburgh from \$13,260 a Week to \$20,700**

by MORT FRANK  
in Pittsburgh

Stage attractions were considered a definite help in 27 of the 45 weeks when vaudeville was presented in the past year at the Stanley, the city's only downtown stage house, according to a consensus of newspaper reviews and the theatre's management. The Stanley averaged \$20,700 weekly for pictures plus vaudeville, contrasted with \$13,260 average for the five weeks of the year when only pictures were the attraction, dropping 35 per cent. For the 50 weeks beginning Jan. 3rd and ending Dec. 18th this year, the theatre grossed \$998,500. The Stanley's average weekly box-office during 1940 was approximately \$18,100.

Outstanding stage draw during the year were the Andrews Sisters. They appeared three times, only act to repeat, except Earl Carroll's "Vanities" and Martha Raye, and each time totalled far above average. Their \$33,000 was the year's highest week, when they shared billing with Gene Krupa's orchestra. They grossed \$30,400 in a week with Johnny Davis' band, and \$23,400 with Joe Venuti.

## Movie Names Draw

Name bands were the best box-office bets as a type of attraction. Of the 45 vaudeville weeks, 34 presented traveling orchestras with phonograph record and radio reputations. Weakest type of booking was the unit show. None of the nine presented hit the average weekly figure. Usual Stanley policy combines a top name band with one to three vaudeville acts, or a top act with a smaller name orchestra.

Many players and bands with film records appeared on the Stanley stage. Besides the Andrews Sisters, Krupa and Davis, the movie names who were best money-takers were Glenn Miller, the year's second best gate at \$31,600, Dennis Day, Jerry Colonna, Eddy Duchin, Cab Calloway, Jimmy Dorsey, Bill Robinson, Martha Raye, Rochester, Paul Whiteman, the Three Stooges, Phil Regan, Horace Heidt, Xavier Cugat, Guy Lombardo, Shep Fields, Gil Lamb, Anita Louise, Phil Harris, Ben Bernie, Victor McLaglen, Simone Simon, Ted Lewis, Bob Crosby, John Boles, Pinky Tomlin, Larry Clinton, Raymond Scott, Singers' Midgets, Abe Lyman, Condos Bros., Wally Vernon, Willie Howard, Sylvia Froos, Frankie Masters, Mills Bros., Berry Bros. and others.

More Warner Bros. pictures were played than any other producer's, 17, which is to be expected, since Warners own the Stanley. Metro booked 15 into the house, RKO 9, United Artists 5, and Paramount 4. Through a pooling arrangement, which tacitly keeps Loew's Penn from presenting stage shows and helps clear the flood of pictures for Warners' Warner and Ritz theatres which ordinarily play holdovers from the Penn when business warrants, the Penn usually gets first choice of product from Warners, Metro, RKO, U. A., and Paramount. The Harris Senator and Shea's Fulton play Twentieth Century-Fox, Universal, Columbia, Republic and miscellaneous pictures, with the Fulton also occasionally using product from one of the five companies selling to Warners and Loew's here.

## SHORT PRODUCT PLAYING BROADWAY

Week of January 3rd

### ASTOR

Rhapsody in Rivets.....Vitaphone  
Whispers.....MGM  
Feature: *The Shanghai Gesture*.....United Artists

### CAPITOL

New York's Finest.....Columbia  
How to Hold Your Husband  
Back—Pete Smith.....MGM  
Glimpses of Kentucky—Fitz-  
Patrick.....MGM  
Feature: *Two-Faced Woman* MGM

### CRITERION

Jingle Belles.....Universal  
Feature: *Sundown*.....United Artists

### PARAMOUNT

Superman in the Mechanical  
Monsters.....Paramount  
Feature: *Louisiana Purchase*..Paramount

### RIALTO

March of Time—"Battlefields  
of the Pacific".....RKO Radio  
Unusual Occupations, No. 5. Paramount  
What's Cookin'?.....Universal  
Feature: *Mad Doctor of Mar-  
ket Street*.....Universal

### REVOLI

Canine Caddy.....RKO Radio  
Feature: *Hellzapoppin*.....Universal

### ROXY

Bird Tower.....20th Cent.-Fox  
Life of a Thoroughbred....20th Cent.-Fox  
Feature: *Remember the Day* 20th Cent.-Fox

## Prison Utilizes Films To Bolster Morale

Like many other institutions throughout the country the New Jersey State Prison in Trenton, N. J., utilizes the motion picture screen to bolster the morale of the men. Twice each year J. A. Reynolds, director of education and recreation at the prison, selects the films for exhibition in the prison theatre.

The season usually consists of from 30 to 32 playdates, with each program running an average of 120 minutes. A single program includes a newsreel, short subjects and the feature. Films of questionable character, such as gangster pictures, films depicting institutional life and the cheaper type of western picture, are precluded.

## Handles Chaplin Films

Mort Sackett, president of Guaranteed Pictures, Inc., announced Monday that his company was authorized by Herbert Silverberg, attorney for Festival Films, Inc., to be the exclusive distributor for the 12 Mutual-Chaplin two reel-comedies. Festival recently won a judgment against the Movie Parade theatre in Los Angeles, for showing a Chaplin picture owned by Festival without authority.

## 85 New York Film Firms Dissolved

In Albany, Michael F. Walsh, Secretary of State, this week announced the dissolution of 85 motion picture enterprises, many of which have gone out of business. The group includes some whose corporate taxes have not been paid in three years, leading to mandatory dissolution. The dissolved corporations, alphabetically, are:

A. J. M. Amusement Corp., A. T. Amusement Co., Inc., A. W. B. Amusement Corp., Abbott Theatres, Inc., Abra Amusement Corp., Acme Films Corp., Adams Amusement Corp., Almer Theatres, Inc., Astor-Bijou-Morisco Theatres Realty Corp., Attom Amusement Corp., Automatic Amusement Corp., Avondale Theatres Corp., Bar-Rit Amusement Corp., Beach Theatre, Inc., Benly Theatres, Inc., Brisk Amusement Corp., C. B. M. Productions, Ltd., C. F. Amusement Corp., Cavalcade Pictures, Inc., Char Amusement Corp., Church Avenue Theatre Corp., Court Theatres Corp., Commodore Pictures Corp., Con-Wil Amusement Corp., Crescent Theatres Corp., Dama Amusement Corp., Demgar Amusement Corp., Dixie Motion Picture Attractions, Inc.

Also, Excelsior Theatrical Corp., East Coast Studios, Inc., Eron Pictures, Inc., Florence Theatres, Inc., Fredman Amusement Corp., The Film Exchange, F. B. P. Theatre Co., Inc., G. F. G. Amusement Co., Inc., Glim Theatrical Corp., Greyhound Amusement Corp., Home Theatre Corp., Industrial Cinemas, Inc., International Photo Play Distributors, Inc., International Distributors Corp., Joleen Amusement Corp., Junction Cities Amusements, Inc., K. & G. Theatrical Enterprises, Inc., King Cameron Productions, Inc., Kraupin Amusement Co., Inc., Lake Shore Amusement Corp., Liat Productions, Inc., Linwood Amusement Corp., Mackey Theatre Ticket Service, Inc., Marilyn Amusement Corp., Memmor Theatres, Inc., Misam Theatrical Corp., Mount Vernon Exhibition Corp., Mormon Theatres, Inc., Musical Entertainment, Inc., Nehoc Theatrical Enterprises, Inc.

Also, Oxford Theatre Realty Corp., Pitkin Amusement Corp., Radio & Film Methods Corp., Regal Theatre, Inc., Regent Pictures, Inc., Rex Film Corp., Robar Theatre Corp., Roseman Theatre Co., Inc., Ross Theatre Corp., Rugby Theatre Corp., Russian Theatre America, Inc., Scott Theatres, Inc., Seaboard Amusement Corp., Sias Theatres Corp., Southern Dutchess Amusement Corp., Stainless Theatre Corp., Star Pictures Corp., Syndicate Amusements, Inc., Technifilm Laboratories, Inc., Thalrose Photo and Stage Theatre Corp., Treklog Films, Inc., Triboro Playhouse, Inc., Unity Amusement Co., Inc., W. G. Amusement Corp., The West Farms Amusement Corp., Woodland Amusements, Inc., and 67th Street Amusement Corp.

## Sliter Promoted, Honored at Banquet

More than 150 associates and friends staged a farewell dinner at Gloversville, N. Y., Tuesday night for Harold F. Sliter, Mohawk Valley district manager for the Schine circuit, who has been promoted to district manager of the larger Ohio-Kentucky area. His headquarters will be at Bellefontaine, O., to which town he is moving with his family.

The dinner was arranged by the Kiwanis club, of which the theater man was a member. It had State Senator Harry Dunkel as toastmaster. Speakers included J. Myer and Louis W. Schine, Mayor Chauncey C. Thayer, chief Schine film buyer George V. Lynch, comptroller John A. May, eastern zone manager Gus Lampe and Kiwanis president Ed LaPlace, who presented Mr. Sliter with a diamond-studded watch in behalf of the gathering. Lloyd Madison, president of the Glove Cities projectionists and stage hands union, in behalf of the union, gave him a cigarette case, on the back of which was engraved an honorary life membership in the union.

Mr. Sliter went to the Schines from Buffalo 10 years ago where he was with Paramount-Publix. He also has been connected with Fox-Skouras. A native of Lynn, Mass., he was head of the Schine circuit advertising and publicity department before being made Mohawk Valley manager.



# COOPERATIVE ADS CONTINUE, DESPITE DISTRIBUTOR-EXHIBITOR ARGUMENTS

## Companies Vary in Appropriation; Regional Release Dates Do Not Interfere with Schedules, Advertising Heads Say

Distributor-exhibitor cooperative newspaper advertising, long a source of contention and bitter bargaining between exhibitor and distributor, continues in wide use despite the consent decree, blocks-of-five selling or regional release dates. But distributors still vary widely in their opinions as to its value and in the relative amount of advertising budgets which they allot to the joint purchase of newspaper space.

Few key pictures released by the Big Five consent decree signatories or by the Little Three have been released since September without benefit of some cooperative advertising. Several of the distributors, led by Metro-Goldwyn-Mayer and Warner Brothers have also conducted extensive independent newspaper campaigns.

### Campaigns Vary

The extent and type of cooperative advertising according to the reports from major advertising directors varies extensively from picture to picture. In some instances a country-wide campaign of opening date display advertisements is arranged with exhibitors. Other companies are using a build-up technique with cooperative teaser ads in advance of the opening. Frequently, with pictures where the cooperative budget is limited, the advertisements are placed only in cities where the distributor wishes to improve past boxoffice records or insure a specially good response for the particular picture.

As in the past there are still frequent reports of bargaining disputes between exhibitors and distributors over the percentage which each is to pay over and above the theatre's ordinary advertising budget. All distributors asserted that they never pay more than 50 per cent on cooperative campaigns.

Nevertheless reports persist that for premieres, special runs, and sometimes in bargaining arrangements distributors have paid between 60 and 90 per cent of the cooperative bill. Neither distributors nor exhibitors would admit participating in any specific instance of such a deal, however. Nevertheless they were ready with the assertion that "the other fellow" and "such and such" company had won or made concessions on particular pictures.

Cooperative advertising, when exhibitors and distributors recognize exceptional merits in a given picture, as Jack Cohn observed in 1938, is still "deemed good business to mutually help in putting extra pressure behind the product." Nevertheless, indications of mutual suspicion in respect to cooperative campaigns persist. And each deal is regarded as "very confidential" in most cases.

Metro-Goldwyn-Mayer, classified by the *Printers' Ink* Publishers Information Bureau annual survey as the largest advertiser in the motion picture industry, continues to devote an important part of its budget to newspaper media.

It buys space both independently and on a cooperative basis. Recent campaigns for "The Chocolate Soldier" are an example.

Newspaper campaigns, consisting of a five insertion series of teaser copy, were inserted by MGM in 138 daily newspapers in first run cities. Cooperative copy was also used to tie in with opening dates. The Metro cooperative advertisements are on a 50-50 basis. The company

## KENTUCKY SUSPENDS THEATRES' LICENSES

*For the first time since the state's amusement tax law was passed in 1936, the State Tax Commission suspended the permits of two Kentucky theatres. They are the Dixie, of Olive Hill, and the Mills, of Morehead, both owned by L. H. Mills, Ward Oates, assistant revenue commissioner, said.*

*The tax commission sustained charges that the theatres failed to keep written records, did not tear all admission tickets in half after they were sold and failed to produce their records for Revenue Department representatives as required by law. The suspension started January 2.*

*Under the amusement tax law, all theatres are required to obtain state permits. There is no charge for the permits, but the theatres must post \$1,000 bonds, Mr. Oates said.*

pays for much newspaper space independently, however.

Teaser newspaper campaigns are also used regularly on top pictures in some 138 papers with a circulation of 25,692,644. The copy generally runs to 100 agate lines and is usually apart from the cooperative insertions.

### Fox in 582 Papers

Twentieth Century-Fox, under the new advertising generalship of A. M. Botsford, is continuing the extensive cooperative newspaper advertising campaign announced by the company last August.

Cooperative advertising is currently being purchased by Twentieth Century-Fox in a list of 582 papers in 165 cities. The extent of advertising varies with each picture, but it is understood that all percentage Twentieth Century-Fox pictures are being afforded cooperative advertising. The distributor pays 50 per cent of any addition to the theatre's weekly budget.

According to Mr. Botsford, the newspaper budget will average between \$12,000 and \$15,000 per week during the next quarter. He emphasized that the estimate was an average and said that some special campaigns may top the figures while in other weeks newspaper space will be held to a minimum.

Nine exploitation men are now in the field for Twentieth Century-Fox, he reported. Part of their task is to place cooperative advertising with key first run spots. Twentieth Century-Fox outlets in almost every city over 100,000 are using the cooperative plan and finding it a profitable aid, it was said.

All exchange cities are included in the first run cooperative campaign and additionally it is being carried into all other important early run cities in each of the 31 territories. Standard national newspaper advertising campaigns generally cover only 125 key cities. Campaigns are running from 400 to 500 lines over the theatre's customary lineage to the 1,500 and 1,000 line insertions used for "How Green Was My Valley."

Consent decree selling has not affected Paramount's advertising policy, according to Robert Gillham, director of advertising and publicity.

The company copy style has not been altered nor has the extent of placement through cooperative newspaper space changed since the start of blocks-of-five selling.

Regional release dates have not varied sufficiently throughout the country to affect the value of pre-selling through newspaper campaigns, Mr. Gillham indicated. He said that the Paramount newspaper advertising budget continued at the same percentage of the total exploitation expense as hitherto.

Paramount copy, as in the past, centers on particular pictures. A strong institutional note is maintained throughout each campaign, however.

Cooperative newspaper advertising continues on the same basis as hitherto, Mr. Gillham reported. Campaigns are placed in key city papers in cooperation with Paramount affiliates and independent first runs. Each situation is treated as a separate case, it was reported, with costs above the theatre's ordinary budget shared on a 50-50 basis.

Although there has been a recent increase in the number of special campaigns for top RKO pictures such as "All That Money Can Buy," "Suspicion" and forthcoming releases, S. Barret McCormick, director of advertising, said that consent decree selling and regional release dates have not affected RKO advertising policy.

### Estimate 75,000,000 Readers

United Artists, building its campaigns on specific pictures released for its partner-members or others, is an extensive user of newspaper space. The advance advertising readership afforded "Sundown," "Corsican Brothers" and "The Jungle Book" is estimated at 75,000,000 by Monroe Greenthal, director of UA advertising. Approximately 40 per cent of the exploitation budget is devoted to newspaper advertising.

He said that there has been no change in the proportion between newspaper and magazine media. Exhibitors, it is said, are increasingly willing to join in special newspaper displays and in some cases have paid part of the costs of two color Sunday and special newspaper insertions.

United Artists will launch an innovation in film advertising soon when it purchases space in syndicated comic weeklies distributed through Sunday newspapers. This is reported to be the first time that a motion picture company has used this media. The UA campaigns will promote "The Jungle Book" and "Corsican Brothers." The American Weekly, Hearst Sunday supplement, is also being used by UA. The weekly recently announced that motion picture copy could be inserted in sectional issues at varying weeks to coincide with release dates in the circulation areas of the publication.

Cooperative UA advertising is confined to key first run and premiere and pre-release situations. Appropriations above the theatre average are shared on a 50-50 basis. *Printers' Ink* calculated the UA magazine advertising budget at \$163,113 for 1940.

Columbia Pictures, according to Lou Lifton, advertising director, is using approximately 150 newspapers for its campaigns. They are based on specific pictures and are non-institutional. Recent Columbia pictures receiving special attention include "You'll Never Get Rich," "You Belong to Me," "Penny Serenade" and "Bed-time Story."

Newspaper cooperative advertising is placed in approximately 150 different papers in key cities. They are on a 50-50 basis. Louis Pollock, director of Universal advertising, reports that there has been no change in company policy or its advertising budget in consequence of consent decree changes in selling by the Big Five.



F A

*edited by Terry Ramsaye*

OUT NEXT

W E E K



# ME

¶ The eighth annual edition of the international appraisal of talent values is on the press.

¶ The box office champions of 1941 presented with complete analysis and personnel credits—the money making stars of the season evaluated and reported upon by the exhibitor showmen of the world.

¶ The radio champions of 1941 as polled by MOTION PICTURE DAILY among the editors of the daily newspapers of America.

## QUIGLEY PUBLICATIONS

R O C K E F E L L E R   C E N T E R ,   N E W   Y O R K



# IN THE BRITISH STUDIOS

by AUBREY FLANAGAN  
in London

## Plans for Product.

Notwithstanding war difficulties British film studios are going ahead with plans for 1942. At Ealing R. P. Baker and Michael Balcon are preparing one of the most ambitious programmes in the company's history.

In a well advanced stage of preparation for early shooting is a story of the battle for oil, tentatively titled "Life Line." It will have German intrigues in the Near East and the building of an oil pipe line as a background. Direction will be in the hands of Sergei Nolbandov, who made "Ships With Wings." Another production scheduled for early filming is a "V" film, tentatively titled "Revolt." Much of the action takes place with occupied Paris as a background. Ealing's naval subject for the year (in 1940, they made "Convoy"; in 1941 "Ships With Wings") will be "Little Ships," a story of the corvettes and minesweepers, to be directed by Charles Frend. Another production will be an A.F.S. picture, "The Bells Go Down," based on the diary of a London A.F.S. man during the blitz. The author of the book, who remains anonymous, has been invalided out of the service after receiving the British Empire Medal. A scenic artist before the war, he has been promised a job as an assistant art director on his own story when the film goes into production. The expression "The Bells Go Down" is the technical fire brigade term meaning that the fire alarm has been given.

Documentary expert Cavalcanti has an active year ahead of him in his capacity as associate producer at Ealing. Now producing features, he has two full-length productions to handle during 1942, the first of which will probably be a story of the Abyssinian revolt. Cavalcanti has two documentary shorts already planned, one about the Fleet Air Arm, and the other a story of newspapers in wartime.

Comedy is not being overlooked. First production (on the floor at Ealing) is a new Will Hay comedy, "The Goose Steps Out," in which the comedian finds himself masquerading as a Nazi professor in a German university. He is also due to make another film for Ealing under his existing contract.

Another comedian featured in the 1942 programme is Tommy Trinder, who will probably appear in a sequel to "Sailors Three."



Jack Ramsay's "prop" department took a bow on Twentieth Century's "The Young Mr. Pitt" this week, for accomplishing a swift, seasonal changeover from deep winter to high summer on an impressive, Georgian manor house exterior at Lime Grove. Long experience of "snowstorms" at the Bush enabled "props" men to create an 18th century Christmas card aspect which should delight cinemagoers.

Grouped in a semicircle before the stately frontage of Lord Auckland's home, Waits rendered "God Rest Ye, Merry Gentlemen" for the benefit of his Lordship, snow swirled round their lanterns, casting pools of light in the darkness, and their ancient fiddles, flutes and "Serpent" horns, did melodic justice to the carol. To the window comes the Yuletide guest, William Pitt, and with his host, he smiles

## U. S., AUSTRALIA LINKED BY RADIO

*Direct radiotelegraph communication between the United States and Australia was established last week when RCA Communications, Inc., opened for the first time a direct radiotelegraph circuit between San Francisco and Sydney, under authorization of the FCC. The new 7,420-mile circuit will carry message traffic for New Zealand and numerous smaller islands in the general vicinity of Australasia.*

*Heretofore, all telegraphic communications between the United States and Australia have been handled by way of Canada or British routes.*

out on the happy scene, whilst the lanterns dip and dance in the driving flakes, and the choral leader doffs his tricorne hat and bows low in the snow.

Later, the trees regained their foliage, flowers appeared, the snow evaporated and Freddie Young's sunlight flooded down on the lawn, with Robert Donat and Phyllis Calvert tete-a-tete over teacups. Children play over the lawn and Mr. Pitt's carriage waits in the background to take him back to London and Downing Street.

"The Young Mr. Pitt" finishes its 21st week at the Bush and was to be completed by Christmas. Currently, preparations are being made for the storming of the Bastille. The reconstruction of a Royal bath at Weymouth, for which scene a stretch of beach, breakwaters and the English Channel is needed, is scheduled for Raymond Lovell's immersion as George III. "The Young Mr. Pitt" is being produced for Twentieth Century by Edward Black with Maurice Ostrer in charge of production.

## New Naval Film

With "Unpublished Story" now in the final cutting room stage, Two Cities Films, to whose credit go such box office hits as "Freedom Radio," and "French Without Tears" have now launched into the final pre-showing stages of the Noel Coward naval subject, "In Which We Serve."

The film has been prepared over a period of some months, and is being made with the complete collaboration of the Admiralty. Hero of the film is one of H. M. destroyers, the life and adventures of which and the life and service of the men aboard her, will be traced from its birth in 1938 to the present wartime day. There are three central characters, the Captain, a Chief P. O., and an ordinary seaman. Dunkirk and Crete are typical locales.

Noel Coward will produce, with Anthony Havelock Allan as his associate, and will direct, in collaboration with David Lean, editor of "49th Parallel."

## Polish Propaganda

Active to a degree higher than many of their contemporaries are Concanon Films, to whose list of achievements go some creditable propaganda pictures inspired by the plight and purpose of Free Poland. Concanon, who are still making shorts with a Polish bias—one is in current production—have, however, launched into a wider sphere, have just completed a film for the National Savings Committee, and have another on the roster dealing with the women's military organization, the A.T.S.

The first mentioned film deals with the Polish Merchant Service and includes as one of its posthumous heroes the novelist Joseph Conrad.

The Savings film is something of a novelty, having as its hero one Frank Laskier, a one-legged seaman who leapt to fame overnight for a vivid broadcast over the B.B.C. network. "Seaman Frank Goes to Sea" was made with Laskier's approval and collaboration only on condition that it was in aid of some national effort or message.

On the screens of the West End, currently, is "The Poles Weigh Anchor," the seventh Concanon film made for the Polish Government. Directed by Stefan Osiecki, the production has some actuality shots taken at Narvik.



"Back Room Boy" with Maurice Ostrer in charge of production, Edward Black producing, is scheduled to be completed by the end of the week. Herbert Mason, meanwhile, is speeding up work on the final shots, in which Arthur Askey appears, to release the star for pantomime rehearsals. Arthur has about one week's work, including back projection shots to be taken at Shepherd's Bush, before completing the longest and most strenuous part he has yet had on the screen.

Radio has supplied the screen with several stars, and Warner Bros. have already derived Ronald Reagan and Dennis Morgan from that source for their American productions. But, for probably the first time in England, a news commentator has been taken from the B.B.C. and put into a playing part in a British picture.

It happened this week when Gerry Wilmot, B.B.C. voice on American and Canadian affairs, was transplanted from microphone to lens for an essential role in "Flying Fortress," now being produced by Warner Bros., at the Teddington studios, and production executives rather like Mr. Wilmot's screen possibilities.

Walter Forde expects to complete actual shooting of "Flying Fortress" a few days before Christmas, so that it will have been a full 12 weeks on the floor. Already the script has entailed 71 speaking parts, representing the largest engagement of acting talent yet made for a Teddington production.



Set to go for British National, are Leslie and Elizabeth Hiscott, who are ready with "Rendezvous for Convoy," a subject written by Michael Barringer and dealing with Fifth Columnists, spies and saboteurs. The film may be made at Warners Teddington Studios, since British National's schedule may take up all available space at the Rock Studios at Elstree.



# INDUSTRY IN BRITAIN DENTED BUT NOT BROKEN BY WAR OF BOMBS

**Superior Pictures Have Made Up for Lack of Quantity and the Public Still Seeks and Pays for Entertainment**

by AUBREY FLANAGAN  
in London

After twelve months in which the thumping throb of bombing planes and the cataclysmic roar of high explosive have been the substance of the sound track, in which the blaze of reddened horizons and burning cities have been the arcs to light the drama, there is a story to tell of the screen in Britain.

It is a story about which we Britishers can be pardoned for feeling satisfaction, a story in which courage and stoicism, the inspiring and the miraculous, each have a part. In spite of Hitler and his legions, in spite of the Luftwaffe and its bombs, in the teeth of attempted blockade, and regardless of a complete readjustment of social patterns and values, the motion picture industry has gone on making films and the British public has gone on paying to see them. Though the films have been fewer, fewer, in fact, than in any year on record, the turnover has been relatively higher, and out of the queues which for some months past have consistently ornamented the picture houses the exhibitor has extracted revenue which a year ago he would not, in his wildest dreams, have contemplated.

## Film Interest High

It is not merely that patriotic motives have inspired popular interest in the British film. There surely was never a war marked by so little flag-wagging and chanting of patriotic ditties. The reason lies, probably, in two facts. Despite the appalling conditions under which the film makers have worked, some highly commendable pictures have been evolved. In the change of living conditions, the blackout, evacuation, and the need for escapist distraction are factors stimulating picture consciousness in a war weary people.

That some of these films, "49th Parallel" and "Target for Tonight," for example, have been war subjects is not necessarily an argument on behalf of war as a box office subject. The equal success of "Pimpernel Smith," "Major Barbara," "Quiet Wedding," "The Ghost Train," "Love on the Dole" and "Old Mother Riley's Ghosts" make that patent. Indeed experience points the other way. The records may be read as suggesting that only when war is treated in a realist manner, when the supposedly comic aspects of war are avoided, can it safely be considered potential box office. They may be read, too, as suggesting that provided entertainment quality be adequate and production level reasonable, the escapist film has an advantage from the start.

Out of these two years of war what remains? Little in fact, and yet, in compari-

## OBSERVE BLACKOUT EFFECTS IN CANADA

*Canadian film executives were in Vancouver, B. C., at the outbreak of the U. S.-Jap war, it was reported from Toronto, last week, to get first hand information on the effect of air raid warnings and blackouts on theatre business. Among those on Canada's Pacific Coast at the time, it was learned, were president Paul Nathan-son and general manager Haskell Masters of Odeon Theatres, and H. T. Long, general manager of Associated Theatres. The latter was reported to be looking after Odeon interests until the arrival of Mr. Masters on his trip to the West Coast as a circuit official.*

*Theatre patronage at Vancouver first run houses, according to reports of the observers, was at a minimum on the three nights of the total blackout. On the fourth night, when street lights were permitted again, box office receipts were said to be equal to the combined take of the three blackout nights.*

son, a lot. The skeleton of an industry, the barest bones of its personnel, a mere handful of studios, the tattered remnants of a protective Act.

At the moment of writing, but ten features are in active production (plus a countless bevy of documentary shorts). Not many, it is true, when compared with the high pressure of four or five years back. In a country mainly producing airplanes, battleships, guns and tanks, it is a total not to be despised. It is a figure, under wartime conditions, of maximum capacity. A figure, too, higher than it has been at many points during the past year. With only some ten or twelve studio stages available, the rest commandeered by the Government for purposes it considers more urgent, with the younger men almost all called, or about to be called to the Colours and materials rationed, the merely physical processes of production are more than difficult.

It has been the industry's fiercest criticism of the Government not that it has done this or neglected to do that, but that quite bluntly, it has not been able to make up its mind what to do about it. Until the end of the year, over two years after the war began, it gave no clear lead or indication of what role it wished the industry to play. Pious expressions in Parliament, the platitudinous verbal blessings of Ministers of the Crown, lip service to the industry's role in sustaining morale and in assisting propaganda, have been its main contribution. A succession of plans and schemes abandoned or shelved, the threat of a Government Commission, the virtual promise of a Credit Bank, have punctuated the year. . . . Beyond that nothing. . . . Nothing save that men have been drawn away from the studios and the studios drawn away from the industry.

That the industry, or at least the motion picture itself, has a role to play in the war

machine seems to be accepted in one way or another by the Ministry of Information and by the Service Departments. Through both these channels the Government has participated in the production of motion pictures to serve as weapons in the waging of war. The one has established itself as the largest producer of short films, producer by sponsorship and commission that is, the industry has ever known. Each of the Service Departments has its own production unit and not only commissions pictures from commercial firms, but also with technicians and experts recruited, or conscripted, from the studios, and others trained within the ranks, makes its own pictures, and often makes them extremely well. Their objectives are instructional, educational and propaganda.

The Ministry of Information alone, since the war began has some 150 films to its credit, the vast majority of them made to order by industry organizations, all, with a solitary exception, of short feature length.

Another highminded body performing Government propaganda abroad, but with a deliberate disregard for and remoteness from the war, the British Council, has some 50 sponsored films to its name.

Thanks to this immense stimulus the documentary and the short film has in the past year appreciated incalculably both its artistic and its entertainment value. Some of the Ministry of Information shorts, despite that they have been designed for propaganda, have been unqualified box office successes. The only M. O. I. feature, "Target for Tonight", is one of the hits of the year. The documentary thus has come to play an entirely new role in the annals of motion picture Fame.

Despite the reduction of the Quota percentages the Films Act remains on the Statute Book. A legislative reality, a blessing, it is claimed, to the producers, a burden to the distributors and an impracticability to the exhibitors. When the year's record comes to be examined in detail numerous defaults, both on the part of renters and exhibitors, will inevitably be found. It is not insignificant that in the vast majority of instances the most successful British pictures of the year have been made on a voluntary production basis, irrespective of quality, and distributed by firms who need not worry about the Act.

## Americans Limited

The part of the Americans has inevitably been a meager one. Few of the outstanding successes of the year, save perhaps "Quiet Wedding" and "Kipps", have been made with foreign money. During the year millions of dollars remained frozen here under the Treasury regulations. It is an emphatic fact that the American corporations on this side would have been glad to use much of the frozen revenue for making British pictures, for no better reason than that they need films and that money in use is better than money in the ice box.

The mechanical difficulties of production, the limited studio space, the difficulties of securing personnel, the obstacles in the way of bringing over Hollywood experts, and the comparative absence of stars, have ruined their plans. Determination of the Government to drain the utmost manpower from the studios has been relentless. Despite the attenuated ministrations of a Government-Industry Manpower Panel there have been but few concessions. Technicians previously reserved have been de-reserved and have been, or are being taken into the Services. These difficulties which have prevented both voluntary producers and Quota

(Continued on following page)



## British Industry Little Affected by War of Bombs

(Continued from preceding page)

producers from doing more than they have done have not, however, prevented the production of such films as those mentioned above.

Numerically the year, as already indicated, has been meager. Between December 1, 1940 and the same date this year only 49 new British films were trade shown, less than half the previous year's total. For the last year in which figures are available some 192 shorts were produced, approximately double the number necessary under the Films Act's percentages.

Out of this statistical array it is, of course, at the moment impossible to identify an unqualified champion. Until the year's final figures are available that will not be practicable. Probably no single film of the British year has netted more attention, drawn back to the box office a figure higher in relation to its cost than "Target For Tonight", a Crown Film Unit production, a realist documentary, a picture without a professional player, devoid of stars as the industry knows them, but one of the most vivid essays in real life drama the British screen has seen.

Pascal's "Major Barbara" which followed the success of his earlier "Pygmalion", drew, and is still drawing, crowds wherever it is shown.

Leslie Howard's "one man" film "Pimpernel Smith", produced directed and starred in by Howard himself, may well prove to be top grosser of the year. It is estimated that by the time it is finally withdrawn it will have brought in at least £120,000.

Paul Soskin's "Quiet Wedding" with its sophisticated comedy, its polish of production and its superlative characterizations, hit the box office right in the bull's eye.

### "Parallel" Business Big

The industry had to wait long for "49th Parallel", but found it worth waiting for, the film doing record business everywhere at the moment of writing, made a name for a new star, Eric Portman, whose work as the Nazi submarine commander was so good that criticism has been offered that the film was too kind to the Germans! It established what many discerning students have long believed that in Michael Powell Britain has a director whose polish and vitality are equal to the best anywhere.

Nobody would claim for Askey's films that they merit immortalisation in the halls of artistic Fame. That they can, two of them at least, "Ghost Train" and "Charlie's Aunt", be made for an average of £40,000 and gross around the £100,000 mark explains why "Big Hearted" Arthur should be third among Britain's Box Office Champions. His immediate leader, Arthur Lucan, commands Fame in films even less expensive, but not less lucrative in comparison as returners of revenue.

Formby's comedies, notably "Spare a Copper" and "Its Turned Out Nice Again" have been among this star's commercial hits. Box office bull's eyes, too, have been scored by 20th Century-Fox's "Kipps", a sensitive human cameo made in the fiercest blitz conditions and premiered on Britain's front line at Folkestone, by John Baxter's human and social drama, "Love On The Dole", by Marcel Hellman's "Jeannie", by R.K.O.-Radio's most ambitious British effort this year, "Dangerous Moonlight", and, in still its early stages, by Paramount's most recent "Hatter's Castle".

Here are the pictures which have earned display in the galleries of wartime Fame.

Look on these films and little will be found

of war, no apparent indication that they were produced in the severest conditions, with bombing and blitzing punctuating their birth, disrupting communications, interrupting actual shooting, in some instances damaging the studios, but not once, it is believed injuring or killing technicians or artists.

This it can hardly astonish the close observer that many of the earlier contributors to British Fame have no part in this year's story, that those who have are in some cases newcomers. The movingly natural work of Deborah Kerr in "Love on the Dole", the hoydenish performance of Barbara Mullen in "Jeannie", the portrayal already referred to of Eric Portman in "49th Parallel", bring new faces to the hall of Fame, no less remarkable for their unfamiliarity. Among the names who made these things possible directors Harold French, Michael Powell, Lance Comfort and a more experienced personality, John Baxter, step right to the front row and are not likely to step back unless circumstances drag them away. French's sparkling work on "Jeannie", Comfort's "Hatter's Castle" and "Penn of Pennsylvania", Baxter's "Love on the Dole" and "The Common Touch," earned them laurels. Producer Ian Dalrymple, whose enlightenment and sensibility have meant so much to British propaganda, which he assists as chief of the Crown Film Unit, writer Anatole de Grunwald who has more scripts to his name than any other Britisher, Bernard Knowles, cameraman on many of the year's winners, are no novices or strangers to the scene.

### Documentary Report

In the documentary field Donald Taylor of Strand Films, Paul Rotha's company and the Crown Film Unit itself stand out for the easy skill with which they have translated flawless production and creative treatment of fact into box office. No personality in this field ranks higher probably than Harry Watt, producer-director of "Target For Tonight" and maker of the earlier and successful "Britain Can Take It". Out of what material can these men then be able to mould tomorrow's Fame. It is a question not easy to answer, for there is no question propounded during a war such as this but can be answered informally but conclusively by high explosive.

The reduction of the quota percentages would seem inevitably to lead to a reduction in the volume of feature production, for voluntary production has scant chance of healthy survival under present conditions. Against this seemingly logical thesis the continued production activities of companies associated with the General Film Group, the consistent activity of British National, the unceasing financial interest of Oscar Deutsch, the uncanny flair for creating box office Fame shown by such impressarios as Maurice Ostrer, Edward Black, Paul Soskin and the Two Cities organization, gives strong hope that British studios will ride the storm.

No responsible reporter would dare to forecast the shape or the direction of tomorrow's Fame. Even a military expert with divine inspiration would shirk that delicate task. Whether quotas be reduced or increased, whether the Government blesses or ignores the industry, whether the public clamors for more Formby, Lucan and Askey, the crucible of war is such an incalculable factor that its shapes and its creations are impossible to foreshadow. No envisaging of the year to come but must be preceded by that brief but crucial word IF. If we are still free from the invader, If the bombers do not come as they came last year, If we are not all making tanks or careering across Caucasia, If things, in fact, are no less abnormal than they were in the past year, then we may have as good a story to tell as we do today. For it takes a lot to disturb the normalcy and composure of the British people, takes more than Hitler to drag them from the picture house. Indeed the greatest of all the exhibits in Britain's gallery of Fame is the British people itself. The industry owes them everything. Let us hope that in 1942 it will help repay some of that debt.

## New Television Camera Reported

A television camera so sensitive that it can operate without benefit of artificial lighting was reported over last weekend to have been developed by RCA engineers. The camera was described as being more sensitive than the human eye, thus permitting pickups under almost any conditions anywhere.

Details of this new invention were withheld and a spokesman for RCA declared that there could be no comment at this time.

The new camera was said to be capable of giving excellent definition, despite the fact that little light is needed. It was described as being capable of picking up an image in a room without extra lighting, during day or night. The only lighting required, it was said, would be to obtain extra highlights and spot lights to eliminate shadows.

According to the report, the camera is ready for use although tests are continuing to eliminate small technical deficiencies which usually are found in the first use of such inventions.

The question of lighting has been one of the principal problems of television. Many actors and actresses refuse to appear before the standard television camera, the iconoscope, because of the extreme heat radiated by the lamps. The orthicon camera can pick up a fairly good image using only a bank of neon lamps which are cooler, but many television engineers used the iconoscope for studio pickups because the latter gives much sharper definition.

### Korda Films Planned For South America

The advisability of dubbing Alexander Korda's motion picture productions in Spanish and Portuguese for the Latin American market will be studied by Steve Pallos, eastern representative for the United Artists producer, during a six-week visit to the principal South American countries.

Mr. Pallos sailed for Rio de Janeiro last week. He will also make arrangements for the South American premier of Mr. Korda's latest production, "Jungle Book," while on the trip.

### New Altec Contracts

Altec Service has closed contracts for sound servicing with the following theatres: Magnet, Claremont, N. H.; Plaza, Derry, N. H.; Scenic, Keene, N. H.; State, Burlington, Vt.; Welden, St. Albans, Vt.; Avon, Springfield, Vt.; Colonial, Maynard, Mass.; Eastwood, East Hartford, Conn.; Fort Lee, Fort Lee, N. J.; Union Hall, Gouverneur, N. Y.; Avon and Hollywood, Syracuse, N. Y. and Capitol, Niagara Falls.

### Circuit Sells Two

The Harvey English Circuit, Hancock, N. Y., has sold two of its southern New York theatres. William Wynkoop has taken over the Downsville, in Downsville, and William Griffin is now operating the Roxbury at Roxbury.





# THEY'RE MARCHING YOUR WAY! LISTEN!

You're a hero, too, Mr. Exhibitor!  
The folks in your town are saying it.  
There's fighting to be done on the home front—  
And your town is watching and cheering you!  
They're talking about your part in the  
"FIGHT INFANTILE PARALYSIS" campaign  
Sponsored by President Roosevelt.  
Burdened by the cares of his office, yet  
He has not forsaken the little ones in distress!  
Be proud that our united industry has enlisted;  
Show the free trailer, make lobby collections—  
Be with us the week of January 22nd!  
The folks are marching your way because  
Yours is the American way!

**Join today! Write to MARCH OF DIMES, Hotel Astor, N. Y. City**



## Industry in U. S. Headed for War Boom: Harley

We may expect a boom in the film industry in this country shortly. It will compare, or exceed, that in Britain, where shortages of materials, damages to theatres and studios, and the air alarm generally, have combined to hamper films somewhat. Such was the prediction and promise of Francis Harley, Twentieth Century-Fox's director for Great Britain, who arrived in this country last week with Robert T. Kane, the company's production manager in that country; and who on Monday greeted the trade press at the New York home office.

Films are an amusement staple in wartime, Mr. Harley emphasized. Their service to the British nation is tremendous; and the part American films are playing is "immeasurable," he said, adding that films take up the bulk of playing time.

While some military men and others in the British Government have been seeing less and less the viewpoint of film people, as the need for men and materials there grows, Mr. Harley predicted American Government leaders would continue to recognize films for their great contributions, not only for maintenance of civilian morale, but also for military instructions.

### Production Continues

Mr. Harley noted that production in England continues, war or no, bombs regardless, and even with shortages of materials and personnel, and with tremendous expense.

His company made three films the past year: "Once a Crook," "Kips," and "The Young Mr. Pitt." The second stars Diana Wynward; the last, Robert Donat. Both the latter were made by Carol Reed.

Fox will probably make the same number the coming year, he intimated; it has no intention of abandoning production.

Of "Young Mr. Pitt," he remarked it was a big film for Great Britain, costing over \$1,000,000. It was finished ten days ago, and will soon make an appearance here. How it will go in the United States—and, how any English film will go in this country—Mr. Harley refused to hazard. He remarked English films were unpredictable in the reaction of the American public to them; big pictures may flop and "B" films may hit, and also the converse may happen. Parochialism is intense in many films, he noted.

He commented again on the difficulty of production in England. The shortages are increasing. Most pressing are those of studio space, raw stock, actors and actresses, technicians, paper for posters and photographs. Many actors are in the armed forces. Britain has few leading actors, generally, so the field is small, and it is necessary to requisition the actors back from those forces, after much trouble.

Although he would not predict the number, nor name the stories, of films to be made by Fox in Britain, Mr. Harley did confirm one would be "La Libre Belgique," from the book, "Uncensored." This tells of the underground Belgian newspaper, originated in the last World War, revived in this one.

Business in Britain is good; much better than last year, and approaching that of 1938, a record year, Mr. Harley said.

He reverted to production difficulties, again: the industry faced military men who were less concerned with its maintenance than with getting men for the army, and labor for war industry. Women have been filling key pro-

## IN NEWS REELS

**MOVIE TONE NEWS—No. 35.**—Reinforcements for Hawaii....British advance in Libya....Churchill returns to Washington....Navy takes over Normandie....New York celebrates New Year....Air cadet applicants....Sports.

**NEWS OF THE DAY—No. 233.**—AEF convoy in Pacific....Civilian rally in Honolulu....Hawaii evacuees in San Francisco....Navy takes Normandie....New Year's celebration....Churchill returns to Washington....British in Libya....Sports.

**PARAMOUNT NEWS—No. 38.**—Pro football championship....Churchill war talks continue....26 nations sign pact....Wavell heads Far East forces....Singapore before Jap attack....Hong Kong films....Convoy in Pacific....Hawaii alert....Hawaii evacuees....Nazi defeat in Libya.

**RKO PATHE NEWS—No. 38, Vol. 13.**—AEF convoy in Pacific....War in Libya....U. S. Celebrates New Year....Sports.

**UNIVERSAL—No. 47, Vol. 15.**—First AEF convoy....Hawaii on alert....Hawaii evacuees....British drive in Libya....Churchill back from Canada....Navy takes over Normandie....Air Cadet applicants....Mummers salute New Year....Sports.

duction posts; but now, Mr. Harley pointed out, women are being conscripted.

While theatrical film production may languish, production of army instructional films shoots ahead, Mr. Harley noted, adding that these are under the supervision of an industry man, Paul Kimberley, National Screen Service. Greatest difficulty in army instructionals is their distribution to mobile armed units, Mr. Harley asserted.

He will remain in this country several months.

### Innes Predicts a Boom

"The theatre is heading for a terrific boom," is the forecast of Hiller Innes, head of Paramount Eastern office in New York. Visiting Atlantic City over the holidays, his first visit here in 10 years, the Paramount talent scout said that in wartime, the public needs distraction. More than ever do the people require a means of escape.

"Morale is the most important equipment in war," he said. "Both the armed forces and the civilian population need it, and in my opinion, the theatre supplies the required distraction."

Paramount, he revealed, has studied with interest the effects of the war upon the British in relation to their entertainment interests. "And we have found," he added, "that they will sacrifice comforts and necessities for the privilege of attending the theatre, standing in line for hours, waiting to buy tickets."

"When we, over here, grow accustomed to a war-time regime, and that will be soon, we will set about to adjust ourselves and to budget as much time and money for the lighter things of life."

### Harold Old Named Manager

Harold E. Old, who was assistant manager of Warner's Ohio, in Mansfield, until he resigned 10 months ago to become a salesman, has been appointed manager of Warner's Majestic there, according to announcement by Frank Harpster, district manager. He succeeds John LaFatch, resigned.

### Hoffberg's Spanish Films

Hoffberg Productions, Inc., of New York, has obtained for U. S. release two Spanish language pictures: "Cuatro Corazones," a musical comedy featuring Alberto Vila, and Gloria Guzman; and "Las De Baranco," featuring Olinda Bozon, and Homero Capa.

### Sidney Lax Promoted

Sidney Lax, employed at the Columbia exchange in New Haven, Conn., for the past seven years as accessories manager and shipper, has been promoted to booker at the Kansas City Exchange.

## Warner, Stanley Reelect Officers

At a meeting last week of the boards of directors of Warner Brothers Pictures, Inc., and the Stanley Company of America in New York, all officers of both companies were reelected.

Officers of Warner Brothers Pictures, Inc., who were re-elected are as follows: president, Harry M. Warner; vice president, Albert Warner; vice president, Jack L. Warner; vice president, Herman Star; vice president, Stanleigh P. Friedman; vice president, Joseph H. Hazen; vice president, Joseph Bernhard; treasurer, Albert Warner; assistant treasurer, Samuel Carlisle; assistant treasurer, W. Stewart McDonald; assistant treasurer, Cyril H. Wilder; secretary and general counsel, Robert W. Perkins; assistant secretary, Harold S. Bareford; assistant secretary, Edward K. Hessberg; assistant secretary, Roy Obringer; controller, Samuel Carlisle; auditor, Thomas J. Martin.

Officers of Stanley Company of America re-elected are as follows: president, Harry M. Warner; vice president, Albert Warner; vice president, Stanleigh P. Friedman; vice president, Joseph Bernhard; secretary, Morris Wolf; assistant secretary, Harold S. Bareford; assistant secretary, Edward K. Hessberg; assistant secretary, D. Benjamin Kresch; treasurer, Samuel Carlisle; assistant treasurer, J. M. Brennan; assistant treasurer, W. S. McDonald; controller, Samuel Carlisle; auditor, Thomas J. Martin.

### Loew Reelection Expected

Reelection of the present 12 directors of Loew's, Inc., is scheduled to take place at a special meeting of the company's stockholders called for February 3rd at the home office in New York.

The proxy statement notes that Nicholas M. Schenck's aggregate remuneration as president for the fiscal year ended Aug. 31, 1941, was \$334,204, and that his right to purchase 9,698 shares of common at \$40 per share under an option contract involving an aggregate 48,492 shares was not exercised.

The present directors and their beneficial ownership of securities, as listed in the proxy statement, are: George N. Armsby, 100 shares of Loew's common; David Bernstein, vice-president and treasurer, 22,200 shares of common; Leopold Friedman, secretary, 712 shares of common; John R. Hazel, 100 shares of common; Al Lichtman, vice-president, 100 shares of common; C. C. Moskowitz, assistant treasurer, 1,000 shares of common; William A. Parker, 600 shares of common, and is president of a corporation which owns 36,000 shares of common; J. Robert Rubin, vice-president, 14,415 shares of common; Nicholas M. Schenck, 2,817 shares of common; Joseph R. Vogel, 300 shares of common; David Warfield, 7,000 shares of common, and Henry Rogers Winthrop, 100 shares of common.

### Madeleine Carroll Film Set

Madeleine Carroll has been assigned the role of the wife opposite Fred MacMurray in Paramount's "The Forest Rangers," adapted from Thelma Strabel's novel. George Marshall will direct the film.

### Heads RCA Branch

Ken P. Haywood has been placed in charge of a service office opened in Philadelphia by RCA Photophone.



## More Film Men Sign Up for Military Duty

With the nation's call to enlarge the armed forces of the country many more eligible men have volunteered or inducted.

Fifty-nine members of the Warner theatre circuit in the Philadelphia zone are in the armed forces. The Warnerites include P. DiMascia, Theo Milke, A. Guinta, P. DeMarco, Ken Schmelz, Warren Gordon, Robert Trotta, Alex Allan, Harold Hogan, Ted Minsky, Larry Doherty, Jack Mulhall, Larry Cohen, Jack Radcliffe, Herbert Abrams, F. Greenberg, I. Passman, C. Napoliello, D. Davitt, Bob Lear, Thomas Ganzano, Abe Sherman, W. Draugelis, A. Tanski, L. Sullivan, A. Wahle, A. Macks, Tom Fill, R. Willet, John Parton, Don Saunders, J. Kirk, Bill Evans, Paul Marsden, M. Halko, H. Lichtman, N. Lieberman, J. Watson, A. Lauria, B. Kaplan, E. Bolinski, R. Curry, William Haines, John Benner, George Domers, I. MacFarland, Robert Frick, Bob Scott, William Reeve, Alexander Orodener, David Cooper, S. Rosen, R. Foreman, M. Presby, E. Zehring, J. Sacks, W. Jacoby, J. Angeline and R. Gibbons.

Thirty-three employees of the Comeford Circuit with home offices in Scranton, Pa., are now serving in the armed forces, including: John McHugh, Wilkes-Barre; Jack Hart, James Gavin, James Boland, Joseph Foley, Francis Wynn, John Fursha, Henry Lieber, Joseph Novack, Roy Sharp, Jack O'Leary and Joseph Phillips, all of Scranton; Thomas Brinzo and John Hanusovsky, Plymouth; Frank Beck, Sunbury; John Turner and Randall Clee, of Williamsport; Lewis J. Doetsch and Robert Eckes, Hawley; Albert Fenstermacher, Northumberland; Victor Sones, Selinsgrove; William Kelly, Quentin Gessner, Frank Romanick, of Carlisle; Joseph Kalinowski, Edward Tomcavage and Edward Mullen, of Shenandoah; Charles Lafferty, Pottsville; Daniel Palermo, Hazleton; William Loftus, Olyphant; Clarence Morse, Owego, N. Y.; James Miller and Ray Daniels, of Waverly, N. Y.

### From Other Circuits

Others who have joined various branches of the forces include:

Charles Steinhauser, Warner Circuit, in Pittsburgh; Chester Randolph, Jr., of Loew's, Wilmington; Albert F. Holst, Movietone News, South Carolina; Irving Field, Colonial, Burton, Ohio; Paul Cleveland, Clyde theatre, Clyde, Ohio; Vernon Hobbs, National Theatre Supply, Cleveland; Nathaniel G. Parks, Eastman Kodak, Rochester; Brad King, cowboy star; Steve Adams, treasurer of the Paramount theatre in Toledo; George Hodges, Gothic in Denver; Stuart F. Hoehn, Eastman Kodak, Rochester; Harry O'Dell, Paramount theatre, Miami; Curry Andrews, Rex theatre, and Jack Worley, of public relations for Paramount, both of Miami; Morris Fingerhuth, Balaban and Katz, Chicago; Howard Allen, National theatre, Richmond, Va.

Manny Fisher, Whitmark music publisher, New York; Mack Jackson, Memphis National Screen office; Bernard Payne, Mohawk theatre, North Adams, Mass.; Martin Perlman, Columbia booker, Cincinnati; Jacques J. Szuchman, Paramount home office; William Hammer, Twentieth Century-Fox, Detroit; William Price, Palace theatre, McAdoo, Pa.; Robert Wistrand, film columnist of the Harrisburg, Pa., *Evening News*; William H. Bindel, Warner's Rialto, Chicago; Cy Waxman, Cinema in Atlantic City.

Henry Lieber and John Foley, Strand theatre, Scranton, Pa.; Robert Prachett, St. Louis Paramount exchange; Proctor Jones, Warner pub-

licity department, Cleveland; Robert LaPlante, Pantheon, Vincennes, Ind.; Art Laurents, scenario writer; Kenneth Lang, Fox studio's lighting department; Roger Sheppard, Eastman Kodak, Rochester; William Salisbury, Butterfield Theatres, Detroit; Frank Grill, Astor, Reading, Pa.

William E. France, Rochester theatre; Francis Bislex, Eskin's Rialto, Kaukauna, Wis.; Joseph Martello, Saenger, New Orleans; James Flaherty, MGM exchange, Chicago; Ted Cheesman, RKO film editor, Hollywood; Bob Slade, Center theatre, Miami; Jack Hart, Riviera, Scranton; James Hobart Kayler, Warner Indianapolis booker; Irving Salzburg, Pictorial Films, New York; Walter Shott, Majestic theatre, Columbus, Ohio; Foster Hotard, and C. C. Casebergeu, Warner exchange, New Orleans.

## Majors Planning Product on Coast

Product was the subject of special executive conversation this week at the coast studios of Paramount, Universal, Warners and United Artists.

Neil F. Agnew, general sales manager of Paramount, Adolph Zukor, chairman of the board, and Robert Gilham, director of advertising and publicity, arrived in Hollywood Monday to discuss the distribution and exploitation plans on new films and to preview finished product.

The remainder of the week was to be spent in conference with Y. Frank Freeman, vice president in charge of production, and other studio executives including B. G. DeSylva, Henry Ginsberg and George Brown.

William A. Scully, general sales manager of Universal, arrived on the coast Wednesday for conferences with Nate J. Blumberg, president, Cliff Work, production chief, and Matthew Fox, vice president and executive assistant to the president.

Joseph H. Seidelman, vice president in charge of foreign sales, arrived at the studio Monday from New York with Charles Prutzman, vice president and general counsel. Peyton Gibson, company secretary, also attended the meetings.

Edward C. Raftery, United Artists president, arrived in Hollywood on Monday to attend management meetings of the company with company owner-partners.

Ben Kalmenson, Warners' general sales manager arrived at the company's studio in Burbank Monday for conferences on product with Jack L. Warner and other studio executives. Mr. Kalmenson will return to the home office some time next week after visiting several branch offices.

### Burton Resigns from Paramount

Charles Burton, who has been in charge of the maintenance department of the theatre division of Paramount Pictures, resigned, effective January 1, 1942, Leonard Goldenson announced Tuesday in New York. Evan H. Perkins, who has been associated with Paramount for a number of years in maintenance and construction work, has been named to succeed Mr. Burton.

### Blackschlager Forms Firm

Mitchell Blackschlager has resigned as salesman for United Artists in Cincinnati to form Popular Pictures Company for distribution of independent product in the Ohio, Kentucky and West Virginia area.

ANOTHER REPUBLIC  
FAN MAGAZINE  
AD

## BIG DOINGS IN A BIG PICTURE

"LADY FOR A

NIGHT" is truly

BIG! Big in

TERMS of story,

THRILLINGLY

TOLD in the

CONFLICT

BETWEEN

ROISTERING

MISSISSIPPI River life and proud

SOUTHERN aristocracy! Big in

TERMS of stars!

THE most brilliant

CAST of screen

FAVORITES

EVER

ASSEMBLED by

REPUBLIC for one

FILM! JOAN

BLONDELL in the most

DRAMATIC role of her great

CAREER! Handsome

JOHN WAYNE,

GREAT as a river

GAMBLER, killer,

LOVER! Suave

RAY MIDDLETON

IN a role you'll never

FORGET! Plus a

GREAT aggregation

OF Broadway's

BRIGHTEST stage stars, including

PHILIP MERIVALE, BLANCHE

YURKA, EDITH BARRETT,

LEONID KINSKY and

MANY more! Big

IN terms of

PRODUCTION!

NOTHING was

SPARED in

EXPENSE or

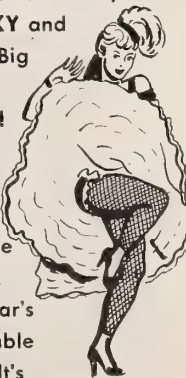
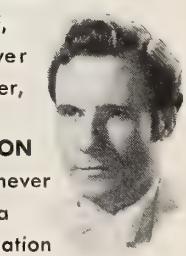
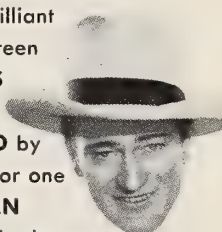
EFFORT to make

"LADY FOR A

NIGHT" the year's

MOST memorable

FILM triumph. It's



A REPUBLIC PICTURE



# WHAT THE PICTURE DID FOR ME

## Columbia

**GO WEST, YOUNG LADY:** Penny Singleton, Glenn Ford.—Right down our alley. Good business and fine comments. A natural for a small town. Played mid-week and suggest that it be set in there. This isn't a big show but if your patronage is like mine, farmers and folks from the small towns, they'll make you think your playing a super-special feature without percentage. Running time, 70 minutes.—Al Eliassen, Koronis theatre, Paynesville, Minn. Small town patronage.

**HERE COMES MR. JORDAN:** Robert Montgomery, Claude Rains.—Due to the annual Christmas slump business was off, but those who came thought it was very good. This is one of those pictures that has to be seen from the beginning or else it won't make sense. This is one of those rare and pleasant surprises. This is truly one of fine entertainment quality. Running time, 94 minutes.—Peter Kavel, Campau theatre, Hamtramck, Mich. General patronage.

**MEN IN HER LIFE, THE:** Loretta Young, Dean Jagger.—A fine production that had absolutely no draw here. This type of show is death to a small town exhibitor. Loretta Young looked too drawn out and seemed miles from Hollywood in regards to glamour but she gave a wonderful performance. This is a feature that the ladies will enjoy, but not the males. Running time, 89 minutes.—Al Eliassen, Koronis theatre, Paynesville, Minn. Small town patronage.

**THUNDERING WEST, THE:** Charles Starrett, Iris Meredith.—Seemed to satisfy our farm lads. Did nice business. Running time, 57 minutes.—Harland Rankin, Park theatre, Chatham, Ont. General patronage.

**UNDER AGE:** Nan Grey, Tom Neal.—This picture has a sex angle; when exploited as such seems to do business. It is a very fine program picture. Running time, 60 minutes.—Harland Rankin, Plaza theatre, Tilbury, Ont. General patronage.

## Metro-Goldwyn-Mayer

**BILLY THE KID:** Robert Taylor.—They don't come any better for a spot like mine. Plenty of action and beautiful color. A first class Western. When Metro releases a product whether Western or otherwise they are of the best. Not a kick in a carload. Running time, 99 minutes.—A. L. Dove, Bengough theatre, Bengough, Sask., Can. Small town patronage.

**MAISIE WAS A LADY:** Ann Southern, Lew Ayres.—Worst of the Maisie series thus far shown. Not any comedy or anything but just plain film. Running time, 78 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**STARS LOOK DOWN, THE:** Margaret Lockwood.—I cannot say what this picture did for me because Christmas week is always way off. But as far as this picture's qualities go they are limited. As with most English pictures they are too long. The story is a grim one dealing with the Welsh coal miners. There is little, if any, comedy and the story ends with the failure to rescue five trapped miners. Lionel Barrymore speaks at the beginning and end, but few will notice him. The story if followed is interesting. Running time, 98 minutes. Peter Kavel, Campau, Hamtramck, Mich. General patronage.

**WILD MAN FROM BORNEO:** Frank Morgan, Mary Howard.—What a picture. Full of dialogue that drove the men to the smoking room. Pass it up. Running time, 78 minutes.—Harland Rankin, Park theatre, Chatham, Ont. General patronage.

## Paramount

**ADVENTURES IN DIAMONDS:** George Brent, Isa Miranda.—This one is from a few seasons back but it surprised us. It has a good story, action, romance and comedy. My patrons enjoyed it very much. It's a lot better than some of these program pictures. Jewel-thief Isa Miranda and special agent George Brent bring this story into some suspenseful moments. Running time, 75 minutes.—Peter Kavel, Campau theatre, Hamtramck, Mich. General patronage.

**CHEROKEE STRIP:** Richard Dix, Florence Rice.—Although somewhat old did nice week-end business on

*This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—*

What the Picture Did for Me  
MOTION PICTURE HERALD  
Rockefeller Center, New York

second half of program. Running time, 84 minutes.—Harland Rankin, Park theatre, Chatham, Ont. General patronage.

**GLAMOUR BOY:** Jackie Cooper, Susanne Foster.—This picture is very good and has much comedy. Is good enough for any day in the week. Running time, 80 minutes.—E. M. Freiburger, Paramount theatre, Dewey, Okla. Small town patronage.

**LADY EVE, THE:** Barbara Stanwyck, Henry Fonda.—Preston Sturges directing. Good comedy, several scenes will roll you in the aisles gasping for breath. Drew well. Running time, 95 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**NOTHING BUT THE TRUTH:** Bob Hope, Paulette Goddard.—We liked this, but the weather kept too many of our patrons away, so business was way off. Those who saw it really enjoyed it, and with decent weather we could have filled the house for every showing. Snow and sleet made roads dangerous. Running time, 90 minutes.—Al Eliassen, Koronis theatre, Paynesville, Minn. Small town patronage.

**ROAD TO ZANZIBAR, THE:** Bing Crosby, Bob Hope.—Originally booked this mid-week. After seeing trailers changed to week-end with a western. The best African thrill action adventure since Tarzan. Plot is based on the unfulfilled treaty of Versailles about a scull taken by Germany and not returned. A party of adventurers led by a woman go into the interior after being stranded on coast. Lions attack and kill several of the party—you see this. Natives get almost all the rest. It will keep you on the edge of your seat, and the kids nearly caused a riot. Running time, 92 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**YOU'RE THE ONE:** Bonnie Baker, Orrin Tucker.—A mediocre musical. Running time, 81 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

## Producers Releasing Corp.

**JUNGLE MAN:** Buster Crabbe.—I don't know, it must be the animals that bring them in. There isn't anything else in this one. It's about 90 per cent stock shots, five per cent fake sound and five per cent story. This is the kind of stuff that you wish they would lose on a wrecked plane or something. It doesn't make sense and there isn't anything to follow. Outside of a few old stock shots of wild game, there is nothing at all. I'd rather see a western. Running time, 61 minutes.—Peter Kavel, Campau theatre, Hamtramck, Mich. General patronage.

## RKO Radio

**JUNGLE CAVALCADE:** Frank Buck.—When we played this picture in Chatham we did O. K., but in Tilbury our business dropped 40 per cent. People sick of snakes. Ladies didn't like it. Running time, 77 minutes.—Harland Rankin, Plaza theatre, Tilbury, Ont. General patronage.

**TARNISHED ANGEL:** Sally Eilers, Lee Bowman.—A fair program picture that we doubled with a second run picture. Did poor business. Running time, 67 minutes.—Harland Rankin, Park theatre, Chatham, Ont. General patronage.

**TOM BROWN'S SCHOOL DAYS:** Sir Cedric Hardwicke, Freddie Bartholomew, Jimmy Lydon.—Played for Book Week. Story of English school of Rugby. Interesting presentation of English school life, some comedy, similar in effect as "Goodbye, Mr. Chips." Running time, 81 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**TOM, DICK AND HARRY:** Ginger Rogers, George Murphy.—This all adds up to four dreams; three for Miss Rogers and a nightmare for me. Running time, 86 minutes.—Delmar C. Fox, Fox theatre, Alberta, Canada. Small town patronage.

## Twentieth Century-Fox

**BELLE STARR:** Gene Tierney, Randolph Scott.—I yelled my head off to hold this picture and I think it was worth the effort. But there is something very unattractive about black even when it's in color, and when they burned down poor little Belle's shanty I think they made a mistake that they didn't toss in the shooting schedule and gather at the river for the duration. Running time, 87 minutes.—Delmar C. Fox, Fox theatre, Alberta, Canada. Small town patronage.

**BELLE STARR:** Gene Tierney, Randolph Scott.—I was disappointed in this picture and so were the patrons. Gene Tierney too young and innocent looking for the part. Did good business on Christmas Day, but comment not pleasing. Running time, 85 minutes.—John W. Warner, Plaza theatre, Greenville, N. C. Colored patronage.

**GREAT AMERICAN BROADCAST:** Jack Oakie, Alice Faye, John Payne.—Played this second run. The picture was good, but the before-Christmas slump hurt. Running time, 80 minutes.—Harland Rankin, Park theatre, Chatham, Ont. General patronage.

**HUDSON'S BAY:** Paul Muni, Laird Cregar.—Nice weekend business on second run with a western. Running time, 95 minutes.—Harland Rankin, Park theatre, Chatham, Ont. General patronage.

**I WAKE UP SCREAMING:** Victor Mature, Betty Grable.—I was afraid of this one at the price I paid for it, but I do not regret it now; it sure was a honey. Running time, 81 minutes.—John W. Warner, Plaza theatre, Greenville, N. C. Colored patronage.

**I WAKE UP SCREAMING:** Victor Mature, Betty Grable.—Good picture and good business. Running time, 82 minutes.—E. M. Freiburger, Paramount theatre, Dewey, Okla. Small town patronage.

**MOON OVER HER SHOULDER:** John Sutton, Lynn Bari.—Just a program picture which failed to draw. Running time, 68 minutes.—E. M. Freiburger, Paramount theatre, Dewey, Okla. Small town patronage.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne.—Sonja Henie not popular here, but the picture did well because of Glenn Miller and his orchestra, and the Nicholas Brothers. Very good picture. Running time, 81 minutes.—John W. Warner, Plaza theatre, Greenville, N. C. Colored patronage.

## United Artists

**NEW WINE:** Ilona Massey, Binnie Barnes.—A very fine picture that brought many favorable comments, but lacks boxoffice. No good unless they like classics. Running time, 87 minutes.—Harland Rankin, Park theatre, Chatham, Ont. General patronage.

**NIAGARA FALLS:** Marjorie Woodworth, Tom Brown.—Real good light entertainment that seemed to satisfy. Should play well anywhere. Running time, 43 minutes.—Harland Rankin, Park theatre, Chatham, Ont. General patronage.

**POT O' GOLD:** James Stewart, Paulette Goddard.—One of my patrons, a jitterbug, but otherwise quite normal, remarked upon leaving that this was "just wishey." By referring to the box office I came to the conclusion that "wishey" may be freely translated to mean "O. K." and must not be confused with "washey." The latter is a term borrowed from the ancient Chinese to indicate "no soap." This is "wishey" as any date I've had with U. A. Running time, 95 minutes.—Delmar C. Fox, Fox theatre, Alberta, Canada. Small town patronage.



## Universal

**ARGENTINE NIGHTS:** The Ritz Brothers, Andrews Sisters—Enjoyable musical comedy. Not a lot of plot, but good every-day music and comedy. Should give average gross on weekend with western, as we did. Running time, 80 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**BAD MAN FROM RED BUTTE:** Johnny Mack Brown, Bob Baker—Johnny Mack Brown is rapidly approaching third from top in popularity. These westerns are full of action, good story and splendid musical scoring. My patrons are educated to good westerns—Autry, Rogers, Cassidy and Brown. Running time, 58 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**BANK DICK:** W. C. Fields, Cora Witherspoon—This picture is saved from oblivion by a Mack Sennett chase at the end. Running time, 74 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**BLACK FRIDAY:** Boris Karloff, Bela Lugosi—Mediocre thriller that is not very thrilling or exciting. Running time, 70 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**ENEMY AGENT:** Richard Cromwell, Helen Vinson—Timely and fairly interesting. Running time, 60 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**FLAME OF NEW ORLEANS, THE:** Marlene Dietrich, Bruce Cabot—Direction by Renee Clair shows good detail work interesting to artists type audience. Lacks action compared to "Seven Sinners," or "Destry Rides Again." Fairly enjoyable Old New Orleans story of a woman who gives up love to marry for love. Running time, 79 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**HOUSE OF SEVEN GABLES:** George Sanders, Margaret Lindsay—Did not see this, but it drew well in the middle of the week with "Laugh It Off." Questioned some who saw it and the replies were that the picture was good. Running time, 88 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**LADY FROM CHEYENNE:** Loretta Young, Robert Preston—Doubled with "Life With Henry." Ran Thanksgiving special matinee and turned away the crowds. Did three days outstanding business. Both pictures good and well liked. Sure hated to turn those people away when usually they are hard to get in. Running time, 88 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**MODEL WIFE:** Joan Blondell, Dick Powell—Fair comedy, suitable for midweek. Running time, 78 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**MUTINY ON THE BLACKHAWK:** Richard Arlen, Andy Devine—Action filled story above average. Doubled with "You're Not So Tough." Running time, 61 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**PONY POST:** Johnny Mack Brown, Fuzzy Knight—I don't understand why Universal pays Johnny Mack Brown a salary and features Fuzzy Knight in such silly comedy. (Let's let the audience sing instead of Knight.) Universal had one of the best directors in Ray Taylor, but they sure went haywire on "Pony Post." Running time, 60 minutes.—John W. Warner, Plaza theatre, Greenville, N. C. Colored patronage.

**SEVEN SINNERS:** Marlene Dietrich, John Wayne—Highforward vamping. Plenty of rough and tumble fighting. Good action and story. Running time, 88 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**SOUTH TO KARANGA:** Charles Bickford, James Craig—Full of action, exciting African locale. Murder mystery and charge of African natives against the first train to Karanga and attack of the natives on Karanga. Should go well on weekend with western. Running time, 60 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**YOU'RE NOT SO TOUGH:** Billy Halop, Huntz Hall—Drew above average for midweek; however, good enough for weekend. Good story and interesting, especially for the teen age. Running time, 72 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

## Warner Bros.-First National

**BLUES IN THE NIGHT:** Lloyd Nolan, Priscilla Lane—Good picture and fair business. This is a musical show with a gangster background, and rather rowdy stuff. Running time, 88 minutes.—E. M. Freiburger, Paramount theatre, Dewey, Okla. Small town patronage.

**INTERNATIONAL SQUADRON:** Ronald Reagan, Olympe Bradna—Mr. Producer, will you please make me up about six of these for the next 12 months and it will indeed be a Happy New Year for me. And I don't care if you did have to buy some shots from Howard Hughes; you have revived my faith in Santa Claus. Running time, 87 minutes.—Delmar C. Fox, Fox theatre, Alberta, Canada. Small town patronage.

**MANPOWER:** Edward G. Robinson, Marlene Dietrich—One mistake for not having a western weekend, although this was a fair picture. Running time, 105 minutes.—Harland Rankin, Plaza theatre, Tilbury, Ont. General patronage.

**MEET JOHN DOE:** Gary Cooper, Barbara Stanwyck—A great story of the American citizen with a large cast which was enjoyed by the majority of my patrons, but had a few walkouts. Not small town entertainment. Running time, 132 minutes.—A. L. Dove, Bengough theatre, Bengough, Sask., Can. Small town patronage.

**MY LOVE CAME BACK:** Olivia de Havilland, Jeffrey Lynn—Sophisticated swing music. Delightful story which leaves you feeling as pleasantly warm as a cocktail. You'll forget the war and your troubles. Running time, 85 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

**NO TIME FOR COMEDY:** James Stewart, Rosalind Russell—Undoubtedly the poorest picture ever run with comparative star caliber. A few giggles, but no laughs in the entire show. Uninteresting, dull, trite plot. The stars, title and trailers fooled some the first

day. Second day was the lowest in three years. Running time, 99 minutes.—W. G. Clark, Alamo theatre, Pine Bluff, Ark.

## Short Features

### Columbia

**COMMUNITY SING, No. 9:** Ran this Christmas Eve and a very good time was had by all. Running time, 10 minutes.—Delmar C. Fox, Fox theatre, Alberta, Canada.

**I'LL NEVER HEIL AGAIN:** There Stooges—Saw this one in another house and booked it. Like "You Natzy Spy," this one deals with the present international situation and is very comical. My patrons go for these three nuts and they always please. Well, almost always. If they like the Stooges they'll like this one. Running time, 18 minutes.—Peter Kavel, Campau theatre, Hamtramck, Mich.

**SCREEN SNAPSHOTS:** I believe this series is tops.—Harland Rankin, Plaza theatre, Tilbury, Ont. (Continued on following page)



**SERVICE**  
*in peace or war*

**ILFORD CINE SERVICE**  
(ILFORD LIMITED)  
National House, Wardour Street,  
LONDON, W.1. ENGLAND



(Continued from preceding page)

**Metro-Goldwyn-Mayer**

**CHANGED IDENTITY:** Entertaining one-reel drama. Running time, 10 minutes.—E. M. Freiburger, Paramount theatre, Dewey, Okla.

**FLICKER MEMORIES:** Pete Smith—An old-time movie with comments by Pete Smith. Very good here. Running time, 10 minutes.—E. M. Freiburger, Paramount theatre, Dewey, Okla.

**LITTLE CEASARIO:** Cartoon—This is a nice little cartoon. About the same kind as the rest of Metro's cartoons. A nice little story, some comedy and good color. You won't be sorry if you run this. Running time, eight minutes.—Peter Kavel, Campau theatre, Hamtramck, Mich.

**TELL-TALE HEART:** Entertaining two-reel drama from a morbid story by Edgar Allen Poe. Proving again that crime does not pay. Running time, 20 minutes.—E. M. Freiburger, Paramount theatre, Dewey, Okla.

**Paramount**

**SNEAK, SNOOP AND SNITCH:** Cartoon—Another cartoon. Running time, seven minutes.—Harland Rankin, Plaza theatre, Tilbury, Ont.

**Republic**

**MEET THE STARS:** Equally as popular as Screen Snapshots—Harland Rankin, Plaza theatre, Tilbury, Ont.

**RKO Radio**

**MAD ABOUT MOONSHINE:** Edgar Kennedy—This one is not up to the standard Kennedy comedies. It's slow in getting started and it doesn't have very many laughs. Hillbillies feuding and moonshine in the basement—that's about all. Running time, 18 minutes.—Peter Kavel, Campau theatre, Hamtramck, Mich.

**PLUTO'S DREAM HOUSE:** Disney Cartoon—On Disney cartoons my reports are all the same. Very good. There are very few weak ones, if any. This one is all about Pluto's dog house. Mickey finds a magic lamp and it starts to build the dog house. How it's done turns out to be the story. Good color. Running time, eight minutes.—Peter Kavel, Campau theatre, Hamtramck, Mich.

**SUNK BY THE CENSUS:** Edgar Kennedy—Seen before, but still entertains. Running time, 18 minutes.—Harland Rankin, Plaza theatre, Tilbury, Ont.

**Twentieth Century-Fox**

**YARN ABOUT YARN, A:** Terry Toon—Average

**CORRECTION!**

WALT DISNEY'S  
"FANTASIA"

Will Be Trade Shown in

**DETROIT**

at the Max Blumenthal  
Projection Rm., 2310 Cass Ave.

at 1.00 P.M.

**MONDAY, JAN. 19th**

and not at 11.00 A.M., as  
previously announced

**RKO RADIO PICTURES**

*Century*

"THE PROJECTOR OF THE CENTURY"

**TWO CONTRIBUTORS  
RESUME REPORTS**

*Two contributors resumed reports to the What the Picture Did For Me Department this week, after an absence of some time. They are*

**JOHN W. WARNER,** Plaza Theatre, Greenville, N. C.

**W. G. CLARK,** Alamo Theatre, Pine Bluff, Ark.

*Read the reports from these and other contributors in the adjoining columns.*

black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount theatre, Dewey, Okla.

**Universal**

**MUSIC A LA KING:** Henry King and Orchestra—Real good. Give us more. Running time, 17½ minutes.—Harland Rankin, Plaza theatre, Tilbury, Ont.

**Vitaphone**

**AMERICAN SEA POWER:** Lots of noise and nothing new. But they enjoyed it. Running time, 10 minutes.—Delmar C. Fox, Fox theatre, Alberta, Canada.

**ROOKIE REVUE:** Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount theatre, Dewey, Okla.

**SKY SAILING:** Sports Parade—Very well received. Running time, 10 minutes.—Delmar C. Fox, Fox theatre, Elberta, Canada.

**SPORT CHAMPIONS:** Merrie Melody—Entertaining. Running time, seven minutes.—Harland Rankin, Plaza theatre, Tilbury, Ont.

**VOTE TROUBLE:** Grouch Club Series—Seemed to like it O. K. Running time, 10 minutes.—Harland Rankin, Plaza theatre, Tilbury, Ont.

**WACKY WORM, THE:** Merry Melody cartoon—Boy, oh boy, here's one for the books. In its comedy they want, then one is it. It has a little worm in the cartoon version of Jerry Colonna and it's a scream from start to finish. Running time, seven minutes.—Peter Kavel, Campau theatre, Hamtramck, Mich.

**Serials****Columbia**

**IRON CLAW, THE:** Chapter 11—This serial has gotten so bad that the kids won't even stay to see it. However, this chapter does pick up a little bit. In fact, it's the first one since chapter one that does make any sense. I for one will be happy when this is over. I know my patrons will be.

**Republic**

**KING OF THE TEXAS HANGERS:** This new serial from Republic is pleasing all and drawing extra business.—E. M. Freiburger, Paramount theatre, Dewey, Okla.

**Milgram Named Film Buyer**

David Milgram, head of Affiliated Theatres in Philadelphia, has been named film buyer by Benjamin Sork, operator of the Rio theatres in Reading and Schuylkill Haven, Pa. The Rio houses, however, will be operated independently of the circuit.

**Uniformed Men Admitted Free**

The 1,200-seat Strand, downtown subsequent run theatre in Cincinnati, which, on reopening recently under management of the 531 Walnut Corporation, subsidiary of Associated Theatres, Detroit, established a policy of remaining open until 3 A.M. for the benefit of defense workers, now is admitting free all soldiers and sailors in uniform. This is the first theatre in the Cincinnati area to have established such a policy.

**Weekly Attendance  
in Mexico High**

by LUIS BECERRA CELIS  
in Mexico City

One of the prime reasons for the tremendous popularity of American pictures in Mexico, apart from their quality, is gleaned from the report by the National Statistics Department that 250,000 persons in Mexico speak, read and write English fluently and that about 700,000 others know enough of English to get the fine points of the Hollywood productions. These persons are almost all among the regulars who attend the 1,009 active theatres in this country and which have a combined weekly paid attendance that is calculated at about 1,222,000.

The 1940 national census gave Mexico a population of 20,000,000.

Impartiality in forbidding exhibitions of pictures, whether they be Mexican or foreign, by the federal film supervising and censoring department is shown with its renewed refusal to permit screenings of "La Mancha de Sangre" ("The Blood Stain"), produced in Mexico three years ago by Brito Best Maugard. The ban is because the department considers the picture to be entirely immoral, even if parts of it are deleted.

Sr. Maugard has frequently sought to get a permit for the exhibition of his film which was made long before the department was organized. The department is upholding the ban of the previous censorship board.

**Changes in B. & K. Acquisitions**

Jack Norris was retained as manager of the Portage theatre; Leo Brown remained at the Admiral theatre, and Herbert Chatkin, formerly assistant manager of the Northshore Theatre, succeeded Bob Templer as manager of the Drake Theatre, when Balaban & Katz took over the trio of houses in Chicago, from the GCS Circuit on January 1st. The houses have been placed under district manager Abe Platt's supervision.

**"Vanishing Virginian" Premiere**

"The Vanishing Virginian" will have its world premiere January 23rd at the Paramount theatre in Lynchburg, Va., Metro Goldwyn Mayer announced this week. Edwin Knopf produced the picture and Frank Borzage directed.

**Orpheum Dividend**

In its first dividend distribution since the default of its predecessor on the latter's first mortgage bond in 1933, the Orpheum Company, Inc., in Seattle, Wash., paid \$1 a share dividend to its stockholders on December 20th. The company is owned by the Orpheum Building and is headed by Mansel P. Griffiths as president.

**English Film for PRC**

"Angel of Terror," an Edgar Wallace story, is to be produced in England, and will be distributed in the U. S. by Producers Releasing.

**Brooklyn Theatre Sold**

The 900-seat Rivoli theatre in Brooklyn, N. Y., has been sold by George Giegerich to the Hartie Realty Corporation, a client of Moses H. Hoenig, attorney.





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## LET US RESOLVE

Since this season of the year is the accepted time to strike a personal "trial balance", to cogitate upon what one can do in performing a sounder job during the coming twelve months, the membership is offered for consideration the meaty handful of suggestions by Joseph Bernhard to Warner theatre managers everywhere. The message from the circuit head reads:

"For men who look forward to the New Year as an opportunity to do better in the future than in the past . . . for Managers who wish to set an objective for themselves in 1942, I recommend the following resolutions:

"To operate your theatre as though it were your own.

"To conduct yourself as a Manager (and a man) that when people think of a pleasant place to go—they'll think of your theatre.

"To always speak well of the industry by which you live.

"To regard people in your theatre as in your home—receiving all persons from patrons to the humblest employee with courtesy, sympathy and friendliness.

"To spend every theatre dollar as if it came out of your own pocket.

"To remember always that, while profit makes a good showman, *it takes the good-will of the public to make a profit.*"

Well said, indeed, and especially the first resolution offered by Mr. Bernhard, in itself a comprehensive job of summing up. The successful manager gets that way because he regards his theatre no less jealously than any other dear possession. In so doing, he affirms the Bernhard listing as a solid foundation upon which any conscientious theatreman can strengthen his operation and his personal fortunes.

▽ ▽ ▽

## THE SHOW DOES GO ON

Closer to immediate war hazards than other sectors of the nation, Pacific Coast theatre men are proving themselves alert in devising ways and means of making their theatres "the place to go" under wartime conditions and against the emergency. As told in PAR, Fox West Coast house organ, the circuit's managers have done much to instill confidence in the public mind that the theatre is a good place to be during a blackout.

Among the items noted is a "blackout kitchen" at the Golden Gate, Riverside, where Manager Dale Huffman is pre-

pared to serve coffee to patrons in the lounge, where games, phonograph music and emergency lights have been prepared. At the Granada, Inglewood, Manager George O'Brien turned a football rally into a successful "blackout party". In other districts, the circuit men inspired the papers to run page-one publicity that the theatres would be open as usual, blackout or no.

Underlining all of these endeavors was the tried and true slogan: "The show must go on". The activities give further assurance that, whatever the emergency, the theatreman will be found set to move with precision and speed to see that the show "does" go on.

▽ ▽ ▽

## THE THEATRE'S SALESMEN

One of the recent Lobby Laffs showed a manager reading some rave newspaper reviews on a coming picture and saying: "If this picture is as good as they say it is, I'd better try to get around to see it."

That might not be entirely a gag, as illustrated in a letter from one of our scouts in the Midwest who tells about a cashier queried about the picture by a personal friend. The ticket-seller had not seen the picture, but heard it was not so hot, saying as much in recommending an opposition picture, which advice the patron took. As it turned out, the patron later saw the attraction the cashier criticized and found it much better entertainment.

Leaving aside the cashier's "bobble" in pushing money away from her boxoffice, we point to the advisability of arranging for all of the personnel to see programs in advance. Theatre workers are also salesmen. As other salesmen, the more they know about their merchandise, the better the job of selling.

▽ ▽ ▽

THE membership will now proceed to the immediate business of applause for Round Tabler Harold F. Sliter, stepped up from Mohawk Valley district manager for Schines, to district head in the circuit's larger Ohio-Kentucky area. The promotion was enthusiastically marked at a testimonial dinner in Gloversville, arranged by Kiwanis and attended by 150. J. Myer and Louis W. Schine were guest speakers.

*A-Mike Vogel*

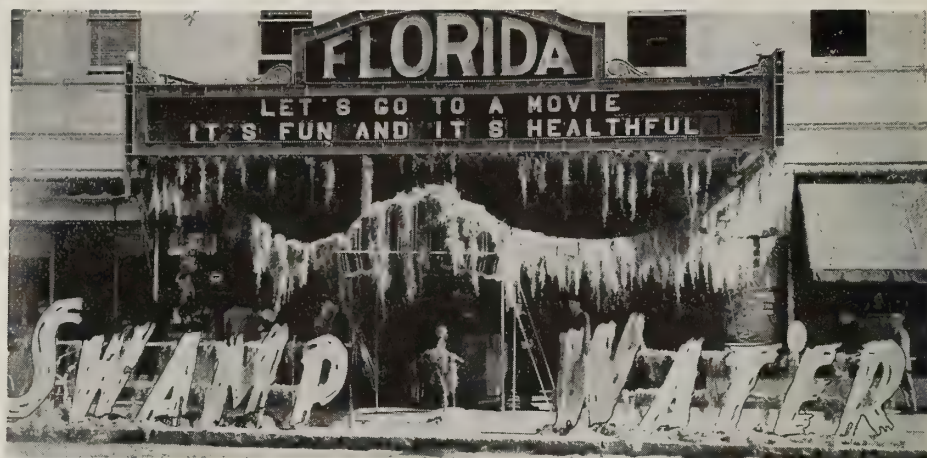


# ROUND TABLE IN PICTURES

Measuring a bit over eleven feet in height was cutout display used in the lobby of the Paramount, North Adams, Mass., by Francis Faille to sell his "Superman" serial.



Street bally that attracted for H. T. Rastetter's date on "They Died with Their Boots On" at the Warner Theatre, in Erie, Pa., was old-fashioned carriage driven about town by two members of the staff dressed in cavalry uniforms. Carriage was appropriately bannered.

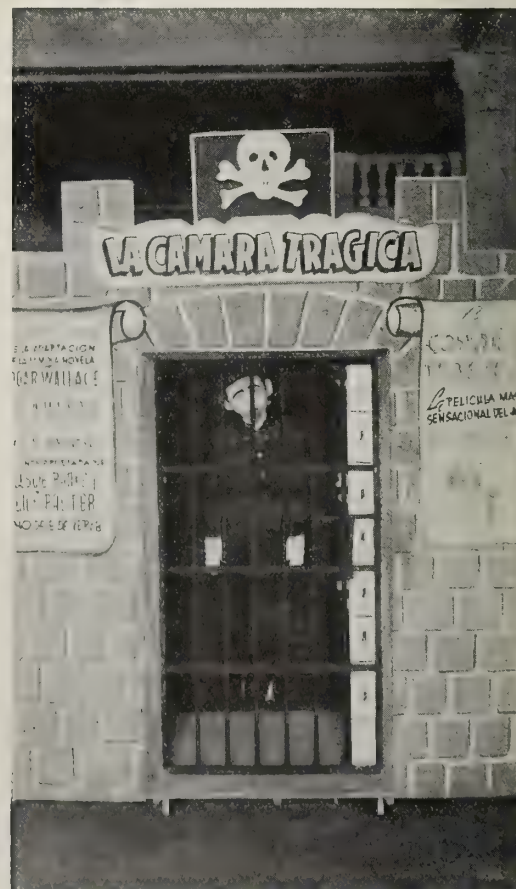


Reported by Walter Tremor, manager of the Florida, St. Petersburg, was atmospheric front on "Swamp Water" constructed by George Kiriland, doorman, and members of the house staff.



Teaser lobby display created by Bob Kennedy ahead of "Whistling in the Dark" at the Warner Symphony, Chicago, featured peep box, with patrons peering through slit to see Skelton copy.

Prison cell with figure inside was center lobby display at the Marti, Havana, ahead of "Chamber of Horrors". Both sides of cell doors were posted with picture copy.





# LATE EXPLOITATION FLASHES

## "MORALE" COPY CONTINUES TO PLUG THEATRE VALUES

Added instances of newspaper advertising pointed to emphasize the place of the motion picture theatre in maintaining public morale in war time are illustrated in the two-column layouts reproduced on this page, above, from Pat Patchen, for the Chief, Pueblo, Colo.; below, from Dan Terrell, for Loew's Washington theatres.

Patchen used the institutional copy on New Year's Day, to top his copy for "Died With Their Boots On", and reports an amazingly favorable reaction. He got the idea from a recent story in the Herald, issue of Dec. 27, quoting from the President's letter to Lowell Mellett.

Terrell's "pledge" was also planted on New Year's Day to introduce attractions at the three Loew's houses. Here, too, the public response was gratifying, the copy taking bows for timeliness and cooperation.

## "DUMBO" MILK COLLARS REACH 20,000 HOMES

To spread the word widely on "Dumbo" at the RKO Albee, Providence, the George E. French-Bill Morton duo tied the leading milk company to collar all bottles the day ahead of opening, distribution reaching into some 20,000 homes. Diaper service also used inserts a week in advance. Since the date coincided with the holiday toy promotion, the largest department cooperated fully by using the motif of the picture for the Christmas toy department, announcing this in window displays and ads.

On the theatre's daily "Hi, Neighbor" radio program, handled by Morton, "Dumbo" pins were given to all interviewed for a week ahead. In making the presentation, Bill would say: "And now let me give you Walt Disney's elephant, Dumbo, to take home with you."

## LOCALS DANCE "HOE-DOWN" TO WIN "BABES" PRIZES

Catching on quickly for "Babes On Broadway" at Loew's Poli, Waterbury, Conn., was Ed Fitzpatrick's "Hoe-Down" dance contest, based on the presentation in the picture and built up in advance with a lot of publicity. For week ahead and during the run, preliminary contests were held at popular ballroom, which advertised the date heavily in exchange. Finalists appeared on the theatre stage, competing for the grand prize of a Garland-Rooney trophy.

Ballroom announced the doings nightly over the p.a. system, displayed 40 by 60's, planted star cutouts on the orchestra platform. At the theatre, special trailer plugged the finals and Fitz arranged for a page layout of the stars doing the dance. Dance studios also came in with lessons:

"The American Motion Picture Is One of our Most effective media in informing and entertaining our citizens. (it) has a very useful contribution to make during the war emergency."

FRANKLIN D. ROOSEVELT.



We're doing our best, Mr. President.

We, the staff of the Chief Theatre, pledge our services to the single purpose of keeping Pueblo entertained during the trying times ahead.

"THEY DIED WITH THEIR BOOTS ON" is doing a swell job of it right now. And it's making us proud to be Americans... proud of the great heritage of red-blooded courage that is part of every one of us.

And Kay Kyser's new musical comedy "PLAY-MATES" will be a gloom chaser for sure. Watch Pueblo smile when it comes to town.

And we'll give them romance... that's "LYDIA" and exciting adventure in "SUNDOWN"... and laughs when Henry Fonda and Barbara Stanwyck get here in "YOU BELONG TO ME."

And we've got hits like these stored back... entertainment solid as a Defense Bond... "THE MAN WHO CAME TO DINNER," "TEXAS," "BED-TIME STORY," and "BALL OF FIRE."

Pueblo can count on us for ENTERTAINMENT!

The CHIEF THEATER

E. A. PATCHEN, Mgr.

## "COME, LAUGH WITH US," READS SELETTE POSTER

Attracting a proper share of passer-by attention, according to Ed Selette, is the lobby poster set up by the Warnerman at the Albany, Albany, N. Y. Layout is headed by a quote from Abraham Lincoln:

"With the fearful strain that is upon me, night and day, if I did not laugh, I should die." The "laugh" theatre copy follows:

"In these trying times, the Albany Theatre presents week after week programs for your entertainment. Sleep refreshes a tired body. Entertainment refreshes a tired mind. Whether you laugh, sigh, scowl or cry at a movie, it does you good to get your mind away from everyday affair. A good laugh is worth money. . . ."

## DOUBLE-TRUCK IN COLOR BUILDS XMAS CONTEST

Promoting an unusual newspaper buildup for "Thin Man" at the Great States Orpheum, Springfield, Ill., Manager Mort Berman landed a two-color double-truck centered around a Santa Claus coloring contest. Two-page banner head was given over to theatre and date. Second-color run was obtained with a tint block over-all, with the exception of a two-column mortise of black-and-white Santa Claus drawing which readers were invited to color for cash and guest ticket prizes. It was required that entries be accompanied by list of all advertisers in the co-op spread.

## DECORATES XMAS TREE WITH APPLES ON "EVE"

The unusual decoration of a Christmas tree bearing ripe apples called a lot of attention to "It Started With Eve" at the Rapids, Rock Rapids, Iowa, Manager Roy H. Metcalfe using the fruit to trim the tree instead of the conventional tinsel. Tien copy noted: "Our tree is bearing apples this Xmas for our gala . . ." etc.

Well in advance, Metcalfe had one of the grocers place boxes of prize apples in the lobby with poster suggesting that the boys buy their girls an apple. Then, a few days ahead, the doorman distributed tagged apples to all women attending.

## GRABLE PICTURE-SNATCHERS INSPIRE PROGRAM IDEA

For his advance on "R.A.F.", at Rome's Rialto, Baltimore, Manager Jack Keith planted a colored blowup of Betty Grable in the lobby. Within a few hours, the flash was "lifted" by an admiring fan. So, figuring that the star's photo would be equally in demand by others, Keith was inspired to eliminate his regular weekly program for the date, substituting a 9 by 12 black-and-white shot of the star, mortised with a copy panel for theatre copy.

**Loew's PLEDGE FOR 1942**

"In the days and months that are ahead, all of us will need the opportunity to relax and to be refreshed for the important work that is our first thought. At Loew's Washington theatres, we will bring you—week after week—the finest entertainment that Broadway and Hollywood can devise. This is our promise for the new year, joined with a pledge that every member of our organization will serve to his fullest ability in national and civilian defense."

**And...TO START THE NEW YEAR**

**CAPITOL** F. AT 14:30  
NOW... Doors open 10:30  
CLAUDETTE COLBERT • RAY MILLAND  
BRIAN AHERNE  
"SKYLARK"  
Stage  
MITZI MAYFAIR  
CARDINI

**PALACE** F. AT 13:30  
NOW... Doors open 10:45  
Mickey ROONEY • Judy GARLAND  
"BABES ON BROADWAY"

**COLUMBIA** F. AT 11:00  
NOW... Doors open 11:00  
Greta GARBO • Melvyn DOUGLAS  
"TWO FACED WOMAN"



# THEATREMEN "SPEAK THEIR PIECE"

**O**N these pages is now set down what the man in the field thinks about the Quigley Awards, what he has to say about the continuance of the Competitions for 1942. Previous issues have been occupied with the acceptances of leading industry executives to the 1942 Judging Committee, their endorsements of this unique nine-year-old plan to emphasize the value of boxoffice showmanship, and to recognize theatremen who build these values.

As important, and revealing, are the expressions of the theatremen, since many of them directly credit the Awards for promotions, salary raises, bonuses and added home-office prestige. That the Awards continue to influence long-time participants is to be noted in the statements from such previous Grand Awards winners as Morris Rosenthal, Lester Pollock, Lige Brien, J. R. Wheeler—all of whom have been active in the Competitions for 1941.

## MORRIS ROSENTHAL

Manager, Loew's Majestic  
Bridgeport, Conn.

After some eight years of working and entering advertising campaigns for the Quigley Awards, today I feel just as excited when I win an Award as I did when my first Award was received.

I believe that when a man stops going after things in life he starts getting stale and the Quigley Awards is one way to keep a man on his toes by competing with other live-wire managers.

In meeting people in the industry I find that they have read about some of my campaigns and were sorta introduced in advance as it were. It certainly is a fine feeling to know that others read about your exploits as I read about others. I for one shall continue working on for further awards.

## LESTER POLLOCK

Manager, Loew's Theatre  
Rochester, N. Y.

The boys in the field appreciate the service of the Manager's Round Table. More than that, they appreciate the recognition granted their exploits through the Quigley Awards.

As a medium for inspiring the Motion Picture Industry to greater ambitions the Manager's Round Table and Quigley Awards have no equals.

Needless to say, I, who have benefited from them in the past, will always have a good word for them in the future.

## BILL BURKE

Manager, F. P. Canadian Capitol  
Sarnia, Ont., Canada

Personally, I have found the Quigley Award Competitions a great inducement to develop bigger and better campaigns. If I miss out on one fortnite, I make doubly sure that I'm represented in the next period.

As I have won several Awards this year, and as I have been recently promoted, I'm sure my Quigley Award activities have not gone unnoticed by my superiors.

## J. R. WHEELER

Manager, Granada  
South Bend, Ind.

Results obtained by participating in the Quigley Awards are two-fold. The Manager who places his efforts into the hands of the Committee to be passed on to others through the pages of the Herald, is naturally doing the entire industry a favor through the exchange of ideas. Secondly this week-in, week-out effort of his cannot help but react favorably at his theatre box office.

As last year's Bronze Grand Award Winner I know what it means to come out on top. It's just about the greatest thrill the industry can provide!

## LIGE BRIEN

Manager, Warner's Belmar  
Pittsburgh, Pa.

In inaugurating the ninth year of the Quigley Awards, I submit the following information of the benefits I have received!

The Quigley Awards to me have proven that they are real evidences of rewards for efforts, and have also shown their effects at the box-office. They have gained for me recognition within my organization, and throughout the industry.

These Quigley awards have also indicated a reassurance of my security for the future, and salary increases.

I am certainly proud to be associated with the Managers' Round Table and extend my thanks, and greatest wishes for its continued success.

## A. J. KALBERER

Switow's Indiana and Liberty  
Washington, Ind.

The Quigley Awards are a source of genuine pleasure to us as always. The idea of a friendly and cordial exchange of showmanship gives us a great deal more than we put into it. If for no other reasons we feel that this is worth more in actual dollars and cents at the box office than words can say.

This clearing house of ideas has been a boon to us and from the ideas of brother managers we have many times been able to help a good picture and perhaps save many a poor one.

I am sure it is a source of real pride to our superiors to have us in this competition and we never fail to get a friendly pat on the back from them for receiving these awards. We have had several substantial raises, plus a nice increased bonus check each year. I personally thank old man "Round Table" for them.

## HARRY UNTERFORT

City Manager, Schine's  
Syracuse, N. Y.

I have always found the Quigley Awards a genuine source of inspiration and they have definitely helped me in my promotion from Assistant Manager to City Manager of the RKO-Schine Theatres in Syracuse.

The first thing I do when the Herald arrives is to open it and see what the boys on the "Round Table" are doing and I usually get at least one idea to help me sell a coming attraction. As far as I know, it is the finest stimulant in helping a fellow do his job in the entire industry.



# CREDIT AWARDS FOR ADVANCEMENT

## JIMMIE REDMOND

*Publicist, Bonham  
Fairbury, Neb.*

The Quigley Awards have certainly done a great deal in stimulating boxoffice showmanship here at the Bonham.

The winning of a Quarter-Master Plaque, Quarter-Master Medal and Citation this year has helped me a great deal in both my position and my salary. Keep up the good work that the Herald is doing, and the theatre business will boom.

## BARNEY DE VIETTI

*Manager, Huish's Price and Carbon  
Price, Utah*

I can sincerely say that I have gained more good in my advertising and exploitation work from the Round Table Club than from any other source. I have found that it does "something" to a fellow to win one of the Quigley Awards and it kind of spurs you on to see if perhaps you can do still better.

With the winning of a Quarter-Master Citation, came congratulations from my Home Office along with a dandy bonus. All of this certainly helps, but the big thing to me is the fact that winning an Award just wants to make a fellow try to do better and better in his advertising campaigns.

## LOUIS CHARNINSKY

*Interstate Capitol and Rialto  
Dallas, Tex.*

I would say definitely that there is a pronounced help in the advancement of showmen through the channels of your Quarter Master Citations, Quigley Awards, etc., I know from my own personal experience.

This endeavor on the Motion Picture Herald's part is truly a fine tribute to Showmanship and for which it stands. I have always been interested and have exerted my best efforts for my company and for the awards from Motion Picture Herald.

Truly it is a great help in every angle of this fine business, and I feel proud and honored for the Awards that I have received in the past.

## JULIUS LAMM

*Manager, Warner's Uptown  
Cleveland, Ohio*

Exploiting a picture is no different than a salesman trying to sell his wares. If it is properly executed, it means additional dough in the boxoffice. So far I have not been fortunate enough to pull down a Plaque or Medal, but I am not discouraged and will keep on plugging in 1942 for our Manager's Round Table.

I believe a repeated winner of Quigley Awards can eventually gain an advancement in position or salary, but I have yet to experience that recognition. In the meantime, I feel it a privilege to participate in your Forum of International Showmen, especially when our nation is in need of mental relief that only the screen can fulfill.

## FRED GREENWAY

*Manager, Loew's-Poli Palace  
Hartford, Conn.*

Will be glad to continue to send in stuff, as it's always nice to see your ideas do some one some good.

## MARLOWE CONNER

*Manager, Warner's Capitol  
Madison, Wis.*

I have always felt that the Quigley Awards provide a stimulant both to the man and the box-office. For the same reason that an artist exhibits his paintings, the theatre manager exhibits his work for experienced and qualified judges to inspect, pass comment and praise where it is due.

All ideas and efforts are for one purpose, to create dollars and cents in the box office but the submitting of these ideas and efforts for a Quigley Award places them on a different plane where they rely on their merits in direct competition to other ideas from men in the same field.

Any man who is proud of his work will want to exhibit it in the Quigley Awards Competition.

The winning of a Quarter-Master Plaque, a Quarter-Master Medal and numerous Citations have been a constant source of inspiration to do bigger and better. I am definitely certain that the winning of these many awards has improved my standing with the company.

## PAUL O. KLINGER

*Manager, Rialto  
Lewiston, Pa.*

There is no question that the winning of four Quarter Master Citations has given definite impetus to my exploitation activities and they have played no small part in the recognition I have gained. I'm a-goin' to keep on trying!

## SID SCOTT

*Manager, Capitol  
Sudbury, Ont., Canada*

Quigley Awards are an inspiration. We are never too old to learn and old stunts are new stunts if you've never used them. Yes, I think my company appreciates all Awards and all the tries.

## H. J. RASTETTER

*Manager, Warner's Erie  
Erie, Pa.*

The Quigley Awards have definitely proven their worth in stimulating advertising activity among the men in the field. The competition has been keen and I as a competitor and Citation winner am extremely grateful for this excellent means of interchanging advertising media. Promotion has come to me in the past year and I believe the Awards have been a contributing factor. Let's "Keep Them Flying."

## PAT NOTARO

*Manager, Warner's Columbia  
Sharon, Pa.*

I am certain that my prestige in the community is enhanced whenever anyone comes in my office and sees the Citations and the medal I have. They ask what they are and upon explaining they are very much impressed.

My superiors are pleased and I think the Awards help one realize that his efforts not only stimulate box-office but are also worthy of recognition. I hope you will continue this worthy friendly competition, because I know it has helped me and my theatre.



## Children Parties Feature Yuletide Tiein Campaigns

The many promotions for Christmas institutional, goodwill and otherwise extensively reported from various sections of the country are represented by the annual Christmas party put on by "Kal" Kalberer at Switow's Indiana, in Washington, Ind., in cooperation with his local paper, the daily going for a series of page-one stories to extend an invitation to all children of under highschool age to attend. A complete show was given of feature and short subjects, the theatremen taking many bows from all over for this annual event.

In Waterbury, Conn., Ed Fitzpatrick tied up with the Elks to put on an annual Christmas canned goods matinee on the morning of December 22, at Loew's-Poli, incidentally, the only local theatre to do this, Ed reports. A complete show was presented with a local orchestra on hand for further enjoyment. As usual, the press came through with fulsome publicity, featured by two-column stories and ads.

### Cohn's Lobby Presents Staff

For main decoration at Warner's Roosevelt, in Philadelphia, Artie Cohn featured a Christmas treat with pictures of his entire staff carrying their names and titles (see cut). The unusual presentation attracted a lot of attention and, of course, the staff was highly pleased with this extra attention. At the base of the display, coming attractions were presented in holiday gift-box form.

Christmas shopping in Dolgeville, N. Y., was definitely stimulated by the campaign inaugurated by Bill Johnson at Smalley's, the theatremen persuading the merchants to come in with him on an "Appreciation Gift Night." Johnson promoted over one hundred dollars in gifts, laid out all the advertising and conducted a mailing campaign through the entire area, placed a large Christmas tree on the stage and distributed over 50 gifts in a prize drawing.

The lobby of Warner's Jeffery, in Chicago, proved the center of his holiday advertising for Manager Bob Busch in calling attention to his children's party. The display, made up as a toy shop was colorfully decorated to call attention to the doings. After the party, the toy house was furnished with fireplace, stockings, etc., plus copy on the Christmas show.

### Laby Imprints Giant Shopping Bags

Yuletide greetings to the folks in the Russellville, Ark., area on behalf of the local Malco theatres were emphasized by a full-page layout for the current and coming attractions at the three circuit houses and executed by Hiram Meeks, city manager. Top banner line carried Christmas salutations, with the center of the page given over to a giant holly wreath enclosing photos of M. A. Lightman, president; M. S. McCord, secretary-treasurer, plus one of Meeks. Further salutations were handled alongside in border form.

In Holyoke, Mass., George Laby went the



Cohn's Tree Publicizes House Staff

imprinted bag one better to advertise the gala midnight show at the Westmas Victory, the Round Tabler imprinting the message on large size shopping bags, distributed with the compliments of the theatre. Laby reports this one hundred percent highly effective, as the bags were taken right into the homes to act as a permanent plug for the successful party. To plug his kiddie Christmas party at the State, in Anderson, Ind., Mel Bliden used a die-cut herald showing Santa Claus carrying a large gift pack on which the theatre copy was imprinted.

The lobby of the Esquire, Toledo, carried the theatre's holiday greetings, the decorative scheme showing stars twinkling in a midnight sky, a lighted Morostar wreath centered on the magazine rack and tiny pines banked on fluorescent tubing with a snow scene painted on the mirror. The mirror likewise caught the reflection of a huge rope laurel bell on the opposite wall, outlined in red lights. "Season's Greetings" were spelled out electrically in magenta against a silver flitter background.

"LET'S HEAR FROM YOU"

### Schools Aid Nelson On "Maltese Falcon"

Contacting English teachers, Bob Neilson at the State, in Johnstown, Pa. sold them on the idea of urging the students to see "Maltese Falcon" and then make a book report for their fiction literature classes. In addition, biology teacher plugged the date in his lecture on wild bird life. Starting well ahead, Bob planted teaser cards on stair risers reading: "Wow. What a Picture. The Maltese Falcon". Mirrors on mezzanine and rest rooms were painted the same, while cutout falcons were hung around lobby.

For his front Neilson used special lifesize cutout falcon with cartoon copy in balloon: "Man, you ain't seen nothing 'til you see my pitcher 'The Maltese Falcon' comin' here soon. It has Moider, Thrills, Mystery, Action and best of all Me." "Wow" bumper strips and heralds were distributed, the latter by kids, copy reading: "If I wasn't distributing these heralds, I'd be seeing" etc. At slack business hours, cashiers called numbers at random giving picture spiel.

## RKO Theatremen Promote "York" With Army Aids

Now that "Sergeant York" has finished its engagements at the RKO metropolitan theatres, campaign highlights are here set down as reported by Harry Mandel, circuit ad head. In all instances, coverage was comprehensive, especially in promotions tied to service units such as the tieup effected by Ansel Weinstein of the RKO 58th Street, who promoted parade of the American Legion band to the theatre opening night. Band assembled at entrance and played marches until large crowds assembled. For his lobby, Heinz constructed an authentic bomb proof shelter, interior of which was draped with "Sergeant York" accessories. Free copies of the book were presented to public library. Ticket taker was dressed in soldier's uniform week in advance and also stood at side of stage with spot focused on him during trailer.

### Legionnaires Give Full Cooperation

In New Rochelle, J. Di Lorenzo at RKO Proctor's distributed special "York" booklets to American Legion Posts; Veterans of Foreign Wars, Order of the Purple Hearts and house to house. Local paper played up Alvin York's personal appearance there in 1929, with a three-column cut and two-column reader, while teaser ads were used on six different pages of paper week ahead.

Effective lobby display created by Max Mink at the Castle Hill consisted of shadow box featuring two letters from American Legion Posts endorsing the picture, French, American and German helmets, American medals and a welcoming letter to the A.E.F. written by the late King George. Copies of the book on the life of York were given as prizes to children during the kiddie show week ahead, special heralds were distributed and the theatremen in this instance gave lectures to local Legion Posts on the importance of seeing the film.

Aiming at his juvenile trade, B. O. Shelton at Proctor's, in Mt. Vernon posted notices on the bulletin boards of all high schools and also distributed imprinted blotters to the kids. Newsboys wore imprinted aprons a week in advance and distributed overprinted papers carrying title and playdates.

### Groth Gives Books to Libraries

Emil Groth at the 86th Street Theatre circularized principals of all schools in his vicinity urging student attendance in addition to placing copies of the book in the school libraries. Entire theatre staff wore medals and badges well ahead and of interest was a display of guns, helmets, posters, etc. Sound truck covered with 24-sheet covered the area ahead and during run and entire front of house was decorated with flags and bunting.

Opening night at the Alhambra was signaled by parade of American Legion Post to theatre, Manager H. Heintz arranging for the personal appearance of a buddy of Sergeant York who was greeted on stage as were the Chaplain of the Legion and Spanish American War Veterans.





LOUIE GOES FAST. Bowing in the New Year, Louie Charninsky takes off on his motor-bike out front at the Capitol, in Dallas, to impress upon the customers the title of the date he is fronting for, "We Go Fast".

"LET'S HEAR FROM YOU"

## Mayor Declares Safety Week for Metcalfe "Coffin" Date

Recently appointed to skipper the Rapids and State theatres, in Rock Rapids, Iowa, Roy H. Metcalfe stirred up the community with a bang-up campaign for the M-G-M short, "Coffin On Wheels", getting the Mayor to declare a safety week in honor of the date, the proclamation and date run in the papers. Stories on street and highway safety were also landed, the county sheriff also being promoted to contribute a caution letter to motorists on safe driving. Used car dealers also went for co-op ads.

Metcalfe featured his lobby with a display of local accident photos, borrowed from the sheriff's office and blanketed the town with posters, "Lose A Second. Save A Life, See", etc. The highway patrol assisted the campaign with free brake tests and at a P. T. A. meeting, the Round Tabler spoke on safe driving, aiming his talk at the high school crowd.

"LET'S HEAR FROM YOU"

## Stearn Circularizes Doctors For "Kildare's Wedding"

Concentrating on the medical profession for "Dr. Kildare's Wedding Night" at Schine's Strand, in Lexington, Ky., Harry D. Stearn had cashier call doctors listed in directory and give spiel on the picture's opening. Cards on which stills were mounted were placed in the two local hospitals in the nurses' quarters in addition to elevators in the Medical building. For street bally, Harry used girl dressed in bridal attire, who toured city in bannered car.

Ahead of "When Ladies Meet", young couple walked on main street with an opened umbrella, top of which was imprinted in white with title and cast, with a one sheet cutout of the four stars in the picture. Effective lobby display of cutouts was also used and moved out front during run.

# "March of Dimes" Pressbook Details Theatre Campaign

To insure that every theatre participating will be amply prepared in advance for this year's national "March of Dimes" collection, from January 22 to 28, the Motion Picture Committee has brought out a comprehensive pressbook, organized by Oscar A. Doob, public relations director, and prepared by Ernest Emerling. Now being distributed, the book sets forth a wealth of meaty suggestions for use inside the theatre and out on "how to get the money".

Volunteer girl collectors are advised for lobby collections, especially during rush hours, to supplement efforts of the regular staff, this aid to be obtained from Junior Leagues, church societies, clubs, colleges, etc. It is suggested that girls be pretty, not too young, not in uniform, posted near boxoffice and at doors during "spills".

Ushering staff, projectionists, cashiers, doormen, porters are also to be enlisted to solicit dimes from friends and other contacts to fill the Diamond Jubilee Birthday coin-cards, made up to hold two dollars in dimes, cover carrying birthday greetings to the President. Three national awards, each of one hundred dollars defense bonds, are offered by the Committee to the usher, to the projectionist, to the doorman or cashier or porter turning in the largest number of filled cards. Coin-cards, coin cans, lapel buttons for contributors, sashes for collectors are supplied by the National Committee, with order blank provided in pressbook for convenience of theatremen.

For main outside attentions, a street parade is suggested to be organized by a committee in charge of, or in contact with large civic groups, and able to encourage group participation. Detailed is a complete break-down of plan and procedure based on last year's experiences in New York and other situations. How to promote band music, locate marching units, form parade, obtain color-guard and plant reviewing stand is all explained. Also suggested is a giant white flag carried flat to be used to solicit contributions along line of march.

Last year, Jerry De Rosa, of Loew's Paradise, New York, turned in the largest theatre collection, the pressbook carrying highlights of the drive, including photo and working plans of a colorful lobby "Wishing Well" into which De Rosa invited patrons to pitch dimes and "make a wish". The Loewman had coin boxes in the check-room, invited patrons to contribute percentage of their Screeno winnings, made talks over the public address system asking donations, posted pretty volunteer collectors in lobby and at boxoffice.

Outside the theatre, Jerry erected a display at the borough's busiest corner, with ushers in attendance at all times to solicit dimes. Ushers were also placed inside and outside of leading fight arena, announcer asking for dimes. Boys also were allowed to take up collections at churches, Elks Club, at hotel functions. Collection boxes were also placed in neighborhood stores, bars, etc.

## Novel Setpiece Constructed By Bickerstaff for "Rio"

For publicity on "That Night in Rio" at the L & J Palace, in Athens, Ga., Frank Bickerstaff ordered six sheets on "Tin Pan Alley," "Down Argentine Way" and "That Night in Rio" and had a cutout made on all three pictures, using catch lines such as "You enjoyed Tin Pan Alley," "You thrilled to Down Argentine Way" and "Come and Romance to Midnight Serenades Where Revelry Rules. Down Argentine Way." In addition, local music shop cooperated by playing recordings from all three shows and gave nice plugs over loud speaker on his current attraction.

"LET'S HEAR FROM YOU"

## "Sports Quiz" Found Successful by Harris

Acting as master of ceremonies, Ed Harris at the Fox Glendale, in Glendale, Cal., is featuring a Saturday night "Sports Quiz." Contestants are chosen from the audience, receiving cash prizes for answering correctly most questions on sports. Questions and answers are furnished by the patrons,

sports editor of the Glendale Star and Director of the City's Recreation Department. Judges are well-known locally in sporting events.

As a plug for the following week show, most of the questions deal with the two sports subject booked. Each week leaders of the sports world in that area are presented as guests and contestants. Harris has also featured a Battle of Sexes, women athletes vs. the men, with cash prizes and sporting goods presented to winners.

"LET'S HEAR FROM YOU"

## Hudson Invites Kin to "One Foot in Heaven"

Discovering that the sisters of Rev. Spence, around whom "One Foot in Heaven" was written lived near Guelph, Ontario, Round Tabler Vern Hudson contacted and invited them to a special screening. In addition the Mayor, Minister and newspaper editors were also sent invitations and that, together with the fact that a screening was held for all Protestant clergy, brought excellent newspaper coverage. In addition, ministers gave the picture mention in their sermons.



# EXPLOITATION BRIEFS FROM A-FIELD

Two men in "Chocolate Soldier" uniforms did a "wooden soldier" routine for a week in advance of the opening of the musical at Loew's Poli, Waterbury, as part of Ed Fitzpatrick's campaign for the film.

First 10 men with beards to answer a classified ad were guests of Herman Addison of the Paramount, Glen Falls, at a showing of "The Chocolate Soldier."

Through efforts of J. R. MacEachron ahead of "One Foot in Heaven" at the Malco Paramount, in Jackson, Tenn., special letters were sent to ministers, which brought mention of the picture from the various pulpits.

"This car for sale—Need cash to see 'Lady Be Good'" was the sign used on an old jalopy sent through Bedford, Ind., streets by C. R. Hughes, Von Ritz, as part of his campaign for the musical. He also landed a "Girl and Her Dog" contest in the local newspaper.

Roses were presented to the first 500 women appearing at the Roxy, Delphi, Ind., to see "Blossoms in the Dust" as part of Chris Chamales' campaign for the film. He also used 1000 window streamers on windows and auto windshields, had bulletins in four local schools and used sidewalk stencils.

A three-day contest on the subject: "When Ladies Meet, What Do They Discuss?" was landed by George Reef, Ritz, Tipton, Ind., as a feature of his "When Ladies Meet" campaign.

Gold footballs presented by Mickey Rooney and Judy Garland to the local all-conference high school football team got a lot of publicity on "Babes on Broadway" for James Eshelman, Paramount, St. Paul.

Promoted from local flying school was a parachute which Norm Duncan opened and used in the lobby of the Strand, Vancouver, ahead of his date on "Parachute Battalion." Through cooperation of school teachers, imprinted blotters were distributed to students, and Norm further promoted an effective window display in the Hudson's Bay Company. Window was also secured on House of Westmore products, ahead of the Round Tabler's date on "Moon Over Miami," same store devoting space to cutouts of Betty Grable and the Grable cutout books.

Effective lobby display on "When Ladies Meet" was erected ahead of that date at the Uptown, in San Francisco, by F. W. Curtrice. Bar was set up, behind which was planted a cutout of Bob Taylor, who was mixing drinks for cutouts of Crawford and Garson seated at bar.

A voice competition, with the winner receiving an album of "Smilin' Through" recordings, was one of the highlights of the campaign for the musical put over by Stan Cady, Capitol, Kalamazoo, Mich. Jeanette MacDonald, one of the film's stars, sent a congratulatory wire to the winner.

**JOAN FONTAINE**

*Says—CUT OUT THE FIVE NUMBERED PIECES ALONG THE BLACK LINE, USING THE SQUARE ON THE RIGHT AND FORM A SQUARE. YOU MUST USE ALL 5 PIECES. IT'S HARD TO DO BUT CAN BE DONE. TRY IT—IT'S FUN. THEN GO TO THE Malco Fulton Sunday. FIRST 5 Completed squares presented at boxoffice receive a*

**FREE PASS**

No. 3

BASED ON THE NOVEL  
"Before the Fact"

No. 4

UNITING THE STARS  
OF "REBECCA" and  
"PHILADELPHIA  
STORY"

No. 2

DIRECTED BY  
**ALFRED**

**HITCHCOCK**  
WHO GAVE YOU  
"REBECCA"

No. 5

SEE  
**'SUSPICION'**  
with  
CARY GRANT—JOAN FONTAINE  
STARTING  
**MALCO FULTON—SUNDAY**

No. 1  
YOU'LL See the most significant Romantic drama to reach the screen!

*Pointing up the usual throwaway by incorporating a puzzle slant, Harold Thomas sold his "Suspicion" date at the Malco Fulton, in Fulton, Ky., with a stunt reproduced above and widely distributed house-to-house.*

For "Nothing But the Truth," Manager Carl Hermann of the Capitol Theatre in Pottsville, Pa., made tie-ups with drug stores and five-and-ten cent stores in which they set up displays featuring Bob Hope's books and suitable copy reading: "Bob Hope Says Use Pepsodent and See Nothing But the Truth."

A. R. Tate of the Victoria Theatre in Jersey Shore, Pa., made sure his patrons took notice of the coming of "Navy Blues." To plug the film he had the doorman and ushers wear sailor hats with the name, "Navy Blues," on the rim. The cashier also wore a band around her head with the words, "Navy Blues," inscribed on it. For "The Smiling Ghost" Tate arranged for a boy to dress as a ghost and parade the streets for two afternoons.

One thousand cards reading: "Just Returned from Cuba. Had a lovely time—a gorgeous trip. You'll appreciate it when you see 'Week End in Havana'" were sent out to local people by Manager Jack Weber of the Colonial Theatre in Lebanon, Pa., in connection with his campaign on "Week End in Havana." For "It Started With Eve," Weber used a novel idea of distributing 500 numbered tickets to high school boys and similarly numbered tickets to as many girls. If a boy found the girl with the same number both were admitted free to see the picture.

A tabloid newspaper, especially printed for the premiere of "40,000 Horsemen" was distributed by Herman Comer ahead of the opening at Warner's Capitol, in Philadelphia. In addition opening night was dubbed "British Navy Night" and attracted a contingent of British sailors stationed there, who accompanied by officers were welcomed from the stage by the British consul. Ceremonies were broadcast directly from the theatre lobby over WTEL and broke dailies. In addition 15 editors of foreign language papers were invited to attend a special screening, while a huge float toured the city streets, commandeered by Junior Leaguers associated with the British Aid Committee.

Presentation of a lion cub to the local zoo was one of the highlights of the Memphis "Tarzan's Secret Treasure" campaign, as put over by Boyd Fry and Arthur Groom. A small circus wagon was constructed, in which the cat was displayed until the formal presentation, which was done in cooperation with the Lion's Club. An atmospheric lobby was created with stuffed mechanical animals on display, and the Y. M. C. A. sponsored a Tarzan Swim Contest.

A stunt that was a sure-fire eye-catcher was the old-time bar set up in the lobby of the Granada, Santa Barbara, Cal., by J. R. Rodgers as a highlight of his "Honky Tonk" campaign.

While a band played tunes from the film in front of the house, six beautiful girls did dance routines on the marquee of the Grand, Bristol, Pa., as a feature of the "Lady Be Good" campaign put over by Ed Lynn.

A man in oilskins carried a seven-foot anchor through the streets of Salt Lake City as a part of the "Barnacle Bill" campaign put over by Charles Pincus, Utah.

The candy girl of the Wisconsin, Milwaukee, was dressed in a "Chocolate Soldier" costume as one of the features of the campaign for that film put over by Joe Rosenfield.

For "Power Dive" at the Fox Theatre, in Winnipeg, Bernie Beach decorated his lobby with cutout planes swinging from the ceiling with title and cast on each. Permission was secured from the two Air Training Centers to use 18 of their bulletin boards which are spread throughout the area. Cards were placed on these reading: "Airmen. You must see Power Dive. A saga of the air, now playing at the," etc. Since the War Savings Committee had a giant bomber on display on Main Street, Bernie arranged for a one-sheet frame to be placed next to it with appropriate tie-in copy.

A city-wide search for a "Navy Blues" girl was conducted by Silvert Setron, manager of Warners' Logan Theatre, Philadelphia, in conjunction with the opening of the picture. Beauty experts, serving as judges, selected the winner from photos submitted, and a tie-in was made with merchants for a series of prizes.



# REPRESENTATIVE NEWSPAPER ADS

**RKO ALBEE**  
FULTON and DeKALB  
**TODAY**  
1st SHOWING  
IN BROOKLYN

**WALT DISNEY'S** FULL-LENGTH FEATURE TRIUMPH IN TECHNICOLOR  
**DUMBO**

PLUS! FULL-LENGTH SECOND FEATURE  
**CAROLE LANDIS**  
GEORGE MONTGOMERY  
in **'CADET GIRL'**

'MASTERPIECE'—Tribune—'A FILM YOU WILL NEVER FORGET'—N.Y. Times  
Distributed by RKO Radio Pictures

(Above) In keeping with the story of the flying elephant, Harry Mandel, RKO theatres ad head, struck upon the pleasing device of having the characters in "Dumbo" symbolize the journey across the East River from New York to the first Brooklyn date at the RKO Albee. Size: 75 lines on 4 col.

(Below) To convey the mood of "Men In Her Life", at Loew's Rochester, Les Pollock used star character drawing bordered by face cut heads of the "men". Ballet dress as copy frame was employed also to call attention to second feature and theatre slug. Size: 90 lines on 2 col.

THE ONE GREAT ROMANCE FOR ALL WHO'VE LOVED!

THE LIFE AND LOVES OF AN EXCITING WOMAN!

**Loretta Young**

**"THE MEN IN HER LIFE"**

CONRAD VEIDT • DEAN JAGGER  
JOHN SHEPHERD • OTTO KRUGER • EUGENIE LEONTOVICH

Plus  
His Biggest Case! Your Biggest Thrill!

**"Ellery Queen AND THE MURDER RING"**

with RALPH BELLAMY • MARGARET LINDSAY

**LOEW'S** BALC 20c to 3.00

## AN OPEN LETTER TO THE BOSS . . .

Apologizing for not having a Display Ad Layout ready for Today's Paper!

DEAR BOSS

Last night after screening the picture "ALL THAT MONEY CAN BUY", you asked me to sit down and prepare a display ad on it for today's paper. It is now 5 A.M. and I have written more than a dozen ads, only to tear them up again. I just haven't been able to figure out how to go about telling the public what a really grand picture this is.

It is truly one of the most delightful pictures I have ever seen, and in my opinion it will rank high among the greatest motion pictures of all time. For it has everything that goes to make up a great picture—a story that's sensational, acting that's perfect, romance that's heart warming, drama that carries you away, and, above all, plenty of comedy.

Yes, "ALL THAT MONEY CAN BUY" is truly a great motion picture, but I haven't been able to figure out how to get this over to the public in a display ad layout. Now the newspaper informs me that I have missed the casting deadline and that the ad will have to be set in type to appear in today's paper, so I'm licked, and I apologize for not having the display ad layout ready in time.

But I do want to let the people know that this picture taken from the Saturday Evening Post story "The Devil and Daniel Webster" a legend of the great New England statesman is a most delightful movie. And that it is sure to be immensely enjoyed by every man, woman and child who sees it.

Sincerely  
**PAT TAPPAN**

P.S. I'm going to work all day if necessary, on tomorrow's display ad layout so be sure to watch for it in Saturday's paper.

THE PICTURE

★ "ALL THAT MONEY CAN BUY"

with this outstanding cast

Edw. Arnold • Walter Huston • Jane Darwell • Simone Simon • G. Lockhart • J. Qualen • Anne Shirley • J. Craig

STARTS SUNDAY ★ VITAPHONE

(Above) Seeking for something out of the usual to sell the unique entertainment of "All That Money Can Buy", Pat Tappan went for the "open letter to the boss" for the date at the Vitaphone, Wenatchee, Wash. Note the "P.S." aiming for further reader attention. Size: 95 lines on 3 col.

(Right) Aimed primarily to chase the war jitters was this reverse benday combination of 80 lines on 2 col., for the Fox Wisconsin houses in Milwaukee, "blasting" conveyed by the cartoon figure into the three balloon type panels.

**BOOM!**

ALL RECORDS SHATTERED!

—Greater laughs and bigger crowds than any attraction in Granada history!

THAT'S WHY IT STAYS A

**3RD  
BIG  
WEEK**

—Come on Down and See Their Funniest by a Bomb Sight!

**ABBOTT  
AND  
COSTELLO**

With Martha Raye in

**"KEEP 'EM  
FLYING"**

—Doors Open at Noon—20c Till 2 P. M.

**GRANADA**

(Above) For the third week of "Keep 'Em Flying" at the Granada, Spokane, this "white-space" 125 lines on 2 col. was selected for simple type announcement, copy panelled with heavy rule from the top line to theatre slug.

WE'RE **Blasting** YOUR **Blues!**

With ENTERTAINMENT DYNAMITE Today at **FOX** Downtown Theatres

Shirley Temple  
Herbert Marshall • Day  
"KATHLEEN"  
Co-Feature!  
"Dr. Kildare's Victory"

Joan Bennett • Don Ameche  
"Confirm or Deny"  
Co-Hit!  
"Slapsie" Maxie Rosenbloom  
"The Stork Pays Off"

Walter Brennan • Anne Baxter • Walter Huston  
"SWAMP WATER"  
And  
Hedy Lamarr • Robert Young • Ruth Hussey  
"H. M. Pulham, Esq."

**WISCONSIN**  
**PALACE**  
**STRAND**



# personalities

## C. KNUDSEN

has purchased the Cornhusker, in Hastings, Neb., from SOL REIF.



## A. P. WERBNER

operator of the Princess Theatre at Lewiston, Ill., is building another house in the same community.



## H. M. ALLEN

has taken over the old Dreamland Theatre, in Cardington, Ohio.



## HERBERT COLEMAN

student assistant at Loew's Poli, New Haven has been promoted to assistant at the Lyric, Bridgeport.



## WILLIAM BLOBSTEIN

has taken over management of the Strand Theatre, Bethlehem, Pa.



## SY WAXMAN

manager of the Hollywood Theatre, Atlantic City, has been called for active duty in the navy.



## KEN KRAMER

has been named manager of the Mayfair Theatre, Philadelphia with MARTY BALABAN going to the Overbrook Theatre in the same capacity.



## AL SUSKIN

was named manager of the Criterion and Majestic Theatres, in Bridgeton, N. J.



## BOYD SPARROW

has been transferred to Loew's Aldine, in Wilmington, as assistant. HERBERT ALPERT, former student assistant at the Bijou, New Haven, has been made assistant at the Lyric, Bridgeport. WILLIAM SCANLON, former assistant at the Palace, Meriden, has resigned.



## HERBERT COLEMAN

former student assistant at the Loew Poli, New Haven, has been promoted to assistant at the Bijou, New Haven.



## ELMER STROMBERG

has joined the staff of the Oriental Theatre, Chicago, as treasurer and assistant manager.



## DAVID DALLAS

manager for the H. J. Griffiths theatre in Marceline, Mo., has been transferred to Manhattan, Kan., where he will have charge of the Wareham, State and Carlton theatres.



JOHN NEWCOMER, who has been assistant at the H. J. Griffiths theatre in Independence, Kan., has been made manager of the house in Marceline.



## KEN KRAMER

has been named manager of the Mayfair, Philadelphia. MARTY BALABAN has gone to the Overbrook in the same capacity.



## WILLIAM BLOBSTEIN

has become manager of the Strand, in Bethlehem, Pa.



## AL SUSKIN

is now managing the Criterion and Majestic, in Bridgeton, N. J.



**HERBERT TERRY**—weight, seven pounds—on Sunday, December 21st, to Mr. and Mrs. Lige Brien. Proud daddy, 1940 Quigley Grand Awards winner, is manager of Warner's Belmar, in Pittsburgh, Pa.



## FRANK LIBERMAN

of the Warner Chicago field publicity staff has joined the army and is mentioned at Fort Monmouth.



## SPENCER STEINHURST

formerly with Schine's in Oneonta, N. Y., has been transferred to their Diamond theatre, in Selbyville, Del.



## HAROLD MORTIN

formerly of the State, in Providence, has been promoted to assistant at the Palace, in Meriden, Conn., replacing WILLIAM SCANLON, resigned.



## L. S. GRUENBERG

has replaced H. O. FULLER as district manager for RKO in the Rocky Mountain division. Gruenberg was formerly branch manager at Salt Lake City.



## HARRY D. STEARN

manager of Schine's Strand, in Lexington, Ky., has been promoted to district manager for the houses in Kentucky and two in Virginia, succeeding BILL HEISS, resigned.

## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

**Absolutely No Dues or Fees**

## SAMUEL ROSENBLATT

who recently leased the Strand, in Water-vliet, N. Y., from JOHN CHRISTIE has reopened it.



## FRANCIS BARR

Interstate Theatres publicist, in Dallas, has enlisted in the Marines.



## BILL ZEILOR

house manager for Harris Amusement Company, in Pittsburgh, has been promoted to post of supervising director for the circuit.



## WILLIAM PERRINE

is the new assistant manager of the Metropolitan in Seattle.



## JOSEPH KANE

has taken over the operation of the Woodbine, Woodbine, N. J.



## AL NIZER

manager of the Stanley-Warner Ritz, Philadelphia, has been transferred to the management of the Leader.



## DICK PRITCHARD

is now director of entertainment at the Ambassador Hotel, in Los Angeles, Cal.



## CONRAD MANDROSS

is now managing the Colony and Forum Theatres, in Hillsboro, Ohio.



## HERMAN HIRSCHHORN

resigned his post as manager of the Refowich Theatre, Freeland, Pa., to become manager of the Rialto, Philadelphia.



## DAVID CAPLAN

for many years associated with the Warner theatres in Atlantic City has been made manager of the circuit's Stanley there, succeeding STEVE PERUTZ.



## DWIGHT KIRK

formerly assistant manager of the Northio Paramount theatre, in Fremond, Ohio, recently transferred as assistant at the Paramount, in Middletown, Ohio, has been made manager of the Northio Strand there.



## MANUEL LIMA

has been transferred from the Schine Rialto in Glens Falls to the Auburn, in Auburn.



## GUY HEVIA

formerly city manager for Walter Reade in Hudson, N. Y., is now managing the Schine Empire, in Syracuse.



## HAROLD SLITER

has been promoted to district manager for Schine's, in Kentucky and Ohio area, headquartering in Bellfontaine, Ohio.



## EVERETT CUMMINGS

has sold his new Longview Theatre, Longview, Wash., to the Vision Corp.



## JAY GOLDEN

has succeeded BILL CADORET, who died December 19, as city manager for the five Comerford theatres in Rochester.



## OBITUARIES

### Otis Skinner Dies; Famous Actor, 83

Otis Skinner, famous American actor who ended his career in 1932 after more than 55 years on the legitimate stage, died Sunday night, January 4th, at his home in New York of uremic poisoning. He was 83 years old.

Despite his long and successful career as an actor, Mr. Skinner made only one motion picture, a screen version of "Kismet" in 1930. As a play "Kismet" was one of Mr. Skinner's greatest triumphs when it opened in New York in December, 1911. In both the play and the motion picture he portrayed the Oriental beggar, "Haji."

Mr. Skinner was the father of the monologist and actress Cornelia Otis Skinner, now starring in the Broadway presentation, "Theatre." She is his only immediate survivor. The actor's wife, now dead, was the former Maud Durbin of Denver, Colo.

During his career Mr. Skinner's repertoire included 16 Shakespearean roles and 325 other portrayals. In his last appearance—at a Player's Club revival in 1935—he spoke the foreword to "Seven Keys to Baldpate," in which George M. Cohan had the leading part. Mr. Skinner had produced and directed at least 33 plays.

A funeral service was held at noon Tuesday at the Church of the Transfiguration (The Little Church Around the Corner), Fifth Avenue and 29th Street, New York City. Burial was held in Woodstock, Vt., where Mr. Skinner had a summer home.

### Mary Lewis, Follies Star, Dies at 41

Mary Lewis, former Metropolitan Opera and Ziegfeld "Follies" star, died in the Le-Roy Sanitarium in New York Wednesday, December 31st, at the age of 41. A mass of requiem was celebrated at St. Matthew's Roman Catholic Church on Friday, January 2nd.

Miss Lewis was the widow of Robert L. Hague, oil executive. Burial was held in Pine Crest Memorial Park, Little Rock, Ark.

### Joseph Thibault

Joseph Thibault, 60, at one time stage manager of the old Russell and Casino theatres in Ottawa, died at his home in that city Sunday, January 4th.

### Samuel Levenson

Funeral services were held Tuesday, December 30th, for Samuel Levenson, 53, owner of the Woodbine theatre in Woodbine, N. J., who died at his home Sunday, December 28th, in that city. His wife and son survive.

### Bodil Rosing

Bodil Rosing, screen character actress, died at her home in Hollywood, Sunday, January 4th. She was 64 years old.

### Appeal Censor Ban On "Outlaw", "Baby"

A new appeal has been filed with the New York State Censor Board in Albany on "The Birth of a Baby," which was rejected three years ago by the State Motion Picture Division.

The Howard Hughes film, "The Outlaw," is also the subject of an appeal to the Board of Regents, made by Albert Lodwick, vice-president of Hughes Production Co. The film will be screened by the Regents' film committee shortly, and submitted to the full board on January 16th.

### Ask Court for Victoria Receiver

Stockholders of the Victoria Amusement Enterprises, Inc., of Shamokin, Pa., have asked the federal court in Scranton for the appointment of a receiver for the concern and for its liquidation and distribution of its assets.

The action is chiefly based on allegations that L. J. Chamberlain, president of Amusements, Inc., Allentown, has obtained control of the Victoria concern and has jointly operated both companies to the benefit of Amusements, Inc., while the Victoria's business suffered.

### Berger Acquires Three Additional Theatres

Bennie Berger, Minneapolis exhibitor, has embarked on an expansion program believing that the war will stimulate theatre business. He has added three houses to the chain, the Orpheum, Fergus Falls, Minn.; Metro, in Minneapolis, and the World, in Aberdeen, S. D.

The circuit now comprises 13 theatres, all of which, except one, are in operation.

### Plagiarism Suit Dismissed

Judge John C. Knox in the federal court in New York last week dismissed the plagiarism action of Beatrice M. Gottlieb and Bertrand Robinson against Warner Brothers for failure to prosecute. The suit claimed infringement of an original story, "It's Your Fault," in the Warner film, "Racket Busters."

### Mortgage Theatres

The Junior Amusement Company has filed a \$200,000 mortgage on theatres in Toppenish, Yakima, and Ellensburg, Washington, with the Connecticut Life Insurance Company.

### Producing Company Formed

Capitalized at \$200,000, ABC Picture Co., has been incorporated in Sacramento, Cal., to produce motion pictures and Television programs.

### Cadoret Left \$82,000

An estate estimated at \$82,000 was left by William H. Cadoret, general manager of the Monroe Amusements, Inc., in Rochester, N. Y., who died on December 20th.

### Flood Columbia Booker

Joseph Flood has become a booker at the Columbia Philadelphia exchange. He had been with various independent exchanges.

## IN THE COURTS

### Court Refuses to Halt Theatre Sale

Judge J. Abner Saylor in the Baltimore circuit court last week refused to halt the sale of Keith's theatre and directed C. Alexander Fairbanks, Jr., trustee, to proceed with the arrangements for the sale.

The Maryland Theatrical Company, which operates Keiths, opposed the foreclosure action instituted by the Lexington Theatre Company, headed by Morris A. Mechanic, operator of the New theatre. The Maryland Theatre Company contended that mortgages actually were not in default and produced testimony intended to show that Keith's was showing a net profit.

It was testified the Lexington Theatre Company paid the Savings Bank of Baltimore \$400,000 for the outstanding \$487,500 mortgage and nearly \$51,000 in back interest. Mr. Fairbanks said he would proceed immediately to advertise the sale of Keiths as required by law. Judge Saylor also named Mr. Fairbanks a receiver along with J. Harry Gruver.

### New Firm

Fact Films, headed by Edward Kern, of the Belmont Theatre, New York, has been formed to distribute documentary pictures. Mr. Kern disclosed that Fact Films has acquired theatrical distribution rights to three films, "And So They Live," "The Children Must Learn" and "Valley Town," the latter directed by Willard van Dyke and for which a musical score was written by Marc Blitzstein.

The three films were produced by grants from the Sloan Foundation, which has been distributing 16 mm. prints of the subjects non-theatrically. Mr. Kern's new company will distribute these and other documentaries to theatres.

"And So They Live" was produced by Sloan in cooperation with the University of Kentucky. "Children Must Learn" was made by the Foundation in cooperation with the University of Tennessee.

### Fox Suit Dismissed

A \$50,000 suit claiming damage to reputation brought against Twentieth Century-Fox by Eleanor Harris, who prepared a script, "Profits of Empire," upon which the film "Brigham Young" was based, was dismissed last Friday, January 2nd, by Judge Henry W. Goddard in federal court in New York. Miss Harris, who sold the script to the defendant for \$1,000 and subsequently worked as a writer for the company, charged that her reputation was impaired because she did not receive proper screen credit.

### Miller Theatre Sold

The Miller Theatre, Woodstock, Ill., which has been operated on a lease by the Fred Anderson circuit for the past eight years, has been sold to a company headed by John Papas, Chicago restaurant man. The theatre, seating 980, is said to have been sold for \$80,000. The new owners will take possession on February 1, 1942, and plan extensive improvements on the interior and front lobby. Constantine Papas will become manager under the new regime.



# CLASSIFIED ADVERTISING

*the great  
national medium  
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks  
MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

## **THEATRES**

WANT TO BUY, LEASE OR RENT A THEATRE in Southeastern Ohio. BOX 1478, MOTION PICTURE HERALD.

FOR SALE: MODERN 300 SEAT THEATRE IN Eastern Illinois. BOX 1479, MOTION PICTURE HERALD.

SMALL TOWN THEATRE IN VA.—FOR SALE by absentee owner. Operator-manager and wife can earn \$45-\$65 weekly net. Cushion seats and RCA sound. \$1,450 buys equipment and business. Very low rent. Write BOX 1480, MOTION PICTURE HERALD.

FOR SALE, FULLY EQUIPPED THEATRE IN small town New York state, now operating. BOX 1485, MOTION PICTURE HERALD.

## **BUSINESS BOOSTERS**

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75 \$2.00 per thousand. \$17.50 for 10,000. BOX 1434, MOTION PICTURE HERALD.

COMIC BOOKS, COVERLESS. \$15 PER 1000. Regular 10c sellers. Largest assortment. For details wire or write ENCO, 509 No. State, Chicago.

BUY YOUR BINGO CARDS DIRECT FROM THE world's largest manufacturer of theatre bingo cards. Write us today for samples and prices. BOX 1477, MOTION PICTURE HERALD.

## **THEATRE TRAINING SCHOOL**

LEARN MODERN THEATRE MANAGEMENT and advertising. Big opportunities for trained theatre men to advance to better theatre positions. Free catalog. 14th year. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

## **USED GENERAL EQUIPMENT**

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR QUICK SALE: COMPLETE EQUIPMENT and chairs from 400 seat theatre. Exceptional bargain. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

## **NEW GENERAL EQUIPMENT**

DEFENSE TAX ADMISSION PLACQUES—GLASSINE enamelled, 8"x10", any two prices, Adults, Children—Special \$1.49 S.O.S. CINEMA SUPPLY CORPORATION, New York.

## **BOOKKEEPING SYSTEM**

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## **PRINTING SERVICE**

THEATRE BLOWERS, SAME QUALITY, LOW prices. STITES ART. Shelbyville, Indiana.

## **BOOKS**

PUBLISHERS' OVERSTOCKS, DISCONTINUED EDITIONS—Cameron's, Nadell's, also limited Richardson's 3rd sound edition, 39c up. List mailed. S. O. S. CINEMA SUPPLY CORPORATION, New York

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NOW ON PRESS: 1942 EDITION OF FAME. Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide book to box office champions. Send your order today with check or money order for \$1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 1941-42 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today, \$3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF  
C. J. O'BRIEN, INC.  
NEW YORK, U. S. A.



# PRODUCT DIGEST

## THE RELEASE CHART

### SHOWMEN'S REVIEWS

#### Son of Fury

(Twentieth Century-Fox)

##### Escape Into Yesterday

Escape from today's troubles into the world of England's King George III is to be had in these adventurings of Tyrone Power depicted with the realism, grandeur and grimness of Darryl Zanuck's talent applied to a subject of his liking.

"Son of Fury" is from the novel, "Benjamin Blake," by Edison Marshall, treated for screen purposes by Philip Dunne and directed with power and precision by John Cromwell, with William Perlberg associate producer. The film bears the Zanuck signature and conforms in every department of composition, execution and polish with the standard which the name symbolizes.

Mr. Power portrays a young man who has been deprived of his noble birthright by an uncle who holds him in bondage, treating him brutally during childhood and attempting to extend his mastery into manhood by means of imprisonment. The young man escapes from England aboard a sailing vessel, finds a wife and a fortune in pearls on a Pacific island, returns to England to reclaim his birthright, thwart his uncle, bestow his worldly goods upon his friends and, having put his world to rights, returns to the island and the wife who has awaited him there.

The action, all of which occurs in finely appointed settings, includes a number of fistic encounters, some floggings, escapes, pursuits, rescues, all the staples of romantic adventure.

George Sanders, as the cruel and powerful persecutor of the hero, turns in a memorable performance.

*Previewed at the studio to a group of fifteen press people who pronounced the picture a success in the field of adventure.*—WILLIAM R. WEAVER.

Release date, Jan. 9. Running time, 98 mins. PCA No. 7715. General audience classification.

Benjamin Blake.....Tyrone Power  
Sir Arthur Blake.....George Sanders  
Eve.....Gene Tierney  
Isabel.....Frances Farmer  
Benjamin (as a boy).....Roddy McDowall  
John Carradine, Elsa Lanchester, Harry Davenport, Ray Johnson, Dudley Digges, Halliwell Hobbes, Marten Lamont, Arthur Hohl, Pedro de Cordoba, Heather Thatcher, Lester Matthews, Charles Irwin, Dennis Hoey, Robert Greig, Ray Mala, Clifford Severn.

#### Joe Smith, American

(Metro-Goldwyn-Mayer)

##### Spy Melodrama

The chase, the escape and the final defeat of villainy are the elements of this swift little melodrama produced by Jack Chertok at the Metro studios from a Paul Gallico story.

A timeliness is added to a Saturday after-

## Reviews

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

noon serials plot, however, by this picture's concern with spies and what an American workman does when he suddenly faces a choice for patriots—his life, or aid to his country. It is a dramatic question presented in terms which show that anyone might be required to answer.

Joe Smith, a skilled aviation craftsman is the average American who suddenly finds himself making the choice which brought death to Nathan Hale and many other heroes to United States history. Robert Young is convincing as the workman, playing the role with the cockiness, self-confidence, and reliability which might typify millions of mechanics, miners and neighbors throughout the United States.

He works in an aircraft factory where he is trusted to install a secret bombsight.

He is kidnapped as he drives home to his wife, Marsha Hunt, and schoolboy son, Darryl Hickman. Both are "typical" and appealing American characters. The spy ring tries to bribe Smith to tell them of his secret job. They beat him. To bear the torture he thinks of his past. Flashbacks tell the story of his courtship, family life, job, and how, on that same morning, his son had recited from a history lesson the story of Nathan Hale. Thinking it means death, Joe refuses to talk.

The spies, however, decide to move to another hideaway. Joe fixes in mind the route of their journey. He tricks the spies and escapes. Rescued, he leads police back to the hideout and gives the clue that breaks up the ring.

It is sheer melodrama. Nonetheless there are entertainment qualities. And although values and actions are sketched in simplest black and white they are moving.

Richard Thorpe, the director, tells his story swiftly and directly. It was not a top budget production but resources are well used. The other players are well cast. Allen Rivkin's screen play uses the traditional melodrama tricks well. Charles Lawton's camera, with distinct style, tells the story.

*Reviewed at a trade show in New York attended by the trade press and one or two exhibitors. The picture held attention and there were occasional laughs but neither disapproval nor enthusiasm.*—JOHN STUART, JR.

Release date not set. Running time, 62 minutes. PCA No. 7922. General audience classification.  
Joe Smith.....Robert Young  
Mary Smith.....Marsha Hunt

Freddie Dunhill.....Harvey Stephens  
Darryl Hickman, Jonathan Hale, Noel Madison, Don Costello, Joseph Anthony, William Forrest, Russell Hicks.

#### A Gentleman at Heart

(Twentieth Century-Fox)

##### Romantic Comedy

Cesar Romero and Carol Landis, who appeared so competently and entertainingly in Twentieth Century-Fox's "Dance Hall" last season, return again as a romantic combination. Where their previous vehicle dealt with a taxi-dance establishment this concerns an art gallery taken over by a horse-race bookie in lieu of an unpaid debt. Mr. Romero is seen as the gambler and Miss Landis as the manager of the gallery.

Produced by Walter Morosco and adapted from the story, "Masterpiece," by Paul Hervey Fox, the theme concerns the gambler and his organized ring of art swindlers, who, unbeknown to the girl, copy famous works of art and sell them as the originals. Reformation on the part of the gambler sets in only at the close of the picture when they are about to be exposed by Government agents but are saved when a second duplicate of a painting replaces the first and is mistaken by the authorities as the original.

Milton Berle, rapidly gaining recognition as a screen comic as well as a stage and radio comedian, is seen in support of the stars as the wise-cracking, ad-libbing stooge who, through subterfuge, attempts to bet against his boss on the races only to increase his financial indebtedness. It is in a role of this type that Mr. Berle can display to best advantage his comic versatility since it is apparent that he has been given an almost free hand in interpreting his part.

Others, including J. Carrol Naish as the forger of the paintings, Jerome Cowan as the Government agent, and Elisha Cook, Jr., as the exponent of surrealist painting who'd sell his art for the price of a meal, extract the utmost from their portrayals.

Ray McCarey, director, keeps the narrative unwinding steadily and at a brisk pace. The dialogue throughout is lively and for the most part humorous in the wise-cracking tradition.

*Previewed in the Twentieth Century-Fox projection room in New York at a screening for the trade press. Those in attendance found many moments of enjoyment in the presentation.*—GEORGE SPIRES.

Release date, Jan. 16, 1942. Running time, 66 minutes. PCA No. 7977. General audience classification.  
Tony Miller.....Cesar Romero  
Helen Mason.....Carol Landis  
Lucky.....Milton Berle  
Gigi.....J. Carrol Naish  
Stewart Haines.....Richard Derr  
Finchley.....Jerome Cowan  
Rose Hobart, Elisha Cook, Jr., Francis Pierlot, Chick Chandler, Steve Geray, Matt McHugh, Kane Richmond, Syd Saylor, Charles Lane, William Halligan



## Call Out the Marines

(RKO Radio)

McLaglen, Lowe and the Marines

The salient characteristic of "Call Out the Marines" is the appearance together of Victor McLaglen and Edmund Lowe, who cavort very much as they did in "What Price Glory," of World War No. 1 vintage. But here the resemblance between the two pictures ends.

The plot is subordinate in importance and serves only as a vehicle for the two principals, as marines, to quarrel over the female of the species, quarrel with each other and, in short, quarrel. Binnie Barnes, ostensibly a hostess in the Shoreleave Cafe, is one of the objects of their affections. Espionage plays a minor part in the proceedings, with Paul Kelly, owner of the Cafe, under suspicion, but it is eventually discovered that he is in reality endeavoring to capture enemy agents who are stealing important Navy plans, and Binnie Barnes turns out to be the guilty gal.

All this is set to music by Mort Greene and Harry Revel, whose songs include "Call Out the Marines," "Beware," "Hands Across the Border," "Light of My Life" and "Zana Zarama," with the King's Men, Six Hits and a Miss, and Dorothy Lovett vocalizing.

Two sequences, in particular, will appeal to action lovers, a rather comprehensive brawl in the Shoreleave Cafe, and a mad ride consisting of McLaglen in one "jeep," and Lowe in another, trying to outdo each other, as usual.

A good deal of the picture's popularity will depend on whether audiences will find the antics of McLaglen and Lowe as amusing and touching, as they did the first time.

One or two suggestive moments confine the picture to adult audiences.

Howard Benedict was the producer and Frank Ryan and William Hamilton directed.

Previewed at the company projection room before an audience of trade press reviewers who didn't seem impressed.—IRENE SMOLEN

Release date, Feb. 13, 1942. Running time, 67 minutes. PCA No. 7688. Adult audience classification.  
McGinnis.....Victor McLaglen  
Harry Curtis.....Edmund Lowe  
Vi.....Binnie Barnes  
Jim Blake.....Paul Kelly  
Billy Harrison.....Robert Smith  
Mitzi.....Dorothy Lovett  
Wilbur.....Franklin Pangborn  
Corinna Mura, George Cleveland, King's Men, Six Hits and a Miss

## Hay Foot

(UA-Roach)

Streamlined Comedy

Producer Hal Roach herewith picks up the camp careers of the characters seen in his successful "Tanks a Million" and carries them forward, from the point where that film left them to a later point at which still another film may pack them up and carry them forward again if demand warrants.

So completely is this picture a continuation of the first one that there appears no reason to question that it will be received with a continuation of the welcome accorded its predecessor.

William Tracy is seen again as the doughboy prodigy, Joe Sawyer as his belligerently bumbling rival and James Gleason as the camp commandant.

The screen play by Eugene Conrad and Edward E. Seabrook supplies them with another series of incidents in which the bookish hero gets the best of his more experienced associates on virtually all occasions. Fred Guiol, charged with production and direction, stuck closely to the successful manner and method of "Tanks a Million" throughout.

Previewed at studio—W. R. W.

Release date, Dec. 12, 1941. Running time, 48 minutes. PCA No. 7889. General audience classification.  
Dodo.....William Tracy  
Barkley.....James Gleason  
Sergeant Ames.....Joe Sawyer  
Charley.....Noah Beery, Jr.  
Elyse Knox, Douglas Fowley, Harold Goodwin.

## U. A. DISTRIBUTING "PIMPERNEL SMITH"

United Artists will distribute the British production "Pimpernel Smith" in this country. A review of the picture from London appeared in MOTION PICTURE HERALD, issue of July 5, 1941. The reviewer said:

"Here is something of a one-man film, with Leslie Howard, 'Scarlett Pimpernel' of Alex Korda's heyday, at one and the same time producer, director and star. The result, none the less, is excellent, for the film is grand entertainment, skilfully devised and polished, and the star's slick and nicely tailored performance a very saleable asset.

"Howard's name means plenty at box offices on both sides of the Atlantic and the film with a topical slant, is for all its fiction, a racy and exhilarating slice of adventure irrespective of its personal appeal, and needs no apology for its nationality. It should register as box office anywhere save in Nazi Germany."

"Howard's role is that of a professor who helps anti-Nazis escape from the Gestapo, a Pimpernel in modern dress with an academic manner, an absent minded pedant with a facility for disguising himself as a scarecrow, or a Nazi propagandist, or remaining erstwhile a jaded and ingenious archaeologist."

## Road to Happiness

(Monogram)

Comedy-Drama with Music

John Boles in fine voice and playing a part tailored to his measure scores as both actor and singer in this substantial treatment of a father-and-son story produced by Scott R. Dunlap and directed at the whole public.

Robert D. Andrews' screenplay from Matt Taylor's story, "First Performance," is a direct and common sense telling of a tale about a singer down on his luck who turns to radio acting as a means of supporting his small son, ultimately finding in radio a means of realizing his professional ambition. None of the appeals to sentimentalism by means of mawkish emotionalism which commonly becloud this type of story, are permitted to defeat this one.

Billy Lee as the boy and Roscoe Karns as a press agent share with the star the principal emphasis. These and the others in the balanced cast are directed with solid effectiveness by Phil Rosen.

Mr. Boles sings three songs in the picture, all of them excellently and all with direct pertinence to the narrative.

The picture is rich in appeal to the family trade and to the musically inclined.

Previewed at the Hollywood Roosevelt Hotel to a large invited audience which applauded two or three times during the screening and resoundingly at its conclusion.—W. R. W.

Release date, Jan. 9, 1942. Running time, 83 minutes. PCA No. 6859. General audience classification.  
Jeff Carter.....John Boles  
Millie Rankin.....Mona Barrie  
Danny Carter.....Billy Lee  
Charley Grady.....Roscoe Karns  
Lillian Elliot, Paul Porcasi, Sam Flint, Brandon Hurst, Byron, Folger, Selmar Jackson, Harlan Tucker, Antonio Filauri.

## Sing Your Worries Away

(RKO Radio)

Comedy with Music

A collection of players more commonly known for their comedy roles than any other type has been gathered together here to enact a not too robust story. It takes quite a time for the proceedings to get to a point where they amuse but once that stride is reached the picture accelerates rapidly with some very amusing comedy scenes to balance the ledger.

Bert Lahr holds the picture together. He is seldom out of range and he can be quite funny once he has warmed to his material. For support he has June Havoc, Buddy Ebsen, Patsy Kelly, Dorothy Lovett and Sam Levene.

The screen play has Lahr and his cousin, Miss Lovett, due to receive a \$3,000,000 inheritance. Sam Levene, as a night club owner, gets word of the windfall before they do and devises a scheme whereby he will get rid of Lahr and marry Miss Lovett. Lahr is the worrying type and the scheme is to worry Lahr into suicide. To obtain that result, Levene plies Lahr with liquor. When Lahr awakens from his stupor, he is accused of murdering a man. The "dead" man is actually in a hypnotic state but Lahr jumps off the pier nevertheless. Several comedy scenes later, Lahr arrives with the police to frustrate Levene's plans.

There are several songs by Mort Greene and Harry Revel, with most of the principals participating, and music by Alvino Rey and his orchestra.

Cliff Reid produced and A. Edward Sutherland directed the film. Monte Brice did the screen play.

Previewed in a projection room in New York.—PAUL C. MOONEY, JR.

Release date, Feb. 27, 1942. Running time, 71 minutes. PCA No. 7786. General audience classification.  
Chow Brewster.....Bert Lahr  
Rocksey Rochelle.....June Havoc  
Tommy Jones.....Buddy Ebsen  
Bebe.....Patsy Kelly  
Dorothy Lovett, Sam Levene, Margaret Dumont, Morgan Conway, Fortunio Bonanova, Don Barclay, Russ Clark, Sammy Stein, Alvino Rey and his orchestra, the King Sisters.

## Mexican Spitfire at Sea

(RKO Radio)

Series Formula

For those who have yet to see Leon Errol as "Lord Epping," the bibulous British baronet, and Lupe Velez as the rebellious "Carmelita" wedded to an advertising agency, their new adventures should provide some good laughs and general entertainment.

Errol is again "Uncle Matt" who poses as the Lord to further the happiness of his nephew and bride. This time it's a business contract which can be secured only by producing nobility for social-climbing clients. The situation is further complicated by the appearance of a business rival, and his encouragement by "Carmelita" who had embarked on the cruise under the impression that it was to be a pleasure trip. The shipboard locale keeps real and spurious Lords and Ladies within bounds, affords opportunities for continuous meetings and misapprehensions and finally allows a threat of catastrophe to clear up the matter when all principals become too deeply involved.

Director Leslie Goodwins keeps the action fast and the laughs frequent, while a cast including "Buddy" Rogers, ZaSu Pitts and Elisabeth Risdon performed ably. But someone—perhaps Cliff Reid, the producer—should realize that broad comedy doesn't stand up too well under regular repetition.

Previewed at the projection room to a small trade press audience who were mildly amused.—E. A. CUNNINGHAM

Release date, March 6, 1942. Running time, 72 minutes. PCA No. 7836. General audience classification.  
Carmelita.....Lupe Velez  
Uncle Matt & Lord Epping.....Leon Errol  
Dennis.....Charles "Buddy" Rogers  
ZaSu Pitts, Elisabeth Risdon, Florence Bates, Marion Martin, Lydia Billbrook, Eddie Dunn, Harry Holman, Marten Lamont.



## Right to the Heart

(Twentieth Century-Fox)  
Regeneration Via a Training Camp

Without any ostentation, and leaving no doubt as to its outcome, "Right to the Heart," told against a background of a training camp for fighters, nevertheless does possess a heart-warming and agreeable quality that should make it popular screen fare. As a title, "Right to the Heart" describes the picture most appropriately.

It tells the story of a young man from the upper classes who is physically humiliated by a prize fighter before his socialite sweetheart, goes to a training camp to redeem his self-respect and insure his success in a return engagement with his antagonist, and wins on all counts.

Joseph Allen, Jr., is the young man with the blue blood and gloves, Stanley Clements, famous as the tough youngster in "Tall, Dark and Handsome," is again tough and precocious, but finally proves instrumental in bringing the hero and the right girl together, and the two young ladies involved are Cobina Wright, Jr., as the socialite glamour girl and Brenda Joyce as the camp owner's daughter, who helps the hero when the training becomes unbearably severe and ultimately wins his love.

The fighting sequences are in sufficient evidence to lure action lovers, but are not so gruesome that they will frighten the female contingent of the audience. With the manly art of self-defense for the men, romance and regeneration for the women, and Stanley Clements and his dog for the children, indications point to a family picture.

Sol M. Wurtzel was the executive producer and Eugene Forde directed.

*Previewed at the company projection room before a small audience of exhibitors and trade-press reviewers, who laughed a number of times at the comedy, but gave no other evidence of reaction.—I. S.*

Release date, Jan. 23, 1942. Running time, 74 min. PCA No. 7975. General audience classification.  
Jenny Killian.....Brenda Joyce  
John T. Bromley, III.....Joseph Allen, Jr.  
Barbara Paxton.....Cobina Wright, Jr.  
Stash.....Stanley Clements  
Tommy Sands.....Don De Fore  
Willie Donovan.....Hugh Beaumont  
Jim Killian.....Charles D. Brown  
Minerva Bromley.....Ethel Griffies  
Frank Orth, Phil Tead, William Haade, Spencer Chartres.

## The Mad Doctor of Market Street

(Universal)  
Thrills for the Timid

This is another variant of the tale of the crazed and crafty scientist let loose in the world to apply to people laboratory experiments begun with animals. It compares favorably with its predecessors, sticking more closely to plausibility than most of them.

Lionel Atwill plays the doctor in this instance, starting his career in a city and continuing it aboard ship and thereafter on an island in the Pacific where he is one of five survivors of a shipwreck. Death accompanies him steadily, sometimes by accident, sometimes by design, and catches up with him on the island after his associates have been rescued. The fixation used in this telling of the story is that he can cure disease by killing people and bringing them back to life.

The production is by Paul Malvern, the direction by Joseph H. Lewis and the script by Al Martin.

*Previewed at studio.—W. R. W.*

Release date, Feb. 27. Running time, 61 mins. PCA No. 7828. General audience classification.  
The Doctor.....Lionel Atwill  
Aunt Margaret.....Una Merkel  
Patricia.....Claire Dodd  
Nat Pendleton, Anne Nagel, Hardie Albright, Richard Davies, John Eldredge, Ray Mala, Noble Johnson, Rosina Galli, Al Kikume, Milton Kibbee.

*Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.*

## Young America

(Twentieth Century-Fox)  
Tribute to 4-H Clubs of America

That large and far-reaching public which makes up the membership of the Four-H Clubs of America, their friends, admirers and supporters, is the ready-made audience for this feature in which the nature, purposes, ideals and standards of the organization are presented in terms of a story which provides Jane Withers with an appropriate vehicle. Showmen who enlist cooperation of the organization's local representatives would appear guaranteed of profitable patronage.

The script, an original by Samuel G. Engel, traces the conversion of a city girl to the principles of Four-H as expounded to her by the young people she meets during an enforced stay in the country and, in the flow of events, demonstrated to her by experiences in which she is brought to realization of their merits and practicability. A necessary degree of conniving, having to do principally with the forging of papers authenticating the breed of an entry in a live stock show, gives the picture its plot tension and paves the way for a happy ending.

Directed by Louis King for Executive Producer Sol Wurtzel, the film is a natural for the towns, although something of a question in point of interest for metropolitan audiences.

*Reviewed at studio.—W. R. W.*

Release date, Jan. 2. Running time, 73 min. PCA No. 7681. General audience classification.

Jane Campbell.....Jane Withers  
Grandma.....Jane Darwell  
Elizabeth Barnes.....Lynne Roberts  
William Tracy, Robert Cornell, Roman Bohnen, Irving Bacon, Ben Carter, Louise Beavers, Darryl Hickman, Sally Harper, Carmencita Johnson, Daphne Ogden, Charles Arnt, Myra Marsh, Hamilton MacFadden.

## WHEN AIR RAIDS STRIKE (RKO)

March of Time (23,106)

The latest March of Time release proposes to take the threat of air raids to American coastal cities out of the shadow of panic and rumor into the light of fact. The danger is accepted as real but not unconquerable. Impressive shots of our Army and Navy defenses, shore patrols, fighter squadrons, lend assurance that measures are being taken in our defense. But the appeal of this film is to the people, the civilians who have both the opportunity and the duty to defend themselves.

The man on the street may have learned little from the "fire-blitz" of London as he read his newspaper, but the experiences of the English cities have been preserved in film, and their organized citizens are working models of what Americans can do, thanks to them, in shorter time. This film is necessarily a survey, with brief pictorial accounts of the major home defense activities, volunteer fire-fighting, local police, medical corps, as well as of the broader integrated systems of plane detection and anti-aircraft units. But it includes also an instructive sequence showing a family of three dealing with an incendiary bomb calmly and efficiently. The superiority of the motion picture as a medium of public education is obvious here, and scenes of the film library in the British Ministry of Public Information show that it is being so recognized.

"When Air Raids Strike" is not a technical film—much greater detail is necessary even for the average citizen. It is not propaganda, except that it promotes the cause of public responsibility and discipline. It is informative, exciting and reassuring.—E. A. C.

Release date, January 16, 1942

20 Minutes

## WOMEN IN DEFENSE

Government Documentary

In this ten-minute short Mrs. Franklin D. Roosevelt, as writer, and actress Katherine Hepburn, as narrator, have combined their talents for the Office of Emergency Management, to report pictorially how American women are cooperating in national defense efforts.

The film depicts activities of today's "pioneer" women on three fronts—in science, industry and voluntary civilian defense services. The industrial sequence shows women and girls sewing strong cotton fabric for control surfaces of fighter planes; skilled operators turning out parachutes; girls on shell inspection lines; women assembling minute ball and roller bearings which go into precision tools used in war industries. The laboratory sequences depict women scientists working in the Department of Agriculture's Beltsville Research Center in Maryland, the largest research institution in the world. The third sequence shows women volunteering their blood for Red Cross blood banks; women attending classes in nutrition, conducted by the American Woman's Voluntary Services, and Red Cross volunteers working on surgical dressings and preparing surgical and medical supply stores.

"Women in Defense" is one of the series of brief documentary "defense" reports produced by OEM and distributed free to theatres throughout the land by the motion picture industry committee.—J. E. S.

10 minutes

## SERVICE DATA

### Tarzan's Secret Treasure (MGM)

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Nov. 1, '41, Page 55; Dec. 6, '41, Page 58; Dec. 13, '41, Page 52; Dec. 27, '41, Page 70; Jan. 3, '42, Pages 57, 58; Jan. 10, '42

### They Died with Their Boots On (WB)

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 27, '41, Page 76; Jan. 10, '42

### Two-Faced Woman (MGM)

Audience Classification—Adult  
Legion of Decency Rating—Class B (revised version)  
Round Table Exploitation—Nov. 29, '41, Page 78

### Unfinished Business (Univ.)

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Oct. 25, '41, Page 84; Nov. 29, '41, Page 78; Dec. 27, '41, Page 76

### Unholy Partners (MGM)

Audience Classification—General  
Legion of Decency Rating—Class B  
Round Table Exploitation—Nov. 8, '41, Page 63; Nov. 29, '41, Page 74; Dec. 27, '41, Page 75

### Yank in the R.A.F. (20th-Fox)

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Nov. 1, '41, Page 60; Nov. 8, '41, Page 67; Nov. 15, '41, Page 66; Nov. 22, '41, Pages 78, 82; Nov. 29, '41, Page 74; Dec. 6, '41, Pages 63, 64; Dec. 13, '41, Page 54; Dec. 20, '41, Page 75; Dec. 27, '41, Page 76; Jan. 3, '42, Page 57

### You Belong to Me (Col.)

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 13, '41, Page 51; Jan. 3, '42, Page 57



# FEATURE SERVICE DATA

To aid showmen in checking  
Round Table Exploitation;  
Audience Classification;  
Legion of Decency Rating

## *Appointment for Love (Univ.)*

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 27, '41, Page 76

## *Babes on Broadway (MGM)*

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 13, '41, Page 52; Jan. 3, '42, Page 50; Jan. 10, '42

## *Bahama Passage (Par.)*

Audience Classification—Adult  
Legion of Decency Rating—Class B

## *Birth of the Blues (Par.)*

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 13, '41, Pages 50, 51, 55; Dec. 27, '41, Page 74; Jan. 3, '42, Pages 57, 58

## *Chocolate Soldier (MGM)*

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Nov. 8, '41, Page 67; Nov. 15, '41, Pages 62, 63, 66; Nov. 29, '41, Page 78; Dec. 20, '41, Page 71; Dec. 27, '41, Page 76; Jan. 10, '42

## *Corsican Brothers (UA)*

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Jan. 3, '42, Page 57

## *Dumbo (RKO)*

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 13, '41, Page 53; Dec. 27, '41, Pages 70, 75; Jan. 3, '42, Page 50

## *H. M. Pulham, Esq. (MGM)*

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 13, '41, Page 52; Dec. 27, '41, Page 74

## *Hold Back the Dawn (Par.)*

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Nov. 8, '41, Page 64; Nov. 15, '41, Pages 63, 65; Nov. 29, '41, Page 78; Dec. 27, '41, Page 75

## *Honky Tonk (MGM)*

Audience Classification—Adult  
Legion of Decency Rating—Class B  
Round Table Exploitation—Nov. 1, '41, Pages 58, 59; Nov. 15, '41, Pages 62, 66; Dec. 6, '41, Page 59; Dec. 13, '41, Page 55; Dec. 20, '41, Pages 71, 74; Dec. 27, '41, Page 74; Jan. 10, '42

## *How Green Was My Valley (20th-Fox)*

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Nov. 8, '41, Page 62; Dec. 6, '41, Page 59; Jan. 3, '42, Page 59

**Feature Service Data is completely indexed in The Release Chart starting on Page 456.**

## *International Squadron (WB)*

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Nov. 8, '41, Page 67; Nov. 29, '41, Page 76; Dec. 20, '41, Page 74; Dec. 27, '41, Page 75; Jan. 3, '42, Page 58

## *It Started with Eve (Univ.)*

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Nov. 22, '41, Page 83; Nov. 29, '41, Page 77; Dec. 6, '41, Page 62; Dec. 20, '41, Page 74; Jan. 10, '42

## *Kathleen (MGM)*

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Jan. 3, '42, Page 58

## *Keep 'Em Flying (Univ.)*

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Nov. 29, '41, Page 75; Dec. 20, '41, Page 72; Dec. 27, '41, Page 75

## *Louisiana Purchase (Par.)*

Audience Classification—General  
Legion of Decency Rating—Class B  
Round Table Exploitation—Dec. 27, '41, Page 74

## *Lydia (UA)*

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Oct. 11, '41, Page 53; Oct. 25, '41, Page 88; Jan. 3, '42, Page 59

## *Maltese Falcon, The (WB)*

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 20, '41, Page 72; Jan. 10, '42

## *Married Bachelor (MGM)*

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Nov. 1, '41, Page 59; Dec. 20, '41, Page 72

## *Navy Blues (WB)*

Audience Classification—General  
Legion of Decency Rating—Class B  
Round Table Exploitation—Nov. 22, '41, Page 78; Dec. 20, '41, Pages 70, 75; Jan. 10, '42

## *Never Give a Sucker an Even Break (Univ.)*

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Jan. 3, '42, Page 58

## *New Wine (UA)*

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 20, '41, Page 70

## *Remember the Day (20th-Fox)*

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 27, '41, Page 70

## *Rise and Shine (20th-Fox)*

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 20, '41, Page 71; Jan. 3, '42, Page 57

## *Sailors on Leave (Rep.)*

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 27, '41, Page 75

## *Shadow of the Thin Man (MGM)*

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Nov. 29, '41, Page 75; Dec. 13, '41, Pages 50, 54; Dec. 20, '41, Pages 70, 74; Dec. 27, '41, Page 76; Jan. 3, '42, Page 50

## *Shanghai Gesture, The (UA)*

Audience Classification—Adult  
Legion of Decency Rating—Class B  
Round Table Exploitation—Dec. 27, '41, Page 74

## *Smiling Ghost, The (WB)*

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Oct. 18, '41, Page 69; Oct. 25, '41, Page 88; Jan. 10, '42

## *Sullivan's Travels (Par.)*

Audience Classification—Adult  
Legion of Decency Rating—Class B

## *Suspicion (RKO)*

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 6, '41, Page 63; Dec. 20, '41, Page 75; Dec. 27, '41, Pages 70, 74; Jan. 10, '42

## *Swamp Water (20th-Fox)*

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Nov. 15, '41, Pages 61, 65; Jan. 3, '42, Page 59; Jan. 10, '42

## *Swing It Soldier (Univ.)*

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 27, '41, Page 75

## LEGION of DECENCY Ratings

Class A-1 Unobjectionable  
Class A-2 Unobjectionable for Adults  
Class B Objectionable in Part  
Class C Condemned



# SHORTS

## advance synopses and information

### RHYTHM IN THE RANKS (Par.)

Madcap Model (U1-1)

Wooden soldiers come to life and march off in smart military fashion to a swing version of Raymond Scott's "The Toy Trumpet." Little Jan wakes up late and has to rush off fast to catch up with the rest. The regiment passes a mirror lake upon which a pretty little doll is skating to the tune of the "Skaters' Waltz." Jan, oblivious of all but the tiny beauty, allows the cannon he is hauling to roll away while he joins the skating doll in her waltz. The soldier is demoted and given the degrading job of painting the barracks with camouflage paint. The regiment is attacked and all flee but the little soldier, who, behind his camouflaged barracks, demoralizes and routs the enemy.

Release date, December 26, 1941 10 Minutes

### A QUIET FOURTH (RKO)

Edgar Kennedy Comedy (23,403)

In order to escape the noise of a Fourth of July celebration, Edgar Kennedy and his family leave for a picnic in the woods accompanied by two of their neighbor's children. On the way the boys amuse themselves by setting off firecrackers along the road. Kennedy is given a ticket for setting off firecrackers on a highway. They arrive at Pleasant Oaks, where the army is preparing for maneuvers with the demobilism of Pleasant Oaks as their objective. Kennedy believes that the barrage is the result of the boys and their firecrackers until he reads the headlines in the newspaper advising of the army's plans. They make a wild dash for home.

Release date, December 19, 1941 15 Minutes

### CAMPUS CAPERS (Univ.)

Musical (6226)

Jack Teagarden and his orchestra here play college and gridiron tunes in the spirit of the Rose, Orange, Cotton and Sugar Bowls. Others appearing in this musical are Susan Miller, who sings "Stormy Weather" and "Walk With Me"; Kenny Stevens, vocalist; Dave and Jack Hacker, dancing comedians; the Four Tones, vocal foursome, and The Crackerjacks, novelty singing and instrumental quartette. Jack Teagarden, formerly trombonist for Paul Whiteman, is currently featured in Bing Crosby's "Birth of the Blues."

Release date, January 7, 1942 18 Minutes

### SWEET SPIRITS OF NIGHTER (Col.)

El Brendel (3427)

El Brendel and Tom Kennedy are two detectives that are sent to a house in the country to investigate strange goings on there. In this house there is a crazy professor who is trying to restore life to the dead. Just as Brendel and Kennedy enter the house a "Karloff-like" creature awakens and scares the boys out of their wits. After a number of incidents they finally manage to get out of the house.

Release date, December 25, 1941 17 Minutes

### PORKY'S POOCH (WB)

Looney Tune (7603)

An ex-hobo dog tells another canine still down on his luck how to find a master and live in style. The now wealthy dog describes how he picked Porky Pig as master, and, after some difficulty, won the soft spot.

Release date, December 27, 1941 7 Minutes

### Synopses Indexed

Page numbers on short subject synopsis published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 454 and 455.

### SOME MORE OF SAMOA (Col.)

Stooges (3403)

The Three Stooges, as tree surgeons, are commissioned by an ailing millionaire, to save his rare persimmon tree. They tell him that the tree will never bear fruit until it has a mate, explaining that the only other tree of its kind is situated on the island of Rhum Boogie, and for \$10,000 and expenses they would get it for him. Moe, Curly and Larry arrive at Rhum Boogie only to be captured by cannibals. The chief offers them the sacred persimmon tree if one of the Stooges will marry his homely sister. Curly is elected. One look at the sister and Curly chooses to roast. Through a series of adventures the Stooges locate the tree and manage to escape.

Release date, December 4, 1941 17 Minutes

### INFORMATION PLEASE, No. 3 (RKO)

(24,203)

With actress Cornelia Otis Skinner as guest expert on the query panel, this session starts off with a poser on an unusual wedding procedure. In the next question Miss Skinner insists that a disguised picture of Queen Elizabeth looks like George Washington, and is doubtful if Henry the Eighth would have been flattered by the picture of him in wrestling attire. A musical question gives Mr. Levant and Miss Skinner a chance to show off their ability and all the experts do well on the question of historical events that follows. The reel ends with a game of charades.

Release date, December 12, 1941 11 Minutes

### A TORRID TOREADOR (20th-Fox)

Terry-toon (Color) (2556)

The Americano Cat, young, energetic, romantic and boastful, finds himself touring in one of the sister-republics to the south. He speedily casts himself into the role of ardent and reckless suitor to a closely guarded Senorita. The heroine's father violently intrudes and coerces the Cat into engaging in a bull fight. The Cat knows nothing of the Toreador's art but plunges into battle. In the end, the Cat has to fight not merely one bull, but many. Stimulated, he works himself up to a fury of strength, vanquishing all before him.

Release date, January 9, 1942 7 Minutes

### PEACEFUL QUEBEC AT WAR (Univ.)

Variety View (6356)

While the shadow of war clouds hang over Canada, Quebec goes about its business of lumbering and its every day chores. The tourist trade still is heavy. War has made the pulp and lumber industries "big business" today. There are no "marching feet" in the province, but these industries are "marching" in powerful array. City and countryside are shown on the qui vive against a backdrop of ancient customs, folk dances and current sports.

Release date, January 5, 1942 9 Minutes

### THE GAY PARISIAN (WB)

Technicolor Special (7003)

Here is a different type of screen entertainment, far in advance of the regulation subject from the standpoint of artistry. Transplanted to the screen under the direction of Jean Negulesco is the celebrated Ballet Russe de Monte Carlo. The ballet company depicts the tale of the gay Peruvian adventurer in a Parisian cafe, pursuing the girls and creating amusing mayhem. Leonide Massine, Milada Mladova and Frederic Franklin are featured. In one scene a wall mirror strikingly reflects the dancers.

Release date, January 10, 1942 20 Minutes

### STARS' DAY OFF (RKO)

Picture People (24,404)

Little Joan Carroll, youthful RKO star, on her day off, tries ice skating and works hard at mastering figure eights and other tricks under the tutelage of Jack Hamory. Shirley Ross and Frances Langford relax and head out to sea with Felix Mills and Jon Hall. With Mills at the tiller and Shirley in the galley, Frances and Jon have plenty of time to explore the boat and find out what a real seaworthy craft needs in the way of equipment. Joan Woodbury, Marian Marsh, Henry Wilcoxson and Eddie Norris spend their day racing model boats.

Release date, December 5, 1941 8 Minutes

### FLYING FEVER (20th-Fox)

Terrytoon (2506)

Gandy, the Goose, is induced by a Flight Commander to become an army pilot. The candidate's equilibrium and sense of direction are tried out, with dubious results. The game and hopeful subject is sent aloft in a solo flight. This venture progresses through various desperate difficulties to ignominious disaster. The next time up, Gandy is told to bail out and then "helped out." He and the hardboiled flight commander, a rooster, are entangled in many comical complications in the descent.

Release date, December 26, 1941 7 Minutes

### UNDER THE SPREADING BLACK-SMITH SHOP (Univ.)

Color Cartoon (6245)

Andy Panda and Papa Panda are blacksmiths. Andy is eager to shoe a horse. So Papa Panda rents a horseskin, gets into it, and goes to the smithy shop where he orders a set of shoes from Andy. Papa is having a lot of fun with Andy until some strong magnets fall off a hook and into the horseskin that he is wearing. The magnets attract metals including an anvil and red-hot horseshoes. Papa Panda literally jumps out of his skin.

Release date, January 12, 1942 7 Minutes

### MONSTERS OF THE DEEP (WB)

Broadway Brevity (7102)

The noted fisherman, Michael Lerner, goes angling for deep water fish off the coasts of Chile and Peru in this subject. There are several exciting encounters with the monsters of the deep, especially when a giant broadbill swordfish is landed. Included, too, are underwater shots of a battle between an octopus and a shark.

Release date, December 13, 1941 20 Minutes



# SHORTS CHART

Production Numbers  
Release Dates  
Running Time

## COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
1941-42			
<b>INTERNATIONAL FORUM</b>			
(Two Reels)			
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	7-5-41	199
3453	Will Democracy Survive?	10-17-41	365

1941-42			
<b>RAYMOND GRAM SWING—HISTORICAL REELS</b>			

3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411

<b>ALL STAR COMEDIES</b>			
(Average 17 Min.)			
1940-41			
2408	I'll Never Hell Again	7-4-41	190
(Stooges)			
2437	Love at First Fright	7-25-41	224
(Brendel)			
2438	Host to a Ghost	8-8-41	211
(Clyde)			

1941-42			
3421	Love in Gloom	8-15-41	236
(Youngman-Radio Regues)			
3401	An Ache in Every Stake	8-22-41	265
(Stooges)			
3422	Half Shot at Sunrise	9-14-41	322
(Karns)			
3423	General Nuisance	9-18-41	322
(Keaton)			
3424	The Blitzkiss	10-2-41	333
(El Brendel)			
3402	In the Sweet Pie and Pie	10-16-41	322
(Stooges)			
8425	Lovable Trouble	10-23-41	852
(Clyde)			
3409	Mitt Me Tonight	11-6-41	375
(Glove Slingers)			
3426	She's Oil Mine	11-20-41	397
(Keaton)			
3403	Some More of Samoa	12-4-41	453
(Stooges)			
3427	Sweet Spirits of Nighter	12-25-41	453
(Brendel)			
3410	The Kink of the Campus	12-25-41	..
(Glove Slingers)			
3404	Loce Boys Make Good	1-8-42	..
(Stooges)			

<b>COLOR RHAPSODIES</b>			
(7 Minutes)			
1940-41			
2510	The Cuckoo I.Q.	7-3-41	211

1941-42			
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	..
3504	A Hollywood Detour	1-23-42	..
3505	Wacky Wigwags	2-22-42	..

<b>PHANTASIES CARTOONS</b>			
(Average 8 Min.)			
1940-41			
2706	The Wallflower	7-3-41	224
2707	The Merry Mouse Cafe	8-15-41	265

1941-42			
3701	The Crystal Gazer	10-10-41	852
3702	Dog Meets Dog	3-6-42	..

<b>FABLES</b>			
(8 Minutes)			
1940-41			
2757	Dumb Like a Fox	7-18-41	224
2758	Playing the Pied Piper	8-8-41	226

1941-42			
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	12-26-41	..
3753	Under the Shedding Chestnut Tree	2-22-42	..

<b>CINESCOPES</b>			
(Average 9 Min.)			
1941-42			
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to July, 1941, see page 227.

Prod. No.	Title	Rel. Date	P.D. Page
<b>COMMUNITY SING (Series 6)</b>			
1941-42			
3651	No. 1 (Don Baker)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-1-41	..
3655	No. 5 (L. White)	12-19-41	..
3656	No. 6 (O. Baker)	1-23-42	..
<b>QUIZ REELS</b>			
(Average 10 Min.)			
1941-42			
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435

1941-42			
<b>PANORAMICS</b>			
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17-41	352
3903	New York's Finest	12-11-41	..
<b>TOURS</b>			
(10 Minutes)			
1941-42			
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375

<b>20TH ANNIVERSARY SNAPSHOTS</b>			
(10 Minutes)			
1940-41			
2859	No. 9 (Don Wilson)	7-11-41	225

<b>SERIES 21</b>			
1941-42			
3851	No. 1 (Murray Brewster Twins)	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	..

<b>WORLD OF SPORTS</b>			
(9 Minutes)			
1941-42			
3801	Tee Up	8-1-41	236
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	..
3806		1-23-42	..

## M-G-M

<b>CRIME DOES NOT PAY</b>			
(Average 20 Min.)			
1940-41			
P-206	Sucker List	9-27-41	224

1941-42			
<b>TWO REEL SPECIALS</b>			
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	..

<b>FITZPATRICK TRAVELTALKS (Color)</b>			
(9 Minutes)			
1940-41			
T-222	Haiti, Land of Dark Majesty	7-5-41	225

1941-42			
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	..

## PARAMOUNT

<b>ANIMATED ANTICS</b>			
(7 Minutes)			
1940-41			
H0-11	Copy Cat	7-18-41	202
H0-12	The Wizard of Arts	8-8-41	226
H0-13	Twinkletoes in Hat Stuff	8-29-41	309

<b>UNUSUAL OCCUPATIONS (Color)</b>			
(11 Minutes)			
1940-41			
L0-6	No. 6	8-1-41	225

1941-42			
L1-1	No. 1	10-3-41	323
L1-2	No. 2	12-5-41	411
L1-3	No. 3	2-27-42	..

<b>BENCHLEY COMEDIES</b>			
(10 Minutes)			
1941-42			
SI-1	How to Take a Vacation	10-10-41	323
SI-2	Nothing But Nerves	1-9-42	433

<b>FASCINATING JOURNEYS (Color)</b>			
(10 Minutes)			
1940-41			
MO-8	The Jungle	7-25-41	224

Prod. No.	Title	Rel. Date	P.D. Page
-----------	-------	-----------	-----------

1941-42			
MI-1	Road in India	10-24-41	377

1941-42			
<b>COLOR CARTOON</b>			
WI-1	Superman	9-26-41	251
WI-2	Superman in the Mechanical Monsters	11-21-41	435
WI-3	Superman in the Billion Dollar Limited	1-9-42	..

<b>GABBY COLOR CARTOONS</b>			
(7 Minutes)			
1940-41			
G0-7	Gabby Goes Fishing	7-18-41	199
G0-8	It's Hap-Hap-Happy Day	8-15-41	224

1941-42			
<b>HEDDA HOPPER'S HOLLYWOOD</b>			
(10 Minutes)			
Z1-1	No. 1	9-12-41	290
Z1-2	No. 2	12-5-41	411
Z1-3	No. 3	2-20-42	..

1941-42			
<b>HEADLINERS</b>			
(10 Minutes)			
1940-41			
AO-7	Hands of Destiny	7-11-41	199

1941-42			
AI-1	Beauty and the Beach	9-26-41	322
AI-2	The Copacabana Revue	11-28-41	397

<b>COLOR CLASSIC CARTOON</b>			
CO-1	Vitamin Hay	8-22-41	309

<b>MADCAP MODELS (Color)</b>			
(9 Minutes)			
1940-41			
UO-4	The Gay Knights	8-29-41	290

1941-42			
UI-1	Rhythm in the Ranks	12-26-41	453
UI-2	Jaspar and the Watermelons	2-27-42	..

<b>PARAGRAPHS</b>			
(10 Minutes)			
1940-41			
VO-5	Guardians of the Wild	8-29-41	290

<b>POPEYE THE SAILOR</b>			
(7 Minutes)			
1940-41			
EO-11	Child Psychofoly	7-11-41	199
EO-12	Pest Pilot	8-8-41	226

1941-42			
EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Nix-on Hypnotricks	12-19-41	435
EI-4	Kickin' the Conga Round	1-16-42	..
EI-5	Blunder Below	2-13-42	..

1941-42		
EI-1	I'll Never Crow Again...	9-19-41 322
EI-2	The Mighty Navy.....	11-14-41 397
EI-3	Nix-on Hypnotricks ....	12-19-41 435



Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page
PRODUCERS				FATHER HUBBARD ALASKAN ADVENTURES (9 Minutes)				1941-42				1941-42			
AMERICAN HISTORY (22 Minutes)				1940-41				GOING PLACES (9 Minutes)				LOONEY TUNES CARTOONS (7 Minutes)			
0.5	Our Louisiana Purchase...	8-1-41	..	1110	Winter in Eskimo Land...	7-4-41	224	5364	No. 94	7-21-41	226	6614	Meet John Doughboy...	7-5-41	214
0.6	Our Freedom of the Seas...	11-1-41	..	MAGIC CARPET (9 Minutes)				5365	No. 95	8-18-41	225	6615	We, the Animals, Squeak...	8-9-41	226
1941-42				1941-42				1940-41				1941-42			
13,112	New England's 8 Million Yankees	7-4-41	211	2101	Sagebrush and Silver...	8-15-41	309	VARIETY VIEWS (9 Minutes)				7601	Notes to You...	9-20-41	333
13,113	Peace—By Adolf Hitler...	8-1-41	211	2102	Glacier Trails	9-26-41	352	1941-42				7602	Robinson Crusoe, Jr...	10-25-41	365
1941-42				1941-42				1940-41				1941-42			
23,101	Thumbs Up, Texas...	8-29-41	265	2103	Call of Canada...	12-5-41	..	1941-42				7604	Porky's Midnight Matinee	11-22-41	433
23,102	Norway in Revolt...	9-26-41	309	SPORTS REVIEWS (8 Minutes)				1941-42				7603	Porky's Pooch	12-27-41	453
23,103	Sailors with Wings...	10-24-41	331	2301	Aristocrats of the Kennel...	9-12-41	352	1941-42				7605	Porky's Pastry Pirate...	1-17-42	..
23,104	Main Street, U.S.A...	11-22-41	375	2302	Life of a Thoroughbred...	11-7-41	435	1941-42				7606	Who's Who in the Zoo...	1-31-42	..
23,105	Our America at War...	12-19-41	420	2303	Playtime in Hawaii...	12-19-41	..	1941-42				MERRIE MELODIES CARTOONS (Color) (7 Minutes)			
23,106	When Air Raids Strike...	1-16-42	451	2304	Evergreen Playland	1-30-42	..	1941-42				1940-41			
SPECIAL				TERRYTOONS (Color) (7 Minutes)				1941-42				1941-42			
Battlefields of the Pacific (March of Time)...				1941-42				1941-42				1941-42			
WALT DISNEY CARTOONS (Color) (8 Minutes)				1941-42				1941-42				1941-42			
1940-41				1941-42				1941-42				1941-42			
14,107	Early to Bed...	7-11-41	199	2551	The Old Oaken ucket...	8-8-41	236	MUSICALS (Average 18 Min.)				1941-42			
14,108	Truant Officer Donald...	8-1-41	226	2552	The One Man Navy...	9-5-41	236	1940-41				1941-42			
14,109	Orphan's Benefit	8-22-41	224	2553	Welcome Little Stranger...	10-3-41	264	1941-42				1941-42			
14,110	Old MacDonald Duck...	9-12-41	290	2554	Slap Happy Hunters...	10-31-41	365	1941-42				1941-42			
14,111	Lend a Paw...	10-3-41	323	2555	The Bird Tower...	11-28-41	375	1941-42				1941-42			
14,112	Donald's Camera	10-24-31	352	2556	A Torrid Toreador...	1-9-42	453	1941-42				1941-42			
14,113	The Art of Skiing...	11-14-41	397	2557	Happy Circus Days...	..	..	1941-42				1941-42			
14,114	Chef Donald	12-5-41	433	TERRYTOONS (Black & White) (7 Minutes)				1941-42				1941-42			
1941-42				1940-41				1941-42				1941-42			
14,212	No. 12 Boris Karloff...	7-11-41	199	1514	Good Old Irish Tunes	6-27-41	175	1941-42				1941-42			
14,213	No. 13 Anna Neagle	8-8-41	224	1515	Bringing Home the Bacon...	7-11-41	178	1941-42				1941-42			
1941-42				1516	Twelve O'Clock and All Ain't Well	7-25-41	175	1941-42				1941-42			
24,201	No. 1 John Gunther...	9-19-41	333	1941-42				1941-42				1941-42			
24,202	No. 2 Howard Lindsay...	10-17-41	352	2501	The Ice Carnival...	8-22-41	236	1941-42				1941-42			
24,203	No. 3 Cornelia Skinner...	12-12-41	453	2502	Uncle Joey Comes to Town...	9-19-41	265	1941-42				1941-42			
SPORTSCOPE (Average 9 Min.)				2503	The Frozen North...	10-17-41	353	1941-42				1941-42			
1940-41				2504	Back to the Soil...	11-14-41	375	1941-42				1941-42			
14,312	Steeds and Steers...	7-4-41	211	2505	A Yarn About a Yarn...	12-12-41	433	1941-42				1941-42			
14,313	Craig Wood	8-1-41	225	2506	Flying Fever	12-26-41	453	1941-42				1941-42			
1941-42				THE WORLD TODAY (9 Minutes)				1941-42				1941-42			
24,301	Pampas Paddock	9-5-41	309	1940-41				1941-42				1941-42			
24,302	Dog Obedience	10-3-41	333	1702	War in the Desert...	7-18-41	199	1941-42				1941-42			
24,303	Gauche Sports	10-31-41	377	1941-42				1941-42				1941-42			
24,304	Crystal Flyers	11-28-41	411	1941-42				1941-42				1941-42			
PICTURE PEOPLE (10 Minutes)				1941-42				1941-42				1941-42			
24,401	No. 1 Stars in Defense...	9-12-41	322	2401	American Sea Power...	8-29-41	309	1941-42				1941-42			
24,402	No. 2 Hollywood Sports...	10-10-41	333	2402	Uncle Sam's Iron Warriors	10-10-41	433	1941-42				1941-42			
24,403	No. 3 Hobbies of the Stars	11-7-41	375	2403	Dutch Guiana	1-2-42	..	1941-42				1941-42			
24,404	No. 4 Stars Day Off...	12-5-41	453	1941-42				1941-42				1941-42			
EDGAR KENNEDY (Average 18 Mins.)				1941-42				1941-42				1941-42			
23,401	Westward Ho-Hum...	9-15-41	251	1941-42				1941-42				1941-42			
23,402	I'll Fix It...	10-7-41	352	1941-42				1941-42				1941-42			
23,403	A Quiet Fourth...	12-19-41	453	1941-42				1941-42				1941-42			
LEON ERROL (Average 19 Min.)				1941-42				1941-42				1941-42			
23,701	Man-I-Cured	9-26-41	322	1941-42				1941-42				1941-42			
23,702	Who's a Dummy...	11-28-41	411	1941-42				1941-42				1941-42			
RAY WHITLEY (Average 15 Min.)				1941-42				1941-42				1941-42			
13,504	Musical Bandit	7-18-41	211	1941-42				1941-42				1941-42			
23,501	California or Bust...	11-11-41	365	1941-42				1941-42				1941-42			
23,502	Keep Shooting...	1-30-42	...	1941-42				1941-42				1941-42			
REPUBLIC				REPUBLIC				REPUBLIC				REPUBLIC			
MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)			
028-8	Stars—Past and Present...	7-24-41	178	1940-41				1940-41				1940-41			
20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX			
ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)			
1941-42				1941-42				1941-42				1941-42			
2201	Soldiers of the Sky...	8-1-41	309	1941-42				1941-42				1941-42			
2202	Highway of Friendship...	10-24-41	365	1941-42				1941-42				1941-42			
2203	Wonders of the Sea...	11-21-41	435	1941-42				1941-42				1941-42			
2204	Men for the Fleet...	1-16-42	...	1941-42				1941-42				1941-42			
REPUBLIC				REPUBLIC				REPUBLIC				REPUBLIC			
MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)			
028-8	Stars—Past and Present...	7-24-41	178	1940-41				1940-41				1940-41			
20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX			
ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)			
1941-42				1941-42				1941-42				1941-42			
2201	Soldiers of the Sky...	8-1-41	309	1941-42				1941-42				1941-42			
2202	Highway of Friendship...	10-24-41	365	1941-42				1941-42				1941-42			
2203	Wonders of the Sea...	11-21-41	435	1941-42				1941-42				1941-42			
2204	Men for the Fleet...	1-16-42	...	1941-42				1941-42				1941-42			
REPUBLIC				REPUBLIC				REPUBLIC				REPUBLIC			
MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)			
028-8	Stars—Past and Present...	7-24-41	178	1940-41				1940-41				1940-41			
20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX			
ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)			
1941-42				1941-42				1941-42				1941-42			
2201	Soldiers of the Sky...	8-1-41	309	1941-42				1941-42				1941-42			
2202	Highway of Friendship...	10-24-41	365	1941-42				1941-42				1941-42			
2203	Wonders of the Sea...	11-21-41	435	1941-42				1941-42				1941-42			
2204	Men for the Fleet...	1-16-42	...	1941-42				1941-42				1941-42			
REPUBLIC				REPUBLIC				REPUBLIC				REPUBLIC			
MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)			
028-8	Stars—Past and Present...	7-24-41	178	1940-41				1940-41				1940-41			
20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX			
ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)			
1941-42				1941-42				1941-42				1941-42			
2201	Soldiers of the Sky...	8-1-41	309	1941-42				1941-42				1941-42			
2202	Highway of Friendship...	10-24-41	365	1941-42				1941-42				1941-42			
2203	Wonders of the Sea...	11-21-41	435	1941-42				1941-42				1941-42			
2204	Men for the Fleet...	1-16-42	...	1941-42				1941-42				1941-42			
REPUBLIC				REPUBLIC				REPUBLIC				REPUBLIC			
MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)			
028-8	Stars—Past and Present...	7-24-41	178	1940-41				1940-41				1940-41			
20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX			
ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)			
1941-42				1941-42				1941-42				1941-42			
2201	Soldiers of the Sky...	8-1-41	309	1941-42				1941-42				1941-42			
2202	Highway of Friendship...	10-24-41	365	1941-42				1941-42				1941-42			
2203	Wonders of the Sea...	11-21-41	435	1941-42				1941-42				1941-42			
2204	Men for the Fleet...	1-16-42	...	1941-42				1941-42				1941-42			
REPUBLIC				REPUBLIC				REPUBLIC				REPUBLIC			
MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)			
028-8	Stars—Past and Present...	7-24-41	178	1940-41				1940-41				1940-41			
20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX			
ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)			
1941-42				1941-42				1941-42				1941-42			
2201	Soldiers of the Sky...	8-1-41	309	1941-42				1941-42				1941-42			
2202	Highway of Friendship...	10-24-41	365	1941-42				1941-42				1941-42			
2203	Wonders of the Sea...	11-21-41	435	1941-42				1941-42				1941-42			
2204	Men for the Fleet...	1-16-42	...	1941-42				1941-42				1941-42			
REPUBLIC				REPUBLIC				REPUBLIC				REPUBLIC			
MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)			
028-8	Stars—Past and Present...	7-24-41	178	1940-41				1940-41				1940-41			
20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX			
ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)			
1941-42				1941-42				1941-42				1941-42			
2201	Soldiers of the Sky...	8-1-41	309	1941-42				1941-42				1941-42			
2202	Highway of Friendship...	10-24-41	365	1941-42				1941-42				1941-42			
2203	Wonders of the Sea...	11-21-41	435	1941-42				1941-42				1941-42			
2204	Men for the Fleet...	1-16-42	...	1941-42				1941-42				1941-42			
REPUBLIC				REPUBLIC				REPUBLIC				REPUBLIC			
MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)			
028-8	Stars—Past and Present...	7-24-41	178	1940-41				1940-41				1940-41			
20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX			
ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)			
1941-42				1941-42				1941-42				1941-42			
2201	Soldiers of the Sky...	8-1-41	309	1941-42				1941-42				1941-42			
2202	Highway of Friendship...	10-24-41	365	1941-42				1941-42				1941-42			
2203	Wonders of the Sea...	11-21-41	435	1941-42				1941-42				1941-42			
2204	Men for the Fleet...	1-16-42	...	1941-42				1941-42				1941-42			
REPUBLIC				REPUBLIC				REPUBLIC				REPUBLIC			
MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)				MEET THE STARS (10 Minutes)			
028-8	Stars—Past and Present...	7-24-41	178	1940-41				1940-41				1940-41			
20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX				20TH CENTURY-FOX			
ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)				ADVENTURES NEWSCAMERAMAN (Average 9 Min.)			
1941-42				1941-42				1941-42				1941-42			
2201	Soldiers of the Sky...														



# THE RELEASE CHART

## Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 454-455.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 434.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
ALL American Co-Ed	UA	...	Frances Langford-Johnny Downs	Oct. 31, '41	49m	Oct. 18, '41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28, '37	p330	....	....
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17, '41	106m	July 19, '41	p251	p197	p386
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10, '42	105m	Dec. 6, '41	p394	p376	....
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29, '41	77m	Aug. 30, '41	p233	p217	p367
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19, '41	68m	Sept. 6, '41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12, '41	56m	Oct. 25, '41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullivan-Charles Boyer	Oct. 31, '41	89m	Nov. 1, '41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19, '41	57m	July 25, '41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14, '41	57m	....	....	p230	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6, '42	....	....	....	p408	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan. '42	118m	Dec. 6, '41	p393	p363	p452
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5, '41	74m	Aug. 30, '41	p233	p207	p421
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5, '41	61m	Sept. 20, '41	p274	p277	....
Bahama Passage	Para.	....	Madeleine Carroll-Stirling Hayden	Not Set	82m	Dec. 13, '41	p420	p320	p452
Ball of Fire	RKO	....	Gary Cooper-Barbara Stanwyck	Jan. 9, '42	111m	Dec. 6, '41	p393	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10, '41	60m	Sept. 6, '41	p245	p235	....
Bed Time Story	Col.	....	Loretta Young-Fredric March	Dec. 25, '41	85m	Dec. 13, '41	p406	p363	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12, '41	87m	Aug. 23, '41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30, '42	....	....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24, '41	64m	Nov. 1, '41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe	Dec. 12, '41	58m	....	....	p376	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 27, '42	....	....	....	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7, '41	86m	Sept. 6, '41	p261	p235	p452
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26, '41	67m	Dec. 20, '41	p419	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16, '41	65m	Aug. 30, '41	p246	....	....
Blondie Goes to College	Col.	....	Penny Singleton-Arthur Lake	Jan. 15, '42	....	....	....	p409	....
Blue, White and Perfect	20th-Fox	....	Lloyd Nolan-Helene Reynolds	Jan. 6, '42	75m	Dec. 20, '41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15, '41	88m	Nov. 1, '41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6, '41	70m	Dec. 6, '41	p394	p376	....
Bombay Clipper	Univ.	....	William Gargan-Irene Hervey	Feb. 6, '42	....	....	....	p432	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5, '41	65m	Dec. 6, '41	p407	p364	....
Born to Sing	MGM	....	Virginia Weidler-Ray McDonald	Not Set	....	....	....	p442	....
•Bowery Blitzkrieg	Mono.	....	Leo Gorcey-Bobby Jordan	Aug. 1, '41	61m	Aug. 2, '41	....	p194	p210
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 13, '42	....	....	....	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan. '42	101m	Dec. 20, '41	p417	p387	....
Bullets for Bandits	Col.	....	Bill Elliott-Tex Ritter	Feb. 12, '42	....	....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17, '41	60m	Oct. 4, '41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3, '41	70m	Aug. 2, '41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28, '41	69m	Nov. 15, '41	p374	p351	....
Cadets on Parade	Col.	....	Freddie Bartholomew-Jimmy Lydon	Jan. 22, '42	....	....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13, '42	67m	Jan. 10, '42	p450	p443	....
Captains of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Not Set	....	....	....	p308	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1, '41	82m	July 26, '41	p262	p172	p288
•Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5, '41	62m	Aug. 23, '41	p262	p172	p260
China Caravan	MGM	....	Laraine Day-Barry Nelson	Not Set	....	....	....	p432	....
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18, '41	p317	p289	p452
Citizen Kane	RKO	201	Orson Welles	Sept. 5, '41	119m	Apr. 12, '41	p249	p61	p367
Close Call for Ellery Queen	Col.	....	Bill Gargan-Margaret Lindsay	Jan. 29, '42	....	....	....	....	....
Come On, Danger	RKO	....	Tim Holt	Not Set	58m	Dec. 13, '41	p407	p387	....
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	....	95m	Oct. 11, '41	p306	....	....
Confessions of Boston Blackie	Col.	....	Chester Morris-Harriet Hilliard	Jan. 8, '42	65m	Dec. 13, '41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12, '41	73m	Nov. 15, '41	p362	p351	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Akim Tamiroff	Dec. 25, '41	110m	Dec. 20, '41	p431	p299	p452
Cottage to Let (British)	....	....	Leslie Banks	Not Set	90m	Aug. 23, '41	....	....	....
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31, '41	p330	....	....
Cowboy Serenade	Rep.	....	Gene Autry-Smiley Burnette	Jan. 23, '42	....	....	....	p443	....
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1, '41	61m	July 26, '41	....	p160	p288
DANGEROUSLY They Live	WB	....	John Garfield-Raymond Massey	Not Set	78m	Dec. 27, '41	p429	....	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
• Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22, '41	...	...	...	p408	...
• Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3, '41	64m	Oct. 11, '41	p307	p219	...
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16, '42	63m	Nov. 8, '41	p350	p332	...
Day in Soviet Russia, A	Artkino	...	Documentary	Not Set	60m	Sept. 13, '41	p259	...	...
• Deadly Game, The	Mono.	...	Charles Farrell-June Lang	Aug. 8, '41	63m	Aug. 9, '41	...	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 26, '41	56m	Oct. 4, '41	p298	...	...
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41*	82m	Nov. 15, '41	p361	p351	...
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10, '41	70m	Nov. 15, '41	p363	p343	...
• Dive Bomber (Color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30, '41	133m	Aug. 16, '41	...	p145	p353
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26, '41	p248	p134	p367
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6, '41	p394	p387	...
• Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22, '41	82m	Aug. 23, '41	...	p209	p367
• Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug. 27, '41	65m	Sept. 13, '41	p259	p221	...
Don't Get Personal	Univ.	...	Hugh Herbert-Anne Gwynne	Jan. 2, '42	60m	Jan. 3, '42	p441	p343	...
Double Trouble	Mon.	...	Harry Langdon	Nov. 21, '41	63m	Nov. 15, '41	p363	p332	...
• Down Mexico Way	Rep.	042	Gene Autry	Oct. 15, '41	78m	Oct. 18, '41	p319	p277	p421
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2, '41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8, '41	74m	July 26, '41	p249	p149	p236
• Driftn' Kid	Mono.	...	Tom Keene	Oct. 17, '41	55m	Sept. 27, '41	p286	p277	...
Dude Cowboy	RKO	282	Tim Holt	Dec. 12, '41	59m	Sept. 6, '41	p246	...	p260
Dudes Are Pretty People	UA	...	Marjorie Woodworth-Jimmy Rogers	Dec. 25, '41	...	...	...	...	...
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31, '41	64m	Oct. 4, '41	p297	...	p452
Duke of the Navy	Prod.	206	Ralph Byrd-Veda An Borg	Jan. 23, '42	...	...	...	p409	...
• Dynamite Canyon	Mono.	...	Tom Keene-Evelyn Finley	Aug. 8, '41	58m	...	...	p182	...
ELLERY Queen and Murder Ring	Col.	3030	Ralph Bellamy	Nov. 18, '41	70m	Sept. 27, '41	p286	...	...
• Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14, '41	66	July 12, '41	...	p195	p198
FANTASIA (color)	RKO	292	Disney-Stokowski	Apr. 3, '42	135m	Nov. 16, '40	p262	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3, '41	79m	July 19, '41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95	Sept. 13, '41	p275	p247	p386
Fiesta	UA	...	Armida-Antonio Moreno	Nov. 28, '41	45m	Dec. 27, '41	p430	...	...
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19, '41	...	...	...	p364	...
Fly By Night	Para.	...	Nancy Kelly-Richard Carlson	Not Set	...	...	...	p376	...
• Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29, '41	70m	Aug. 23, '41	...	p219	p260
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24, '41	60m	Oct. 25, '41	p330	p161	...
Forbidden Trails	Mono.	...	Buck Jones-Tim McCoy	Dec. 26, '41	59m	Jan. 3, '42	p441	p396	...
Forgotten Village, The	Mayer-Burstyn	...	Documentary	Sept. 16, '41	67m	Aug. 30, '41	p246	...	...
49th Parallel (British)	Col.	...	Howard-Massey-Olivier	Not Set	123m	Nov. 8, '41	p349	...	...
• 40,000 Horsemen (Foreign)	Krellberg	...	Grant Taylor	Aug. 14, '41	87m	Aug. 23, '41	...	...	...
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23, '42	68m	Nov. 8, '41	p350	p332	...
Freckles Comes Home	Mono.	...	Johnny Downs-Gale Storm	Jan. 2, '42	...	...	...	p396	...
Frightened Lady (British)	Hoffberg	...	Marius Goring-Helen Hays	Nov. 7, '41	80m	Nov. 15, '41	p363	...	...
• GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1, '41	67m	Sept. 13, '41	p259	p183	...
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24, '41	56m	Oct. 25, '41	p330	p308	...
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24, '41	67m	Sept. 20, '41	p276	p218	...
General Suvorov	Artkino	...	Documentary	Sept. 19, '41	100m	Sept. 27, '41	p287	...	...
Gentleman at Heart, A	20th-Fox	...	Carole Landis-Cesar Romero	Jan. 16, '42	66m	Jan. 10, '42	p449	p432	...
• Gentleman from Dixie	Mono.	...	Jack LaRue-Marian Marsh	Sept. 5, '41	63m	Sept. 13, '41	p259	p206	...
(formerly Li'l Louisiana Belle)	...	...	...	...	...	...	...	...	...
Girl from Leningrad (Russian)	Artkino	...	Zoya Fyodorova	Dec. 19, '41	92m	Dec. 27, '41	p431	...	...
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19, '41	69m	Oct. 11, '41	p306	...	p367
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5, '41	80m	Sept. 6, '41	p261	p235	...
Gold Rush, The	UA	...	Chaplin—Words and Music	Not Set	...	...	...	...	...
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27, '41	70m	Nov. 29, '41	p385	p289	...
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10, '41	73m	Sept. 13, '41	p275	p247	...
Great Man's Lady, The	Para.	...	Barbara Stanwyck-Joel McCrea	Not Set	...	...	...	p396	...
Gunman from Bodie	Mono.	...	Buck Jones-Tim McCoy	Sept. 26, '41	62m	Oct. 18, '41	p319	p263	...
(formerly Bad Man from Bodie)	...	...	...	...	...	...	...	...	...
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17, '41	68m	Nov. 1, '41	p342	p263	...
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11, '41	66m	Sept. 20, '41	p274	p263	p386
Harvard Here I Come	Col.	...	Maxie Rosenbloom-Arlene Judge	Dec. 18, '41	...	...	...	p376	...
Hatter's Castle (Paramount-British)	...	...	Robert Newton-Deborah Kerr	Not Set	100m	Dec. 20, '41	p418	...	...
Hayfoot	UA	...	William Tracy-James Gleason	Dec. 12, '41	48m	Jan. 10, '42	p450	...	...
He Found a Star (British)	Gen. Film	...	Vic Oliver-Sarah Churchill	...	89m	Sept. 20, '41	p276	...	...
Hellzapoppin	Univ.	...	Olsen & Johnson-Martha Raye	Dec. 26, '41	84m	Dec. 20, '41	p431	...	...
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24, '41	70m	Aug. 2, '41	p248	p207	p210
Henry and Dizzy	Para.	...	Jimmy Lydon-Charlie Smith	Not Set	...	...	...	p443	...
• Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21, '41	93m	July 26, '41	...	p194	p367
Here Comes the Marines	Mono.	...	Wallace Ford-Toby Wing	Dec. 26, '41	...	...	...	p432	...
Hi, Gang (British)	General Film	...	Bebe Daniels-Ben Lyon	Not Set	100m	Dec. 27, '41	p430	...	...
• Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23, '41	63m	Aug. 9, '41	...	p170	p221
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41*	117m	Nov. 15, '41	p362	p351	p452
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26, '41	116m	Aug. 2, '41	p251	p208	p452
• Hold That Ghost	Univ.	...	Abbott and Costello	Aug. 8, '41	86m	Aug. 2, '41	...	p169	p367
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20, '41	p273	p235	p452
Honolulu Lu	Col.	...	Bruce Bennett-Lupe Velez	Dec. 11, '41	...	...	...	p364	...
How Green Was My Valley	20th-Fox	...	Roddy McDowall-Walter Pidgeon	Jan. 23, '42	118m	Nov. 1, '41	p341	p320	p452
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20, '41	69m	July 26, '41	p249	p197	p236
• ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20, '41	88m	Aug. 23, '41	...	p219	p323
International Lady	UA	...	Ilona Massey-George Brent	Sept. 19, '41	102m	Oct. 18, '41	p317	p277	p367
International Squadron	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11, '41	87m	Aug. 16, '41	p262	p196	p452
(formerly Flight Patrol)	...	...	...	...	...	...	...	...	...



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26, '41	90m	Oct. 4, '41	p297	p205	p452
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28, '41	71m	Nov. 15, '41	p363	....	....
I Thank You (British)	General Film	....	Arthur Askey-Richard Murdoch	.....	81m	Oct. 11, '41	p306	....	....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14, '41	82m	Oct. 18, '41	p317	p299	p421
JAIL House Blues	Univ.	....	Nat Pendleton-Anne Gwynne	Jan. 9, '42	....	.....	....	p396	....
Jeanne (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23, '41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17, '41	56m	Oct. 18, '41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henried	Feb. 20, '42	....	.....	....	p442	....
Joe Smith, American	MGM	....	Robert Young-Marsha Hunt	Not Set	62m	Jan. 10, '42	p449	p409	....
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13, '41	p405	p363	....
Jungle Book, The	UA	....	Sabu	Jan. 30, '42	....	.....	....	p396	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10, '41	63m	Oct. 11, '41	p307	....	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41*	85m	Nov. 15, '41	p362	p351	p452
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28, '41	80m	Nov. 22, '41	p386	....	p452
Kid from Kansas, The (formerly The Americanos)	Univ.	6501	Dick Foran-Andy Devine	Sept. 19, '41	60m	Sept. 20, '41	p276	p221	....
King, The (French)	Trio Film	....	Raimu	Oct. 27, '41	90m	Nov. 8, '41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14, '41	63m	Aug. 9, '41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Not Set	130m	Dec. 27, '41	p429	p320	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1, '41	83m	June 28, '41	....	p145	p323
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1, '41	65m	Dec. 6, '41	p395	....	....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18, '41	92m	Sept. 13, '41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19, '41	p248	p146	p421
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5, '42	88m	Jan. 3, '42	p441	p351	....
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Feb. 12, '42	....	.....	....	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26, '41	66m	July 26, '41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10, '42	60m	Dec. 13, '41	p407	p387	....
Last of the Duanees	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26, '41	57m	Sept. 13, '41	p260	p247	....
Law of the Jungle	Mono.	....	Mantan Moreland	Feb. 6, '42	....	.....	....	....	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19, '41	64m	Dec. 20, '41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4, '41	78m	Sept. 6, '41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12, '41	62m	Sept. 20, '41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15, '41	100m	Aug. 16, '41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29, '41	115m	Aug. 16, '41	....	p217	p367
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29, '41	63m	Nov. 1, '41	p342	p230	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 9, '42	....	.....	....	p409	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8, '41	62m	....	....	p209	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7, '41	64m	Dec. 27, '41	p431	p320	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5, '41	....	.....	....	p387	....
Lone Star Ranger	20th-Fox	....	John Kimbrough-Sheila Ryan	Not Set	....	.....	....	p443	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Jan. 1, '42	58m	Sept. 27, '41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21, '41	79m	Sept. 20, '41	p273	p221	....
Louisiana Purchase (Color)	Para.	....	Bob Hope-Vera Zorina-Victor Moore	Dec. 25, '41	98m	Nov. 29, '41	p385	p332	p452
Love on the Dole (British)	UA	....	Clifford Evans	Dec. 12, '41	100m	Apr. 19, '41	p418	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26, '41	104m	Aug. 23, '41	p262	....	p452
MAD Doctor of Market Street	Univ.	....	Una Merkel-Claire Dodd	Feb. 27, '42	61m	Jan. 10, '42	p451	p432	....
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12, '41	115m	May 10, '41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Not Set	....	.....	....	....	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18, '41	100m	Oct. 4, '41	p298	....	p452
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26, '41	69m	Sept. 13, '41	p258	p247	p353
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16, '42	....	.....	....	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23, '42	....	.....	....	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, '41	56m	Oct. 11, '41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24, '42	105m	Dec. 27, '41	p429	p332	....
Man Who Returned to Life	Col.	....	John Howard-Roger Clark	Feb. 5, '42	....	.....	....	....	....
Man Who Seeks the Truth	Dome (French)	....	Raimu	Oct. 7, '41	80m	Oct. 11, '41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9, '41	105m	July 5, '41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13, '41	p258	p247	p452
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28, '41	60m	Nov. 15, '41	p374	p289	....
Martin Eden	Col.	....	Glenn Ford-Claire Trevor	Feb. 25, '42	....	.....	....	....	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24, '41	58m	Oct. 11, '41	p305	p276	....
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19, '41	60m	Dec. 20, '41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20, '41	89m	Oct. 25, '41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10, '41	72m	Oct. 11, '41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28, '41	70m	Sept. 6, '41	p261	p247	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 6, '42	72m	Jan. 10, '42	p450	p443	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14, '41	69m	....	....	p320	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25, '41	58	Nov. 22, '41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14, '41	45m	Nov. 8, '41	p350	....	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3, '41	62m	Oct. 11, '41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21, '41	61m	Oct. 11, '41	p305	p149	....
Moonlight Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24, '41	68m	Oct. 18, '41	p318	p299	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12, '41	68m	July 19, '41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	....	Fleischer Feature Cartoon	Not Set	78m	Dec. 13, '41	p405	p376	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31, '41	67m	Oct. 4, '41	p298	....	....
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18, '41	68m	Dec. 27, '41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20, '42	....	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20, '41	p418	p387	....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10, '41	84m	Oct. 25, '41	p331	....	....
•My Life with Caroline	RKO	135	Ronald Colman-Anne Lee	Aug. 1, '41	81m	July 19, '41	....	p146	p353
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4, '41	65m	Aug. 2, '41	p248	p194	p220



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p452
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	...	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
Niagara Falls	UA	...	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	...	...
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	...
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	...
No Hands on the Clock	Para.	...	Chester Morris-Jean Parker	Not Set	76m	Dec. 13,'41	p406	p364	...
North to the Klondike	Univ.	...	Brod Crawford-Lon Chaney, Jr.	Jan. 23,'42	...	...	...	p396	...
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p421
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	...
Old Mother Riley's Circus (British)	Anglo-Amer.	...	Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29,'41	p385	...	...
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	103m	Oct. 4,'41	p297	p206	p421
• Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	...	p157	p260
Out of the Past	MGM	...	Conrad Veidt-Ann Ayars	Not Set	...	...	...	...	...
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	...
Outlaws of the Desert	Para.	...	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27,'41	p287	...	...
PANAMA Hattie	MGM	...	Ann Sothern-Red Skelton	Not Set	...	...	...	p396	...
Panama Kid, The	Univ.	...	Peggy Moran-Eddie Albert	Jan. 30,'42	...	...	...	p408	...
Pacific Blackout	Para.	...	Robert Preston-Martha O'Driscoll	Jan. 2,'42	76m	Dec. 13,'41	p406	p364	...
(formerly Midnight Angel)									
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Pardon My Stripes	Rep.	...	Bill Henry-Sheila Ryan	Jan. 19,'42	...	...	...	p442	...
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Jan. 16,'42	95m	Dec. 6,'41	p407	p320	...
• Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	...	p169	p288
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	...
Pimpnel Smith (British)	UA	...	Leslie Howard	Not Set	122m	July 5,'41	p450	...	...
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	...	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	...
• Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	...
Prime Minister, The (British)	WB	...	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	...	...
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	...	...
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	p386	...	...
RAIDERS of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 20,'42	...	...	...	p432	...
Reap the Wild Wind	Para.	...	Ray Milland-Paulette Goddard	Not Set	...	...	...	p408	...
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	...
• Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	...
Remarkable Andrew, The	Para.	...	William Holden-Ellen Drew	Not Set	...	...	...	p443	...
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynyard	Not Set	112m	Apr. 12,'41	...	...	...
Remember the Day	20th-Fox	...	Claudette Colbert-John Payne	Dec. 26,'41	86m	Dec. 20,'41	p417	p408	p452
Ride 'Em Cowboy	Univ.	...	Abbott and Costello	Feb. 20,'42	...	...	...	...	...
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	...	...	...	p387	...
• Riding the Sunset Trail	Mono.	...	Tom Keene	Oct. 31,'41	56m	Dec. 6,'41	p395	p320	...
Riding the Wind	RKO	283	Tim Holt	Feb. 13,'42	60m	Sept. 6,'41	p246	...	...
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	...
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27,'41	p286	...	...
Right to the Heart	20th-Fox	...	Brenda Joyce-Cornel Wilde	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	...
• Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	...	p182	p210
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12,'41	60m	Dec. 13,'41	p420	p364	...
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p452
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	...	...
Road to Happiness	Mono.	...	John Boles-Mona Barrie	Jan. 9,'42	83m	Jan. 10,'42	p450	p396	...
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	...	...
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	...
SADDLE Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	...	...	p299	...
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29,'41	71m	Oct. 11,'41	p305	p299	p432
• Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	...
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	...	...
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	...
Secrets of the Wasteland	Para.	...	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27,'41	p287	...	...
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p421
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25,'41	p329	p308	p452
Shanghai Gesture, The	UA	...	Gene Tierney-Walter Huston	Jan. 15,'42	105m	Dec. 27,'41	p442	...	p452
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	...	Dec. 20,'41	p419	...	...
Shut My Big Mouth	Col.	...	Joe E. Brown-Adele Mara	Feb. 19,'42	...	...	...	...	...
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	...
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	...
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	...
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Feb. 27,'42	71m	Jan. 10,'42	p450	p442	...
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7,'41	73m	July 21,'37	p374	p364	...
• Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	...	...	p218	...
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	...
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	...
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Ang. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	p421
Snuffy Smith, Yard Bird	Mono.	...	Bud Duncan-Edgar Kennedy	Jan. 16,'42	...	...	...	p408	...
Son of Fury	20th-Fox	...	Tyrone Power-Gene Tierney	Jan. 9,'42	98m	Jan. 10,'42	p449	p432	...
Sons of the Sea (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	p430	...	...
(formerly Atlantic Ferry)									
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	...
Soviet Power	Artkino	...	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	...	...



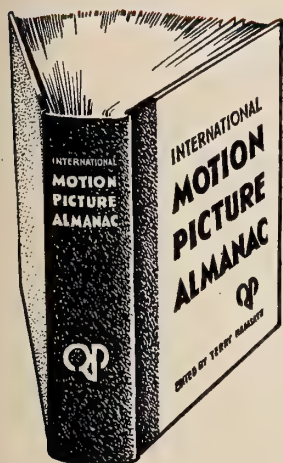
Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	...	...	...	...	...
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27,'41	p286	...	...
Stolen Paradise	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 19,'41	p319	p263	p386
(formerly Adolescence)									
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Sullivan's Travels	Para.	....	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13,'41	p405	p320	p452
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p452
(formerly Before the Fact)									
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p452
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p421
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec. '41*	80m	Nov. 15,'41	p375	p289	p451
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p421
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	...	...	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	137m	Nov. 22,'41	p373	p308	p451
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	...	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	....
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Thunder River Feud	Mono.	...	Range Busters	Jan. 9,'42	...	...	...	p443	....
Thundering Hoofs	RKO	....	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
To Be or Not to Be	UA	...	Carole Lombard-Jack Benny	Feb. 15,'42	...	...	...	....	....
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	...	...	...	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Jan. 15,'42	...	...	...	p442	....
Two-Faced Woman	MGM	211	Greta Garbo-Melynn Douglas	Nov. '41*	94m	Oct. 25,'41	p329	p299	p451
(formerly The Twins)									
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDER Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Underground Rustlers	Mono.	...	Range Busters	Nov. 21,'41	...	...	...	p331	....
(formerly Bullets and Bullion)									
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Lorraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18,'41	p318	p289	p421
VALLEY of the Sun	RKO	216	Lucille James-James Craig	Feb. 6,'42	...	...	...	p442	....
Vanishing Virginian, The	MGM	...	Frank Morgan-Kathryn Grayson	Not Set	97m	Dec. 6,'41	p394	p387	....
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p421
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
We Were Dancing	MGM	...	Norma Shearer-Melvyn Douglas	Not Set	...	...	...	p443	....
Western Mail	Mono.	...	Tim Keene-Jean Trent	Feb. 13,'42	...	...	...	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	...	Charles Starrett-Russell Hayden	Jan. 15,'42	...	...	...	....	....
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p323
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p353
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory	Artkino	...	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	...	Claude Rains-Dick Foran	Dec. 12,'41	70m	Dec. 13,'41	p420	....	....
Woman of the Year, The	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	...	...	...	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	...	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p451
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	p421
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
Young America	20th-Fox	...	Jane Withers-William Tracy	Jan. 2,'42	73m	Jan. 10,'42	p451	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

*Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 434.*

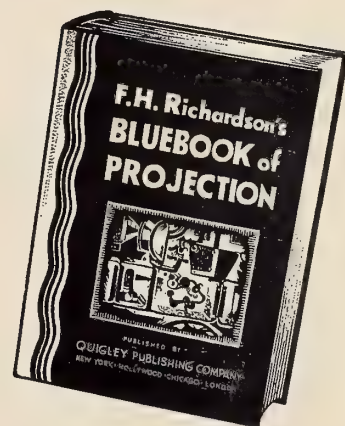


*Step into  
the Quigley Bookshop*

# COMPLETE THEATRE LIBRARY

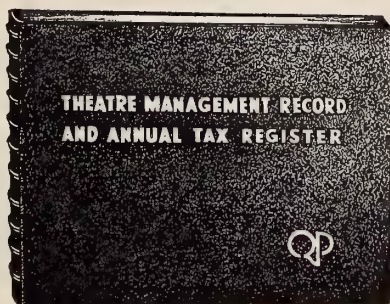
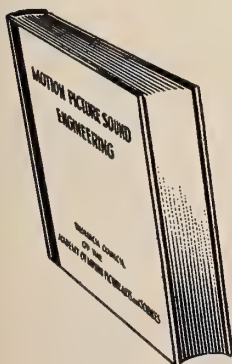


■ Here is a library of factual information that meets an urgent need. Authoritative manuals expressly prepared for theatremen as practical aids in their daily routine. Glance over the titles! There are books here that should be on your desk now—books that will save you time, effort and expense in the voluminous information they will put at your fingertips.



The second revision, sixth edition of the Bluebook. Supplemented with sound trouble shooting charts and alphabetical index. 700 pages. A quick trouble-shooter and a sure solution to all projection problems. **\$7.25** POSTPAID

Worldwide in scope. Completely covers every branch of the business. Who's Who section alone records over 11,000 biographies. The industry's most exhaustive reference manual. **\$3.25** POSTPAID



Motion Picture Sound Engineering—the most advanced sound manual to date. Prepared by the country's leading sound engineers. 547 pages, explaining every detail of apparatus. Profusely illustrated with diagrams, tables, charts **\$6.50** and graphs. POSTPAID

Theatre Management Record is the most simplified book-keeping system yet devised for the exhibitor! No accounting experience necessary. Individual sections for all operating data. Full tax information always readily **\$2.00** available. POSTPAID

A practical treatise devoted to all the diverse elements of theatre air-conditioning and its operation, including codes and ordinances regulating installation. An indispensable manual that all theatremen will **\$4.00** welcome. POSTPAID

**QUIGLEY BOOKSHOP**  
ROCKEFELLER CENTER, NEW YORK





*You REMEMBER* →

★ **MILITARY**  
★ **ACADEMY**  
★

→ *You REMEMBER*

★ **NAVAL**  
★ **ACADEMY**  
★

*Now COLUMBIA GIVES  
YOU ANOTHER TIMELY  
DRAMATIC HIT...  
IN THE SAME  
SPLENDID TRADITION!*



★ ★ ★ ★ ★ ★ ★ ★

# **CADETS ON PARADE**

with **FREDDIE** **JIMMY**  
**BARTHOLOMEW** ★ **LYDON**

Raymond Hatton • Minna Gombell • Robert Warwick  
Screen play by Howard J. Green • Directed by LEW LANDERS  
Produced by WALLACE MacDONALD • A COLUMBIA PICTURE



**RELEASED JAN. 22ND**

**EXHIBITORS:** THE MARCH OF DIMES... (text partially obscured)



# MOTION PICTURE HERALD

## REVIEWS

(In Product Digest)

*Woman of the Year*

*We Were Dancing*

*A Yank on the Burma Road*

*Bombay Clipper*

*Saddle Mountain Roundup*

*The Miracle Kid*

*Man from Cheyenne*

*Jail House Blues*

*Arizona Terrors*

*Report from Russia*

NORTHWEST EXHIBITORS APPEAL TO  
WILLKIE TO LEAD FIGHT AGAINST  
"ROUGH DEALS BY DISTRIBUTORS"

OPM WARNS EXHIBITORS OF GROWING  
SHORTAGE OF THEATRE MATERIALS

CANADA PEGS RENTALS, SIMILAR  
MOVE BLOCKED IN U. S. CONGRESS

70% OF U. S. TICKET TAXES COME  
FROM HOUSES IN 21-40¢ BRACKETS

WAR OR NO WAR, BRITISH GROSSES  
UP 25% IN 1941, TO \$240,000,000

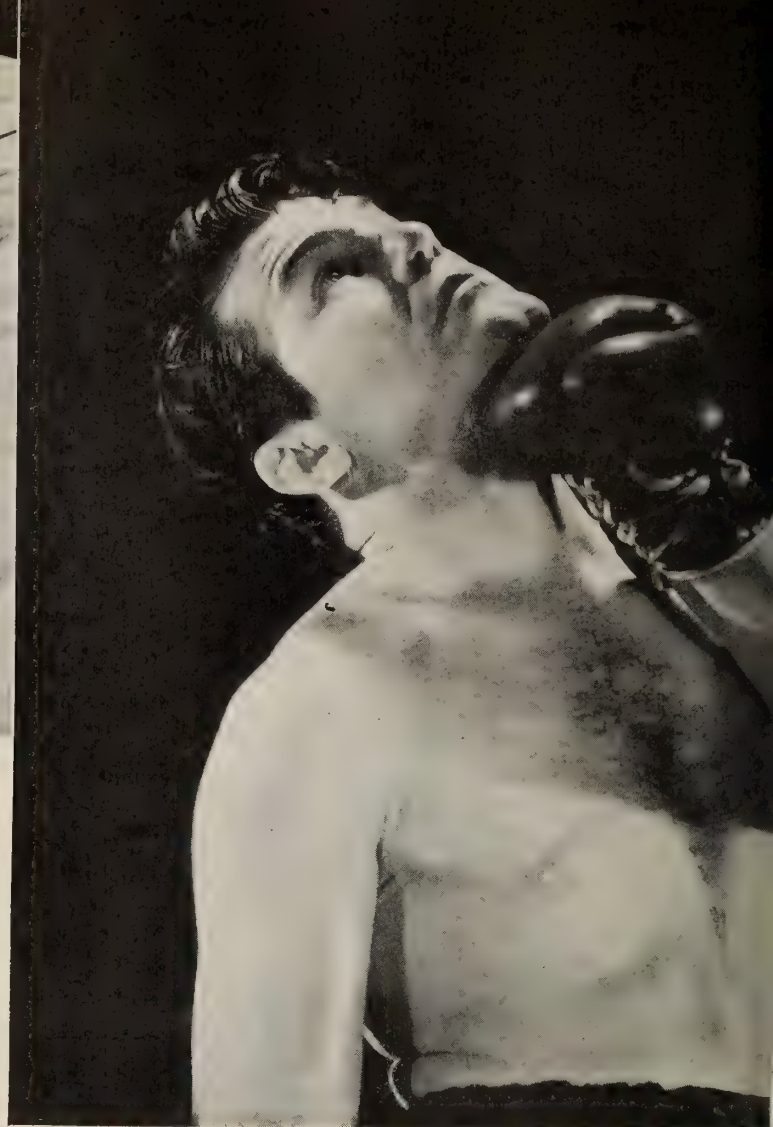
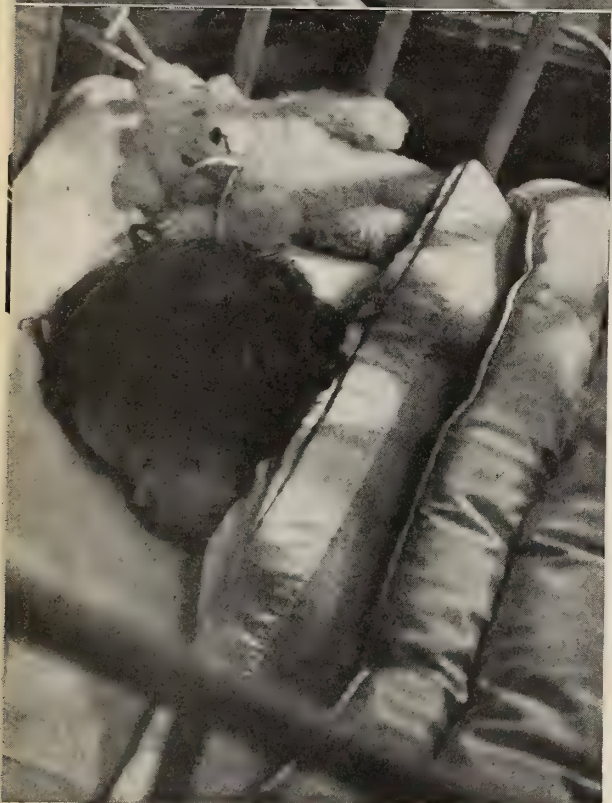


VOL. 146, NO. 3

JANUARY 17, 1942

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1942 by Quigley Publishing Company.





# TALK ABOUT "SLEEPERS!"

Open your peepers!  
Here are "sleepers!"  
Audience dynamite that  
Showmanship will ignite!  
Don't be sorry later or say:  
"Why didn't I know?"  
The trade press critics  
Are telling you. Listen!





"WAKE UP!"

# THE VANISHING VIRGINIAN

HEART-THROBS,  
LAUGHS, THRILLS  
IN AN  
AMERICAN  
MASTERPIECE!



## TRADE TALK!

### "THE VANISHING VIRGINIAN"

"A sleeper, capable of exceptional grosses. Will be talked about by critic and customer. Something which can be sold to countless seekers of a peaceful and soothing hour by whoever has the knack of selling fine film wares. Comic, dramatic, exciting, touching."

—DAILY VARIETY

"Rich rewards are there waiting for real showmen. It will pay off in proportion to the exhibitor's ability to realize what he has in it and to communicate that realization to potential customers. Whatever the effort in this respect, the picture merits it and the exhibitor expending it seems destined to meet pleased patrons and new patrons."

—M. P. DAILY

"Engrossing, compelling story in pictures. Audiences will urge their friends to see it. Contains all the comedy, romance, tragedy and pathos that makes for an entertaining evening."

—M. P. HERALD

"A prestige picture for the industry. Proper exploitation may unearth surprise grosses."

—VARIETY (Weekly)

"A wholesome, radiant and thoroughly entertaining slice of Americana. Should engage the attention of all types of families. A fine cast and able direction by Frank Borzage virtually guarantee it."

—BOXOFFICE

"Word of mouth is sure to be enthusiastic. Wholesome, homey, moving. Adroitly mixes laughter with honest sentimentality."

—HOLLYWOOD REPORTER

### "JOE SMITH, AMERICAN"

"Strong, exciting, patriotic meller which is sure to score with fans everywhere. One of the '41-'42 season's most unusual photoplays. A smash box-office attraction, packing appeal for all types and ages of fans. Thrills, human interest and dynamic entertainment."

—FILM DAILY

"Keyed to the headlines. Destined for 'sleeper' business. Should serve admirably to picture the significant work of the unsung heroes who are the men behind the men behind the guns."

—M. P. DAILY

"Sturdy entertainment geared for popular reception. Loaded with heart tug, drama and suspense."

—DAILY VARIETY

"Timely, inspired film entertainment. Here is a stirring hit. A story to arouse pride in our hearts that we can lay claim of being fellow Americans."

—HOLLYWOOD REPORTER

"Timely. Potent drama, well acted, suspenseful and moving."

—VARIETY (Weekly)



"WAKE UP!"

## IF HE TALKS—THEY DIE!

FIRST FIERY STORY OF THE SECRET  
DANGERS ON THE HOME FRONT!



**JOE SMITH,**  
*American*

starring

**ROBERT YOUNG**  
with **MARSHA HUNT**

SCREEN PLAY BY ALLEN RIVKIN • BASED UPON THE  
COSMOPOLITAN MAGAZINE STORY BY PAUL GALlico  
Directed by RICHARD THORPE • Produced by JACK CHERTOK  
A METRO-GOLDWYN-MAYER PICTURE

**HE'S THE MAN BEHIND  
THE MAN BEHIND THE GUN!**

Meet Joe Smith... hero in overalls! He  
risks his life, through pulse-pounding  
dangers, to save his nation's war secrets!  
His adventures are a thousandfold more  
thrilling... because they could happen  
HERE... TO YOU... TODAY!



# HOLDING...ON

## STRAIGHT

2<sup>ND</sup> RECORD WEEK!

BETTE DAVIS  
MONTY WOOLLEY  
ANN SHERIDAN  
JIMMY DURANT  
THE MAN WHO CAME TO DINNER

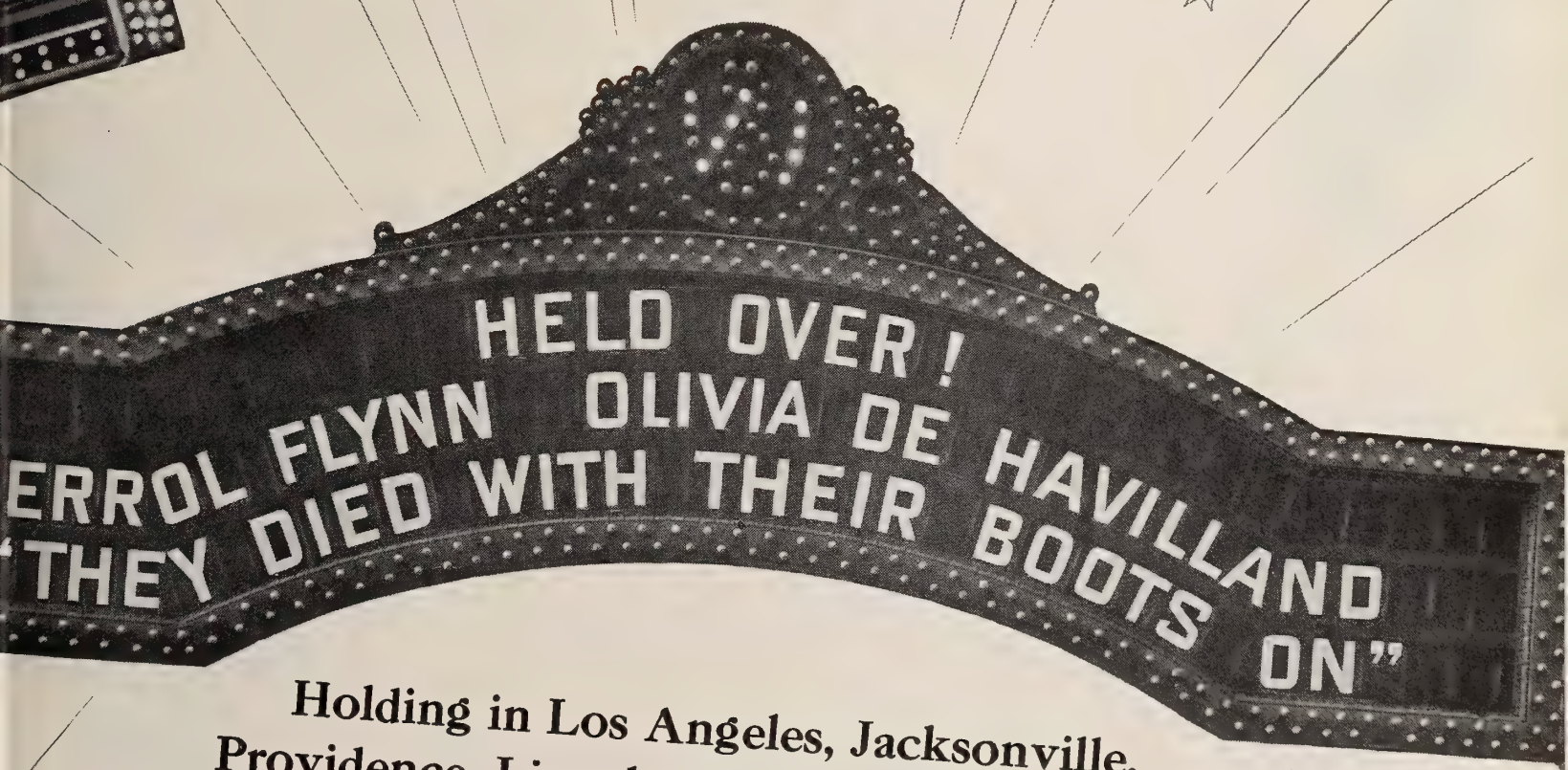
Holding in New York, Philadelphia,  
2 houses in Washington, Cincinnati, Milwaukee  
and all points north, south,  
east and west!



# WARNERS



# ALL FRONTS!



HELD OVER!  
ERROL FLYNN OLIVIA DE HAVILLAND  
"THEY DIED WITH THEIR BOOTS ON"

Holding in Los Angeles, Jacksonville,  
Providence, Lincoln, Indianapolis and every  
other spot it's playing!

again!



Headline hounds will  
stop buying five editions  
a day! Dial-twisters will  
leave their radios at home!  
Arm-chair admirals  
will forget their maps!  
The screen is back  
to fundamentals—  
with the low down  
story of a high-  
class gal!



Watch this page  
next week for news  
of 20th's 1942 box-  
office sweet-HART!  
(a hint)





# MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 146, No. 3



January 17, 1942

## RADIO PROSPECTS

THE planned economy of war with its inhibiting influences on merchandise and merchandising promises, by processes of varying degrees of indirection, to exert revolutionary influences on the media of advertising, both radio and printed page.

It is now reported that one of the largest advertising agencies within the last three weeks has had cancellation of about sixteen million dollars worth of advertising, the biggest client motor cars, the biggest medium radio.

This has been an inevitable consequence of the abrupt shut-down of the motor car industry, the nation's greatest.

The loss of revenue to radio which conditions seem to indicate would appear to make it probable that the greater air shows, upon which radio has depended for its mass audiences, will not be available. A new approach to program construction must soon become discernable. It is a reasonable anticipation that radio will be turning again to dip deeper into the motion picture talent pool of Hollywood.

And if the motion picture industry lets radio help itself to the screen star values, the loss by invasion, to the whole country, will be greater than can be paid for in dollars—even if the whole industry got the dollars—which it would not.



## REAL ADVERTISING

THE most poignant challenge that these page-weary eyes have seen in a motion picture journal for many a day is that "March of Dimes" advertisement with its big close-up picture of a baby's pudgy hand laid in the seamed and competent palm of a man.

The story and appeal register instantly. You cannot pass it. It tells and sells. It asks exhibitors to run the trailer—supplied gratis—and make lobby collections the week of January 22nd, with the tag line, "Please write today to March of Dimes, Hotel Astor, New York, and say, 'Here's my hand. Count me in'."

All the power in the world is in the baby's hand. It holds the whole of all the tomorrows. Only once in a while can an advertisement say that much.



## WAR PICTURES

HEADLONG Hollywood is deep into war lore and stories, deeper by far than the customers are or are likely to be. The evidences are plenty, all the way from the ample box office experience of Britain to the current humor of Broadway's audiences.

Evidence of the Broadway state of mind is afforded in the case of "The Wookey," probably far the best of all the war plays. A top rank success and with a healthy run behind it, it went into a diminuendo and closed abruptly when the debacle of Pearl Harbor made war an American actuality to be experienced,

no longer a prospect to be imagined and explored in fancy.

It is inevitable that war should be much in the consciousness of the motion picture's California production capital, but that does not effect the practical necessity for Hollywood serving the point of view and concerns of its box office public rather than its own special attitude. Every day's paper, every hour's radio and endless patriotic functions and drives are serving the war's causes. The picture's customers will not take more than they want, of anything.

The motion picture theatre in wartorn Britain survives, and even prospers, mainly on American entertainment pictures, because it is the wise decision of government in behalf of national morale.

On the screen, as nowhere else, can the people be kept aware of a world and a life that is worth fighting for.



## PRODUCTION FOR USE

THE thrifty fellow who saves pieces of string has come into long belated recognition in the new national economy. So has the fellow who insisted on making balls of tinfoil from cigarette packages and candy bars.

The order is out now in the business world to save paper, carbon paper, paper clips and rubber bands. There's a story about a typewriter repair man who down all his tedious years saved metal ribbon spools and cans just because he could not bear to throw them away, and has discovered that in this rationing day he has about two thousand dollars' worth.

America's junk pile has been big enough to win some of the wars—and today Japan is fighting with a lot of what we threw on the scrap heap.

From the left and the almost-left we have been hearing for years about the coming of the day when industry would be required to engage in "production for use" only. There are many evidences that the place to start that movement is among the consumers.



## WHAT CRITICS SELL

HAT belligerent Mr. Arthur L. Mayer, producer, distributor, and especially Broadway exhibitor at the famous Rialto, is up and at 'em again in his bedevilment of the motion picture reviewers of the lay press. There's a piece from him in this week's issue of the Herald in which he contends, with titles, that a picture's gross may be measured in inverse ratio to its plaudits from the critics.

Mr. Mayer seems to think, or pretends, the wag, that the movie critics are writing for the box office customers. He knows very well that they are really writing for the newspapers' readers. And that makes all the difference in the world. Some of the worst critics are the best writers, and their business is writing. Much of the writing about pictures is addressed at

[Continued on following page]



# This Week

## in the News

### War-film Coordination

FIRST STEPS toward coordinating war-time film production, both Government and professional, were taken this week by Coordinator Lowell Mellett, named by President Roosevelt to unify government film production and advise the industry. Mr. Mellett was in Hollywood this week conferring with production heads on the subject.

Commendation for Hollywood's voluntary services in behalf of the national interest keynoted Mr. Mellett's address to studio and organization heads on Tuesday. Arriving in the morning he was accompanied by Francis Harmon and Dr. Leo C. Rosten. After a general meeting in the afternoon attended by Association of Motion Picture Producers executives, Guild executives, Victory Committee members and others, the President's appointee went into session with studio heads for a more explicit discussion of objectives. Although both meetings were closed sessions, the impression was gained that Mr. Mellett contemplated no fundamental change in the relationship between production and government and would function mainly as the Government's representative to the industry. It was reported that Dr. Rosten might become the Coordinator's representative in Hollywood.

### WHAT CRITICS SELL

[Continued from preceding page]

readers who do a deal more reading than looking.

Exhibitors sell pictures. Critics sell themselves and their papers.

It is inevitable that critics like best the pictures that are most challenging to write about. Clearly it was this quality, and no other, which made "Citizen Kane" the best picture of the year in the opinion of the New York critics. "Citizen Kane" is a newspaper man's picture, and in turn a picture man's picture, and Mr. Randolph Hearst, by what his hired hands did and what he did not do, was more of a factor in the making of this special fame than gifted Mr. Orson Welles, his cast or his story. Mr. Hearst helped mightily to make the production something to write about, in areas where he is especially remembered, mostly New York and Hollywood. That and novelty made the critics forget the picture's profound inadequacy in dramatic appeal.

—Terry Ramsaye

INDEPENDENTS ask Wendell Willkie's aid in fighting "rough deals" Page 12

OPM warns exhibitors of growing shortage of theatre materials Pages 13, 14, 19

W. G. VAN SCHMUS, managing director of Radio City Music Hall, dies Page 20

UNITY meeting scheduled for industry in New York Wednesday Page 21

CRITICS' curse is box office gold, Arthur Mayer writes Page 26

TELEVISION of films blocked by legal and policy complications Page 27

MBS sues NBC, RCA; CBS, NBC hit FCC; NBC's 'Blue' goes to RCA Page 30

RADIO enlists Hollywood talent to aid in its war defense Pages 31, 34

WAR'S drafting of manpower starts to pinch Hollywood studios Page 35

DECISION of Arbitration Board evaded by Loew-MGM, exhibitor claims Page 41

HOLLYWOOD bought 495 books, plays and original stories in 1941 Page 46

UNION chief says emergency cannot preclude labor's fighting for rights Page 25

BRITISH grosses increase 25 per cent, but exhibitors face worries Page 47

CANADIAN independents ask government for trade reforms Page 48

### SERVICE DEPARTMENTS

Asides and Interludes Page 36 Managers' Round Table Page 57

Hollywood Scene Page 40 What the Picture Did for Me Page 52

PRODUCT DIGEST, including Reviews and Release Chart Page 67

### Neon In Eclipse

RUMOURS OF WAR, somewhat more literally than war itself, have blitzed Hollywood life.

For the first winter season in many years, the Cocoanut Grove of the Ambassador Hotel is open for business only two nights weekly.

Last Sunday night, William R. Wilkerson's plush-lined *Ciro's*, columnized as the rendezvous of filmdom's famous, closed "temporarily." Creditors were conferring with board of trade executives Tuesday concerning debts.

Chiefly accountable for the decline of nocturnal festivity in the production community is the drying up of the flow of winter tourist trade, which is regarded as a result of fears, born in the hinterland, of things to come on the coast. Sixty-one Hollywood night clubs reportedly have shut down.

Adoption of a 8-to-5 o'clock schedule by the studios, expected to stimulate nightclub trade coincidentally, appears to have operated with the reverse effect.

Agitation for reinstatement of the abandoned Academy banquet stemmed in large part from quarters interested, financially or otherwise, in keeping the Hollywood night-life idea flourishing in behalf of beneficiary caravansaries.

During recent weeks the nightclubs have

subsisted mainly upon parties given by persons who were empowered to enter the cost of them upon their studio expense accounts, but certain eventuations serving to sharpen somewhat the scrutinizing of these documents have reduced this flow of trade to a trickle.

*Ciro's maître de hotel* was telling inquirers at midweek that the cafe would reopen "in a week or two."

### The Army Moves In

THE U. S. ARMY will probably be the next tenant of Paramount's eastern studio in Astoria, Long Island. Negotiations for the Signal Corps to take over the one-time center of Paramount production in the East are nearly concluded, it was heard in Washington at mid-week.

Training films will be produced on a large scale at the Astoria studio by motion picture crews shifted from Signal Corps headquarters at Fort Monmouth, N. J. The plant boasts the largest and most elaborately equipped sound stages in the East.

The studio, built by Paramount a couple of decades ago as the center of what continued for years to be an ambitious production program in New York, has been used of late as a rental plant, by advertising, commercial and educational producers and for an occasional short subject. Audio Productions-Eastern Service Studios is the lessor.



## 5-4-5 and Out

LOEW'S has a new booking policy, known as the 5-4-5 plan, hailed in New York at mid-week by independent exhibitors who observed that the change would react beneficially to the smaller subsequent-runs.

The new plan provides that programs will be changed in Loew theatres three times in 14 days, instead of two changes a week. In effect, one show will play five days, the second four days and the third five days, thus eliminating two-day runs. This policy will begin on an experimental basis on January 20th. Observers believe that the shows, under the plan, while holding over an additional day or two at Loew theatres, will provide less competition than a new show; that the fourth show eliminated from the schedule will arrive at subsequents as new, fresh, program material and that big films will go to the smaller houses in less time.

## Kennedy Sells

JOSEPH P. KENNEDY, of motion picture fame and former ambassador to Great Britain, has sold his Bronxville home at No. 294 Pondfield Road, according to the daily press. It is one of the largest plots in that region, covering six and a half acres and including, in addition to the Colonial manor house, a gardener's cottage. It was assessed at \$167,000. The papers reported an "all cash" transaction, but it is said that the deal involved the acquisition of a business building in the Pelham vicinity. The transaction just announced was closed some weeks ago, in the period of year's end income tax adjustments. Mr. Kennedy has other residence properties in the East and in Florida. He is now sojourning at the Waldorf-Astoria, in New York.

## Against Ice Cream

MOTION pictures, cigarettes, ice cream and cake and "the gentle ministrations of hostesses," provided by civilian organizations for men in military service, are beyond the ken of Lieutenant Commander James J. (Gene) Tunney, ex-pugilist and student of Shakespeare, now in the U. S. Navy teaching "morale" to sailors.

On Monday, Lieutenant Tunney took time off at the Navy Recruiting Station in New York's Federal Building, interviewing applicants for enlistment, to talk to reporters. "It's amazing," he said, "the amount of work recruits can stand without the so-called offices of morale building." He advocated "boxing gloves, skipping rope and athletic activities" as better morale builders for servicemen "than all the civilian concern about their comfort and entertainment."

Speaking of "movies and ice cream," this is the same Mr. Tunney who for years has

had a conspicuous job in the liquor business.

Mr. Tunney got into the promotion of liquor through his marriage to Polly Lauder, Greenwich, Connecticut, heiress. The Lauder family is largely interested in American Distillers Company. He became an active advisor on distillery policy and salesmanship. Mr. Tunney continues as chairman of the board.

## The Quigley Awards

THE QUIGLEY Grand Awards for 1941 will be voted on January 27th at the Hotel Astor, New York. A Judging Committee of industry distribution, advertising and exhibition executives will select the winning showmen to receive the annual Silver and Bronze Grand Awards. The Judges will be luncheon guests of Martin Quigley.

This will be the eighth year of Grand Awards judging in competitions sponsored by MOTION PICTURE HERALD through its *Managers Round Table*. Entries to be considered will be advertising and exploitation material submitted by theatremen to the *Managers Round Table* department in 1941, and who have won the best ratings of "Quarter-Master" Plaques, Medals and Citations in the four quarters of the year.

## Wallis on His Own

HAL WALLIS has resigned as associate executive in charge of production for Warners. But he has been signed by the company "under a long-term contract" as a "unit" producer, under Hal Wallis Productions. Mr. Wallis has for a long time been desirous of being relieved from the executive post for a free hand in unit production.

According to Jack L. Warner, the new arrangement will result in more "big time attractions." He added that Mr. Wallis had been "with Warners nearly 20 years and has been part and parcel of the success of our production organization."

## PICTURES ADVERTISED THIS WEEK

"The Vanishing Virginian," MGM, Page 3  
 "Joe Smith, American," MGM, Page 3  
 "The Man Who Came to Dinner" Warners, Page 4  
 "They Died With Their Boots On," Warners, Page 5  
 "Son of Fury," 20th-Fox, Pages 15, 16, 17, 18  
 "Gone With the Wind," MGM, Page 23  
 "A Bedtime Story," Columbia, Pages 28, 29  
 "Citizen Kane," RKO, Pages 3, 23  
 "The Little Foxes," RKO, Pages 32, 33  
 "Kitty Foyle," RKO, Page 32, 33  
 "Dumbo," RKO, Pages 32, 33  
 "Tom, Dick and Harry," RKO, Pages 32, 33  
 "Lady for a Night," Republic, Pages 38, 39  
 "Road to Happiness," Monogram, Pages 44, 45  
 "The Man Who Returned to Life," Columbia, 4th cover

## Times Roto Bows Out

THE ROTOGRAVURE section of the New York Times, oldest roto section in the United States, and the scene of many a motion picture placement, will be discontinued and the section combined with the Times Sunday magazine on February 15th, in what is described as a new illustrated magazine section. The use of photographs to illustrate magazine articles will be increased and the section will include special pictorial layouts. Womens' fashions will become a feature of the new magazine and other women's departments will be expanded. The use of color will be increased.

The New York Times launched its roto picture section in July 1914, the first in the country, to meet increasing interest in photographic news coverage. The Chicago Tribune followed soon afterwards.

## Louis KO's Newsreels

JOE LOUIS and Buddy Baer met at Madison Square Garden, last Friday night. But they didn't stay long.

When Baer went out, so did some handsome profits anticipated by RKO and Broadway fight promoters from newsreel pictures of a heavyweight clash staged for Navy Relief, a project through which the fight got extra special press and public ticket-buying attention.

RKO had advertised the showing of a "big special" Louis-Baer fight film in advance, at its New York theatres, and elsewhere. When Louis knocked out Baer, in two minutes and 56 seconds, flat, RKO got only a "little special," no more than an ordinary length of newsreel clip of actual combat, embellished by Louis in his dressing room, Wendell Willkie addressing the arena fight fans.

But Navy Relief did benefit. Fighter Joe gave his entire purse, no strings, of \$47,100.94; Promoter Mike Jacobs gave his share, \$37,229.96, and the defeated Baer gave his, some \$4,081. Next day Joe enlisted; three days later he was inducted, as a plain buck private.

## Agfa-Ansco Purged

GERMAN INFLUENCE, long suspected, and later investigated, this week seems to have been largely routed from the General Aniline and Film Corporation, and its subsidiary, Agfa-Ansco, motion picture raw film distributor.

The United States Treasury Department Tuesday suspended five principal GAFC executives: Dr. Rudolph Hutz, director; Hans Aickelin and William von Rath, vice-presidents and lately resigned directors; F. W. von Meister, general manager of the Ozalid division, and Leopold Eckler, acting general manager of Agfa-Ansco—all of German birth, all naturalized Americans.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Watterson R. Rothacker, Vice-President; Terry Ramsaye, Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Leon Friedman, manager; William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, representative; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, representative; London Bureau, 4, Golden Square, London W 1, Hope Williams Burnup, manager; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, representative; Mexico City Bureau, Apartado 269, Mexico City, Luis Becerra Celis, representative; Buenos Aires Bureau, Corrientes 2470, Buenos Aires, Argentina, Natalio Bruski, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bado, representative, cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1941 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.



# THIS WEEK

... *the Camera observes*



■ ■ SITTING TIGHT. Entirely surrounded by Nazi-occupied territory Sweden still has premieres. Here Carl P. York, Paramount's general manager for the Scandinavian countries for 20 years, attends the opening of "The Lady Eve" in Stockholm with his twin daughters, Doria and Gloria.



MARSHALLING the March of Dimes. New York circuit executives in charge of forwarding the drive are: Terry Donoghue, Lionel Toll, Edward Rugoff, Bernard Brandt, Sam Rosen, Oscar A. Doob, Ernest Emerling, Charles C. Moskowitz, Leslie Schwartz, Harry Brandt, Fred Schwartz, Tom Wrigley.

PREPARATIONS for the Federation of Jewish Charities luncheon in New York next Friday honoring William Shirer, foreign correspondent, are made by members of the Amusement Division: Leopold Friedman and David Bernstein, Loew's, and Max Blackman, Warners.



"WEEKEND IN HAVANA" opened there under the official sponsorship of the Cuban Tourist and Sports Commissions and with the benediction of the Government. Attending the premiere here is the vice-president of the Republic of Cuba, Dr. Cuerva Rubio, and his wife.



By Staff Photographer





■ **CHAMPION OF CHAMPIONS** in the *Fame-Motion Picture Daily* radio poll, Bob Hope receives his citations from Cecil B. deMille, who also received one as producer of the best dramatic program, the Lux Theatre.



By Staff Photographer

NEW OFFICERS installed by the Motion Picture Associates at the Hotel Astor, New York, last week are Charles Penser, financial secretary; Matthew Cahan, second vice-president; Seymour Schussel, trustee; J. Berliner, chaplain; Saul Trauner, treasurer; Harry Buxbaum, president; Moe Kurtz, trustee, and Moe Fraum, recording secretary.



By Metropolitan

GEORGE C. SCHAEFER, president of RKO, receives the New York Critics' plaque for "Citizen Kane", voted best of the year, from Leo Mishkin, of the New York *Morning Telegraph* and president of the Circle. The presentation was in Leone's Wine Cellar, New York.



By Staff Photographer

■ **NEW PRESIDENT** and the treasurer of Local 306, New York projectionists, Herman Gelber and Joseph Ambrosio receive the press at union headquarters in New York. Mr. Gelber, who defeated Joseph Basson for the presidency, approved labor amity, but upheld the union's right to redress and organization through its usual weapons. See page 25.

THAT is not a Local 306 pact the newly reelected officers of the Empire State Operators Union are inspecting at right. The subjects are William Santasiero, secretary; Abraham Kindler, president, and Nicholas Pitta, vice-president. The existence of Empire still irks Local 306. See page 25.



By Metropolitan



# INDEPENDENTS ASK WILLKIE TO LEAD FIGHT AGAINST MAJOR DISTRIBUTORS

## Minnesota Exhibitors Open Drive to Have Congress Include Film Rentals in Price Control Bill; Court Test of Law Continues

Independent Minnesota exhibitors, counseled and gathered by Northwest Allied Tuesday in Minneapolis, voiced a request to Congress to include film rentals in the Federal price control bill.

They wired a request to Wendell Willkie to represent them, and sent an agent undisclosed, to Washington, to importune the state's Congressional representatives to pry film rental control into the price control measure, now under debate.

Mr. Willkie, who only four months ago defended the majors, in the Washington inquiry into film "propaganda", now finds himself asked to assail his former clients, in defense of independent exhibition, a branch of the industry he has not yet met.

Late last week, California's Senator Sheridan Downey obtained Senate approval of an amendment exempting films—like newspapers and radio—from price control. That amendment noted the difficulty of fixing prices for films.

The Minneapolis exhibitors want the Federal measure to fix prices at the 1940-41 level. They set up a "Minnesota Exhibitors' committee" to ask cooperation from independent exhibitors in other states.

### Outsiders Attend Meeting

The Tuesday meeting was called for exhibitors of St. Paul and Minneapolis but many outside theatre owners attended and agreed with the moves.

The telegram to Mr. Willkie charged distributors were retaliating for Northwest Allied's sponsorship of the Minnesota anti-decree law, by charging excessive and unfair rentals.

The exhibitors told Mr. Willkie that the distributors' refusal to sell films in Minnesota some months after passage of the law caused "irreparable loss and injury to the exhibitors and inconvenience to the public."

Resumption of selling, after the distributors obtained relief from the decree in New York Federal Court, was accompanied, the telegram added, by "concerted action" in which "the terms demanded were exorbitant, unconscionable, and punitive . . . threatening the continued existence of the independent exhibitor, many of whom are faced with bankruptcy and ruin."

"These monopolistic practices," the wire continued, "are imposed upon the independent exhibitor without regard for ethics, equity, or common decency."

Who comprises the "Minnesota Exhibitors Committee," which signed the telegram, was not disclosed.

Apropos of the product shortage in the state, and especially in St. Paul and Minneapolis, which has occurred despite resumption of selling, exhibitors Tuesday said the only major selling to independents in those two cities was being done by MGM, because it has cleared much of its product

## INDEPENDENTS MAY TESTIFY

*Independent Minnesota exhibitors, who supported the state's anti-consent decree law, may go into Ramsey County Court, St. Paul, to describe allegedly unfair business practices of the majors, inferring thereby justification for the law. Such was the report in Minneapolis last week, as Twentieth Century-Fox, Paramount, and RKO, stood trial for criminally violating the state law compelling sale of an entire season's product en masse, by selling in blocks of five and ten to local theatres. The state has presented evidence of the illegal sales, freely admitted by the majors, who continue now in defense to assail the law and defend the industry's peculiar practices. Whether the state would allow its exhibitor supporters to testify against those practices in rebuttal, was questioned this week.*

for subsequent run, by its franchise with the Minnesota Amusement Company.

The independent theatre operators added that MGM's available films, however, would be used up in two weeks. They insisted they would then be forced to close. They asserted they would close, rather than submit to "rough deals" by other majors.

## Majors Still on the Stand in Blocks Case

Executives of three majors—Paramount, RKO and Twentieth Century-Fox continued on the stand in Ramsey County Court, St. Paul, this week, to hammer home the majors' contentions that business practices in the motion picture industry were a natural development, that the industry should be unimpeded by legislation, and that the Minnesota anti-decree law was evil and unconstitutional.

The occasion is the suit by the state of Minnesota against the three majors for criminal violation of the state law compelling majors to sell an entire season's product, allowing cancellation of 20 per cent. They are charged with selling in blocks of five and ten to theatres in St. Paul, and White Bear. They have admitted the charges, and are using the trial as a test of the law. They also have in court pending a civil test case.

Meanwhile, securing relief from the decree in New York Federal Court, they are selling in the state according to its law.

In three weeks past, executives of the three film companies have paraded to the stand, to describe the industry's fierce competition, its peculiar practices; to describe selling systems, theatre operation, production methods.

As it appeared the trial would last through this and next week, Joseph M. Podoloff,

Fox Minneapolis branch manager, took the stand Monday, assailing the state law for inimicalness to exhibitors and distributors. He asserted it eliminated "spot booking"; that therefore it deprived the exhibitor of a "stop gap" he frequently used.

He also denied pictures could be really "flops." It depends, he intimated, how the exhibitor handles them. He described how prices are set on pictures, asserting they are not entirely set by producers who, he said, always think their pictures are good.

Previously, M. A. Levy, the company's district manager, testified that of 500 theatres open in Minnesota, only 300 to 325 were considered "possibilities" because the others compete. He noted that competing theatres in the same town may not be serviced with the same product. The state law thus works somewhat of a hardship, he pointed out, because it prevents a distributor from splitting his product among the competitors, and it also prevents an exhibitor from making "spot deals" for product unused by his rival under the 20 per cent cancellation privilege.

### Defense Calls Lazarus

Although United Artists is not a defendant, the defense called Paul Lazarus, of that company's home office, as a distribution specialist, to corroborate statements made by previous defense witnesses.

A prominent defense witness last week was Ned Depinet, vice-president in charge of distribution for RKO, who insisted that approximately 70 per cent of the company's contracts were "short" deals, under which the exhibitor bought less than the full season's product. And he added:

"Despite this large percentage of short deals, licensing of an entire season's output in every instance would not compensate for 20 per cent cancellation as required by the Minnesota law."

He noted, too, that the law did not allow the distributor to resell rejected pictures to the same exhibitor, at different terms.

He added that similar laws in other states would "work a very serious hardship" on his company. He thus echoed the opinion of Thomas Connors, executive assistant to Sidney Kent, Twentieth Century-Fox president, who told Minneapolis exhibitors last week that national 20 per cent cancellation would be ruinous to distributors.

Noting that the companies are increasing revenue from army camp bookings, Mr. Depinet charged that the state law thwarted such bookings, which are usually "spot."

Tuesday, questioning by the defendants of exhibitors began to determine the effect of the state law upon the local industry.

Just prior to this Ben Blotchky, Paramount Minneapolis branch manager, testified on special work done by a distributor. Illustrating, he showed records for prints of "North West Mounted Police," which depicted its bookings from Minneapolis—many out of the state. The latter was proof of films falling under interstate commerce, it was noted. Mr. Blotchky also showed the repairs necessary on prints, and number of runs possible for one print (36 to 48).



# OPM WARNS INDUSTRY OF GROWING SHORTAGE OF THEATRE MATERIALS

## Governmental Pegging of Film Rentals Blocked; War Censors Affirm Policy of 'Free Films'; Daylight Time Law Set

Scarcity of most of the raw materials entering into the manufacture of products required in the operation of motion picture theatres will create serious difficulties for exhibitors, but every effort will be made by the Government to keep all houses in operation, representatives of eastern theatre interests were told by the U. S. last Thursday in Washington.

Meeting with A. Julian Brylawski, in charge of film priorities for the U. S. Office of Production Management, a representative group of theatre operators canvassed the situation in the first of a series of Government conferences designed to develop angles of the exhibitor war-time position.

At the moment the carbon situation is serious but, it was said, can be dealt with. The future, however, holds little comfort for the theatre owner in the light of disclosures that there will likely be no Freon gas for cooling systems next spring, no carbontetrachloride for booth cleaning and little or no wool for new carpets, while supplies of other materials—iron, steel, copper, rubber, etc.—will be but a fraction of normal consumption.

The war in Europe has cut off the supply of cork, and none is available now for gaskets and other uses, it was said; the war in the Pacific has cut off the supply of rubber, and only part of the exhibitors' requirements will be possible of fulfillment. In this country, the war effort is absorbing the supplies of metals and chemicals, and there will be little for theatre use.

Foreseeing the increasingly serious supply situation, the U. S. Supply Priorities and Allocations Board halted the construction of new theatres last October. That order will not be lifted until the situation improves materially, the exhibitors were told by Mr. Brylawski.

### To 'Parcel' Equipment

While the stoppage of new construction will eliminate a demand for new installations, there will be little new equipment available for the industry and what little there is will be parceled out with a view to servicing a maximum of houses.

Possibly not more than 750 complete projection units will be available this year, it was said. This material will not be assembled in the form of units but the individual parts will be held as replacements for existing installations.

Exhibitors may get as much as 25 per cent of their normal requirements of tubes for sound apparatus and certain metal requirements; other requirements may receive larger quotas and every effort will be made to furnish as much rubber, copper and steel as possible, although it was admitted that the maximum would be far from 100 per cent of normal consumption.

Exhibitors were warned that the situation would necessitate that they get every hour of service possible from existing equipment, and that they would have to abandon all thoughts of modernization. But, it was promised, every

## SERVICEMEN PREFER DUALS WITH ACTION

*Men in the armed forces prefer double features, male stars and action pictures, it is revealed by figures compiled by Balaban & Katz Circuit, Chicago. In a breakdown of 2,400 passes to B. & K. theatres issued to uniformed men, through the Amusement and Recreational division of the Chicago Civilian Defense Committee, in 22 days, it was found that 546 were used at the Roosevelt Theatre, which pursues a double-feature policy.*

*Some 323 of the passes were used during the 14-day run of "Unholy Partners" and "Target For Tonight" and 223 during the run of "Henry Aldrich for President" and "Texas." Their second preference was the Chicago Theatre for "The Maltese Falcon," "I Wake Up Screaming" and "The Shadow of the Thin Man," combined with stage shows, with 531 admissions.*

effort will be bent toward providing repair and maintenance parts so that present installations may be kept in operation.

Among those invited to attend the Washington conference were Joseph Bernhard, vice-president of Warner Brothers; George Schaefer, president of RKO; Sidney Samuelson, Allied of Pennsylvania; Carter Barron, eastern district manager for Loew's Theatres; William Crockett, president of the MPTO of Virginia; Si Fabian, New Jersey independent exhibitor; Abram F. Myers, Allied general counsel; Arthur Lockwood, MPTO of Connecticut; Charles A. Arrington, MPTO of North and South Carolina, and Nathan Yamins, Fall River, Mass; Knute Carskadon, Keyser, W. Va., and Kenneth Duke, Leonardtown, Md., independents, among others.

The production end of the film industry will not suffer overmuch, for the present, according to defense officials interviewed in Washington this week. They foresaw no production curtailment because of shortages of material. But they did, however, caution producers to be economical. It was predicted shortages of materials would tend to reduce sizes of studio sets. It was also noted, though, that producers had accumulated vast stores of properties from which to draw.

The defense executives additionally said that where materials were scarce, the film industry nevertheless would be enabled to secure them. It is so essential, in their viewpoint, that it will not be permitted to collapse.

## Governmental Pegging Of Rentals Blocked

Possible Government pegging of film rentals during the war emergency was forestalled in Washington last week. In Canada, however, the Dominion Government announced pegging of film rentals. (See page 48.)

Price control legislation now being perfected in Congress will not apply to film rentals as a result of action taken by Senator Sheridan Downey of California at the request of the companies in his state.

Three amendments proposed by the Senator to as many sections of the bill will classify motion pictures with newspapers, magazines and broadcasting, as exempt from Government price control. The amendments were adopted by the Senate without formal vote.

The amendments will relieve the industry of any possibility of control over either film rentals or admission prices, and supporters of the bill explained that there had never been any intention of including them in the measure which is designed, primarily, to prevent inflation in the cost of living.

In appealing to the Senator for aid, representatives of the industry pointed out that great difficulty would be encountered in fixing prices on motion pictures and in operating under price ceilings on either rentals or admissions.

Meanwhile, it was expected in Washington this week that House conferees will be named shortly to determine whether the House of Representatives will accept the Senate amendment sponsored by Senator Downey. Senators who will argue in favor of the amendment, it was reported from the Capitol on Monday, are Brown of Michigan, Glass of Virginia, Barkley of Kentucky, Taft of Ohio, and Danaher of Connecticut, who already were named conferees for the Senate.

The House, which failed to exempt motion pictures when it passed the price control bill, was expected to agree to the Downey amendment, it was understood.

## U. S. Affirms Policy Of 'Free Films'

Censorship plans of the Administration do not contemplate the imposition of any hobbles on motion pictures.

This was made clear this week in Washington by both Byron Price, chief of the new censorship organization, and Lowell Mellett, last month appointed by President Roosevelt to be Coordinator of Government film activities.

Whereas the policy of World War I censorship, under George Creel, was to withhold all but a minimum of news, both Mr. and Mr. Mellett are said to believe that the public should be given as much information as possible without giving information also to the enemy.

Their present approach to the question is that of suppressing dangerous news at the source. By so doing, it is pointed out, there is little need to worry about what the newspapers will print, the radio broadcast or the films depict.

Both Mr. Price and Mr. Mellett, who are working with the Army and Navy, are said to feel there was no need to supervise the making of motion picture features for domestic distribution. Mr. Price, however, has authority to inspect features offered for export, to make sure that nothing detrimental to the interests of the United States goes abroad; which is not an intimation that any producer would deliberately betray anything of value to an enemy but to make certain that nothing which would be informative to him has crept in inadvertently.

In his letter appointing Mr. Mellett coordinator, President Roosevelt said he wanted motion pictures left free. That is to be done, it is said.

Long-standing arrangements between the newsreel companies and the War and Navy Departments, Mr. Price believes, will take care of that phase of the situation. Under a system adopted long ago, the military agencies decide whether the making of certain scenes of Army or Navy activity is desirable, and the companies not only abide by the decision but submit the pictures for review before release.

Similarly, feature producers desiring to in-

(Continued on following page)



# SET DAYLIGHT TIME; BAR VENDERS

(Continued from preceding page)

corporate military scenes in pictures do so under Army or Navy supervision.

The plan has worked out, with Army and Navy officials seeking to make available to the public, through motion pictures, all informative and interesting material which would not be of value to an enemy, the industry in its turn giving the two services valuable publicity which it could not otherwise secure.

No need for interference with this arrangement is seen, and no effort will be made to superimpose any further surveillance over the industry.

## U. S. Daylight Time Law Assured

The daylight saving time controversy which raged in Washington last week was settled on Tuesday by the Senate and House Conference Committee, which finally accepted the Lea Bill, passed by the House last Friday by a vote of 67 to 20, authorizing the President to proclaim daylight saving time nationally, but limiting the change to one hour. The Wheeler Bill, approved by the Senate, was discarded by the committee. It authorized the President to change time by not exceeding two hours in all or any part of the country. The Lea Bill will be in force for the duration of the war and six months thereafter.

## 'Juke-Movie' and Other Machines Hit

A sharp restriction in the supply of critical materials available for the manufacture of candy, gum, beverages and cigarette vending machines, in use in thousands of theatres, was ordered Wednesday by Donald M. Nelson, director of priorities. Only this week the U. S. Census Bureau disclosed that theatres gross over \$13,000,000 a year from the sale of confections and other merchandise.

Immediate cuts of 25 per cent in iron and steel and 50 per cent in zinc were imposed on vending machine makers. After February 1st the rates will be raised to 50 and 75 per cent and aluminum, nickel, stainless steel, chromium copper, lead, and tin will be completely restricted. "Juke Box" music and motion picture machine manufacture was curbed last week.

## More Theatres Rush Blackout, Raid Plans

A practice "black-out" was staged at Tampa, Florida, last Friday night. All theatres shut down the front of the houses completely at the warning sirens and did no business until the all clear was sounded 30 minutes later. The shows went on uninterrupted inside, however, with but one exception, the "Drive-In" theatre, which, being in the open, had to discontinue its show entirely.

In St. Louis, an Amusement Defense Bureau was formed on Monday, with Harry C. Arthur, Jr., vice-president and general manager of Fanchon & Marco, chairman. Meetings are being scheduled to demonstrate to theatre employees the necessary procedure in the event of air raids.

A committee to check on all amusement enterprises includes:

Fred Wehrenberg, Louis K. Ansell, Thomas Graham, Harry Barco and Thomas Canavan. J. Leslie Kaufman and Herbert Washburn will handle public relations; Sam Reingold, distributors; Percy Gash, arenas and amusement parks; Paul Beisman, outdoor theatres; Harold Koplar, floor shows; Tony Scarpelli, night clubs and bowling alleys, and William DeWitt and George Sisler, baseball.

Mayor Bernard Samuel of Philadelphia has proclaimed theatre rules for blackouts and air raid precautions, which provide that shows and programs may continue. Light locks must be furnished, however, so that the use of entrance and exit facilities will prevent light from being detected outside.

On Sunday night, the Miami area will have its first blackout test, it was learned this week. The 15 theatres of the Wometco Circuit, 15 Paramount houses and the independents, in keeping with local defense officials' requests, have already prepared to carry on inside theatres as usual, but with foyers, lobbies and all outside lights darkened. Managers and ushers have been trained in air raid warden duties and will address the patrons as the alarm sounds.

Albany's first trial blackout on Monday night, starting at 7:45 P. M., and ending ten minutes later, cut theatre attendance in the Albany-Troy area, according to reports, at least 50 per cent. It was estimated that nearly 90 per cent of the homes were tuned in on stations WOKO and WABY which gave the "alert" and "all clear" signals. The early hour of the test made it possible for theatregoers to attend the second shows.

## Blackout Law Considered

Theatre marquees in Pittsburgh may be legislated into darkness, after midnight, if a proposed ordinance is passed by the city council, reports indicate. Illuminated store displays and lighted outdoor signs, including marquees, are also included in the measure which requires that operators of signs must designate a custodian or agent for the signs, who shall extinguish them immediately upon call of a blackout period, in addition to the midnight turn-out. The ordinance is one of the civilian defense provisions being considered by the council.

Under auspices of the local civilian defense council in New Haven, theatre managers and assistants are now enrolled in a 14-hour air raid emergency course of training which they attend twice weekly. Representatives of film theatres, business places and hotels attended a meeting this week at which routine precautions were planned for safety in public places.

Representatives of theatre interests in Providence, Pawtucket, Woonsocket, Central Falls, Cranston, Centredale, Thornton and Newport, attended a meeting at Fays Theatre in Providence on Monday night, at which a demonstration was held of the various types of bombs.

A demonstration of how to quell fires caused by incendiary bombs was held at Buffalo's fire department headquarters last Thursday for managers of the city's Shea theatres. Capt. Daniel R. Mahaney of the Fire Department presided, with Vincent R. McFaul, general manager of Shea Theatres.

City fire and defense officials of Rochester have urged local theatre managers to train their staffs in wartime emergencies, it was learned this week. Emergency duties were discussed by Battalion Chief Frank Gallagher at a meeting with representatives of 13 local Schine houses.

## Fox Employees To Train

As part of the plan proposed by Sidney R. Kent, president of 20th Century-Fox, to have all employees and officials properly equipped to cope with whatever war emergencies may arise requiring special services, first aid course, air-raid drills and general safety instruction have become part of the Fox business day, it was learned in New York last Friday. At the home office, where the safety program got under way, the company arranged for employment of extra firemen, first-aid instructors and engineers to train employees and executives in emergency ac-

tivities. Special equipment for the purpose has been installed. This safety program, it was said, will be extended through all of Fox's offices and exchanges in the country.

Hugh Strong, director of personnel, is in charge of the program. Under his supervision, instructors direct the activities. Firemen are now on duty at the home office 24 hours a day.

## Buying Bonds and Stamps

Warner Bros. put into motion a payroll allotment plan for the purchase of defense bonds by 3,000 studio employees, who may volunteer a weekly salary deduction, it was announced in Hollywood on Monday.

Columbia Broadcasting System, through its television station WCBW, sold \$75,000 worth of defense bonds and stamps last Friday night in less than one hour by appealing directly to its visual audience, during a television program.

Local 306 of the International Alliance of Theatrical and Stage Employees, announced this week it had purchased \$5,000 worth of defense bonds and will shortly buy another \$45,000 as soon as necessary financial arrangements can be made. Herman Gelber, the local's president, made the announcement in New York. He also estimated that the union's 2,155 members already have spent individually approximately \$300,000 for defense bonds. Philadelphia's IATSE local voted last week to buy a \$1,000 defense bond each month for the duration of the war.

RCA Manufacturing employees, 8,500 of them at the company's Camden plant, have pledged to buy defense bonds at the rate of more than \$1,600,000 annually through payroll allotments, according to the RCA bond committee which is conducting a plant-wide drive. The sum pledged thus far represents 88 per cent of the monthly quota of \$150,000 established by the committee, it was said. Approximately 70 per cent of the employees have signed up.

## Stamp Giveaways

The Posel circuit in Philadelphia, independent theatres operated in that area by Leo Posel, announced this week it had joined the defense stamps campaign by placing such stamps on sale at all its theatres' box offices. Mr. Posel proposed that his houses join in the stamps' saving plan, pointing out that theatres are located in almost every area, while many patrons live far from banks, post offices and department stores.

Standard Theatres in Kenosha, Wis., the Kenosha, Gateway, Vogue and Chief, reported operating defense nights each Wednesday, Thursday and Friday, in connection with the U. S. defense stamps and bonds which are being used as giveaways.

The Uptown Theatre in Providence, operated by Dominick and Henry J. Annotti, announced a weekly defense stamp night, beginning last Friday, with each adult patron getting a 10-cent stamp.

## More War and Defense Films

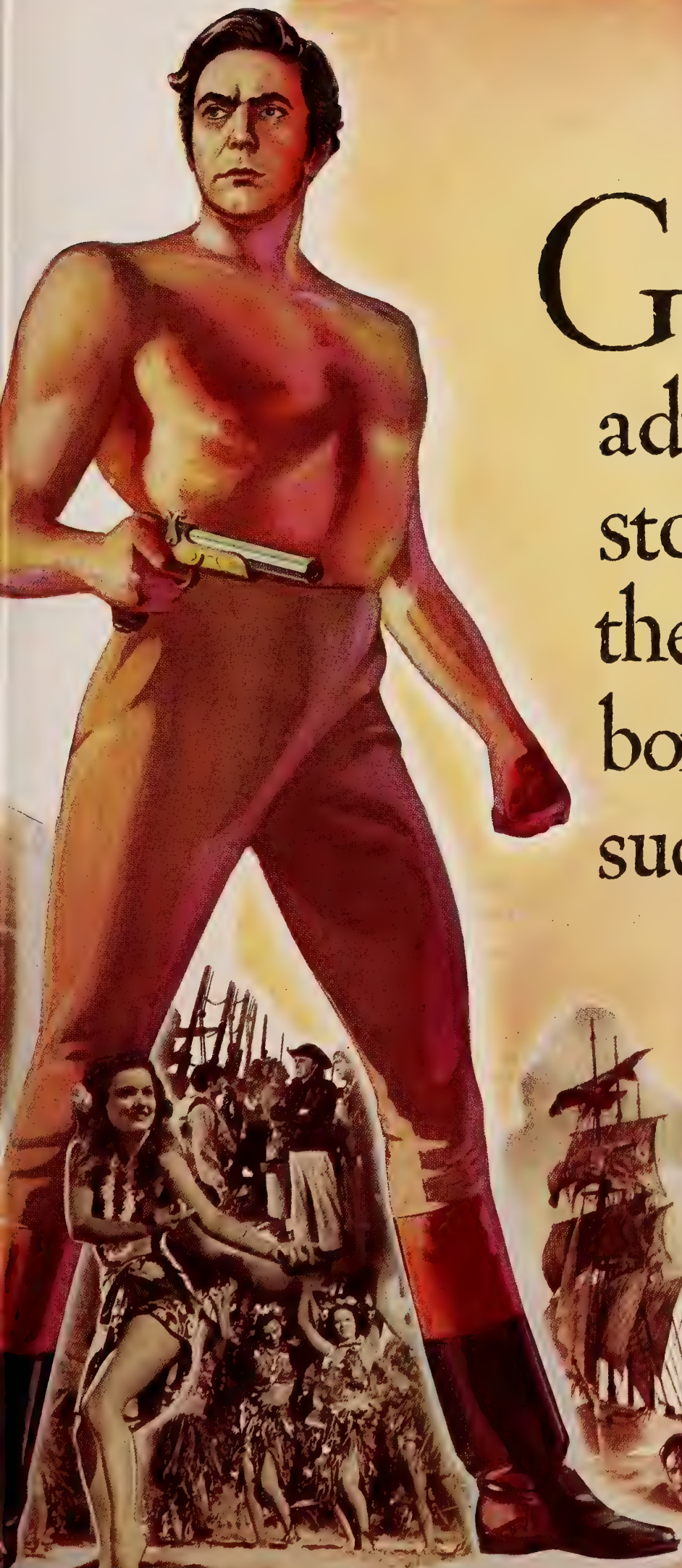
Hollywood this week continued to add to the long roster of previously announced script, title and other production factors affected by America's war against the Axis.

The 20th Century-Fox film known as "A Tommy in the U. S. A.," is now called "Thunder Birds."

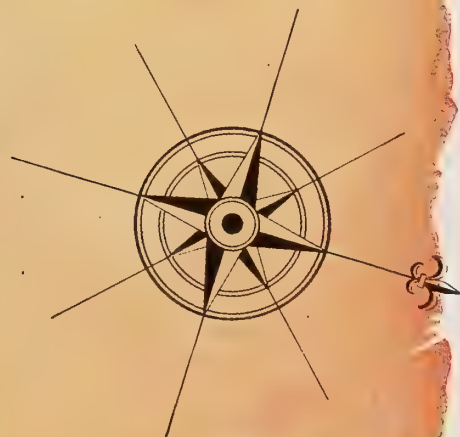
"Powder Town," an RKO drama written by novelist Vicki Baum, will present as plot background, actual operations in a huge munitions plant turning out explosives for the Army and Navy. RKO also announced that "Call

(Continued on page 19)





Great  
adventure  
stories make  
the greatest  
boxoffice  
successes!





THIS IS ONE OF THE GREATEST

TYRONE  
**POWER** *in*  
**SON**

*The*





ADVENTURE STORIES EVER TOLD!



# of FURY

*Story of Benjamin Blake*

with GENE

# TIERNEY

and

GEORGE SANDERS • FRANCES FARMER

RODDY McDOWALL

John Carradine • Elsa Lanchester • Harry Davenport • Kay Johnson • Dudley Digges

Produced by DARRYL F. ZANUCK

Directed by John Cromwell • Associate Producer William Perlberg

Screen Play by Philip Dunne

Based on the Novel "Benjamin Blake" by Edison Marshall









## Studios Race for Titles and Rights On War Stories

(Continued from page 14)

Out the Marines," uniting Victor McLaglen and Edmund Lowe, will be released nationally on February 13th.

Walt Disney's studio reports that a Donald Duck cartoon is being planned for immediate production with an income tax theme, designed to aid the Government's tax collections in March. Mr. Disney left Washington for the Coast over the weekend, following conferences with officials of the Treasury and Navy departments. The subject is expected to be ready for distribution to theatres within six weeks. Meanwhile, a new Disney cartoon featuring the stout-hearted Donald, in "Donald Gets Drafted," released by RKO, was previewed last Thursday for Army personnel at Camp Roberts, in California.

The Disney studio delivered this week the first of a series of four films to the Canadian Government contracted on a cost basis, stressing defense bond purchases. Seventy-five Technicolor prints of the film are in circulation for showing to personnel and large groups, with celebrated Disney characters like the Three Little Pigs, the Big Bad Wolf and the Seven Dwarfs, bringing home the message.

Columbia Pictures announced in New York on Tuesday that it had acquired Michael Powell's timely production, "The Invaders," starring Laurence Olivier, Leslie Howard, Raymond Massey and Glynis Johns. Powell's most recent production was "The Thief of Bagdad."

William Rowland, producer, reported in New York on Friday that he would begin production immediately of "The Commandos," based on a story of operations of British coastal raiders. Mr. Rowland said he was awaiting from England actual films of the Commandos in action. Production will begin at the Movietone studio in New York. Irving Shapiro and Stedman Coles wrote the story.

A press preview of "Tanks," produced by the Office for Emergency Management, was held Wednesday afternoon at the Preview Theatre in New York. This one-reeler is the latest in the series of motion picture reports produced by OEM's film unit. Orson Welles contributes the spoken commentary.

Universal Pictures was awarded the Silver Airplane Trophy by Captain Eddie Rickenbacker, World War I ace, and president of Eastern Air Lines, last week in N. Y. The award was given for Universal's production, "Cavalcade of Aviation," a special two-reeler which traces the history of aviation from the first flight of the Wright Brothers at Kitty Hawk to the present day of wartime flying.

Gradwell L. Sears, vice-president of United Artists in charge of distribution, announced in New York on Tuesday that UA had completed a deal for release of 12 two-reel short subjects, the series of which is entitled, "World in Action," produced by National Film Board. These subjects are the first shorts to be distributed by United Artists in a number of years. Three of the films already have been completed, "Churchill's Island," "The Battle for Oil" and "The Strategy of Metals." The entire series, it was said, represents what is expected to be one of the most timely groups of films recently produced.

MGM is releasing a two-reel subject called "Main Street on the March," which shows how the men behind the soldiers and sailors—the miners, millers and factory workers—are co-operating for an all-out effort on the production front. William S. Knudsen, director-general of OPM; General George C. Marshall, Chief of Staff of the U. S. Army, and Admiral H. R.

## Industry's War Council Expanded, New Committees for Both Coasts Elected

Expansion of the Motion Picture Industry's War Activities Committee to include a "Drives" division and a division on publicity and advertising was announced this week, in New York, by George J. Schaefer (RKO), chairman. Adolph Zukor (Paramount) is chairman of the "Drives" division, which comprises three subcommittees: (1) Special Events Unit, composed of Charles W. Koerner, chairman, Max A. Cohen, S. H. Fabian, Charles C. Moskowitz and Sidney Samuelson, to have final decision on all matters pertaining to theatres; (2) Talent Participation, representatives chosen by Hollywood Guilds, and (3) Industry Employee Participation, with Abe Montague heading the New York group and a co-chairman in Hollywood heading a committee to handle drives in studios.

Monroe Greenthal heads the division on advertising and publicity, with Howard Strickling vice-chairman of a Hollywood section composed of studio publicity directors. New York members include Mr. Armando, Mort Blumenstock, Rodney Bush, Edward Churchill, Kenneth Clark, Joseph Gould, Charles Reed Jones, Barret McCormick, David Lipton, Louis Pollock, Si Seadler, Vincent Trotta and Al Willkie.

Arthur Mayer, managing director of the Rialto, New York, and Si H. Fabian of Fabian Theatres, New Jersey, are to serve as volunteer assistants to Francis Harmon, executive vice-chairman and coordinator of the main industry committee.

Eastman Kodak, at the committee's request, has arranged with Donald E. Hyndman of Eastman's New York staff to work for the next 90 days as assistant to Mr. Harmon on priority problems of the industry, "which are becoming increasingly serious".

The committee's headquarters now are at 1501 Broadway.

The Coordinating Committee, which correlates the activities of the seven divisions, has been increased to 22 through the election of Edward Arnold, E. L. Kuykendall, Abe Lastfogel, Abram F. Myers, Robert H. Poole and Herman Robbins.

Mr. Harmon is in Hollywood attending meetings of the committee's Hollywood division, of which Y. Frank Freeman is chairman, and conferring with individuals and groups now related officially to the industry's all-inclusive wartime setup.

Stark, Chief of Naval Operations, appear in the picture.

"Target for Tonight," British documentary film, was previewed last Thursday night at Warner's Metropolitan, in Washington, to a distinguished audience of Government, military and diplomatic officials of all anti-Axis nations. It was sponsored by the Eagle Squadron Fund and the Royal Air Force Benevolent Fund of the United States.

The Museum of Modern Art said in New York this week that public interest had been so great in the two programs of English civilian defense films which it is showing daily in its auditorium, that additional screenings would be held on Wednesday nights and Sunday afternoons. The films are grouped under the general heading of "Safety for the Citizen."

The first anniversary motion picture of the United Service Organization was previewed at the National Press Club in Washington last week. Titled "The Private Papers of Private Dobbs," the picture tells the story of a typical American recruit from the time he leaves home until he has completed his basic training. It was filmed on location at both Fort Hancock and Fort Monmouth in New Jersey. Herbert Evers, young Hollywood and Broadway actor, plays the part of Private Dobbs.

### Milstein Surveys Training Films

The War Department appointed J. J. Milstein last week to make a special survey of the distribution of training films at Army camps. Mr. Milstein began his assignment last Thursday. After a visit to Fort Dix, he was scheduled to go to Washington, where he will remain in the War Department for the duration of his assignment. Mr. Milstein will work in conjunction with Darryl Zanuck, who is in charge of producing training film in Hollywood.

Howard Dietz, director of advertising and publicity for MGM, was named chairman of publicity for the new civilian committee for the New York Auxiliary of the Navy Relief

Society, it was announced in New York on Monday. Chairman of the Navy's welfare agency is Junius Spencer Morgan, banker.

Plans were discussed at a luncheon meeting of the committee at New York's Hotel Astor on Tuesday, concerning the gala show scheduled for the Society at Madison Square Garden on March 10th. Marvin Schenck is chairman of the production committee for the show. Vinton Freedley, Broadway producer, will be chairman of the show's producers' committee and Abe Lastfogel will head the talent committee.

Sidney Kornheiser, general manager of Paramount's music subsidiaries, Famous Music Corp. and Paramount Music Corp., was named music publisher coordinator for USO-Camp Shows, Inc., by Abe Lastfogel. Mr. Kornheiser's duties will consist of maintaining the supply of all kinds of music to the army camps and setting up of musical programs.

### Film Executives Aid Drives

John J. O'Leary, general manager of the Comerford Theatres, was named chairman of the theatre division of the annual War Fund and Roll Call drive of the Red Cross in Scranton, Pa. Another Comerford official, George A. Nevin, manager of the Capitol Theatres, Danville, Pa., was made chairman of the board of directors of the town's Red Cross unit.

Announcement was made in Dallas last Thursday of the appointment of Karl Hoblitzelle, Interstate circuit official, as chairman of the volunteer personnel service board of the city's civilian defense council.

Alexander Korda, producer-owner of United Artists and his wife, actress Merle Oberon, were scheduled to arrive in New York from Hollywood over the weekend and from there Miss Oberon was to depart on Monday for the huge rally of the American Red Cross held in New Orleans. Miss Oberon was then to return to New York to report to Mrs. Franklin D. Roosevelt for a post in the civilian defense set-up.



# VAN SCHMUS, MASTER SHOWMAN OF NEW YORK'S MUSIC HALL, DIES

W. G. VAN SCHMUS, managing director of the Radio City Music Hall in New York, died Wednesday at St. Luke's hospital. He had been under treatment at the hospital since December 30th.

Mr. Van Schmus was unique in the field of American showmanship, coming from unrelated activities in commercial life in his middle years to take over the biggest and most conspicuous problem of theatre operation in the world, in redemption of a debacle of skilled and elaborate mismanagement. In this venturesome and stupendously handicapped enterprise he achieved signal success.

The Music Hall has been under his overall executive charge since January of 1934. Mr. Van Schmus was then fifty-nine years old, white-haired, heavy, slow of motion and deliberate in expression, nimble in mind.

*Early in his assumption of the management of the Music Hall, Mr. Van Schmus in conversation with the editor of MOTION PICTURE HERALD observed: "... both Hollywood and New York may well wake up and serve the better taste of the American public. . . . I do not mean the Park Avenue public, either. The Sweeneys have better taste than they are credited with, and it's the Sweeneys who make our bread and butter.*

*"And we never try to kid the public—or ourselves."*

There was nothing that pointed toward Broadway in the most of Mr. Van Schmus' years. He was born in Bensonville, Illinois, October 10, 1875. He grew up in Chicago and finished his education at North Central College in Napierville, a school of which his grandfather had been a founder and where his father had been graduated before him. The family is of substantial Dutch ancestry, coming into America before the Revolution.

Mr. Van Schmus' first work was with the Hill Publishing company of Chicago, which published the famous "Oz" books and other literature for juveniles. Subsequently he went to Schlesinger & Mayer, the concern ancestral to Chicago's Carson, Pirie Scott & Company department store, and thence to the May company in Cleveland. Twenty years ago he became interested in and general manager of the George L. Dyer advertising agency in New York. Also in New York he participated in the organization of the industrial engineering concern of Van Schmus, McDermid & Crawford.

Among Mr. Van Schmus' contacts in this period was Louis Lee, brother of Ivy Lee, and then through them he met John D. Rockefeller, Jr., and in time Rockefeller Center became a client.

In the period when the Music Hall was undergoing its early throes of maladjustment and readjustment—this reserved and white-haired—and some thought mysterious—Van Schmus appeared, observing, silently.

When the Music Hall went crashing into failure in a mad and fantastic series of experiments it became all Mr. Rockefeller's problem. Mr. Van Schmus was called to the post of managing directorship and



W. G. VAN SCHMUS

started to pick up the pieces and put them together in a new pattern.

Broadway was skeptical and so was he. He seemed a much older man than he was. He was more agile of mind than any sus-

pected. This solid, sober and often dour Dutchman from big business, without seeming to make a gesture all at once seemed to go everywhere, see everybody, know everybody and never missed a cocktail party. At the adequate interval he took a Manhattan, and liked it—never ate the cherry. Cocktail parties seemed to be the place to meet people and hear them talk, and so it came that the Music Hall's studio—the room that was once the great Roxy's salon—became the perennial scene of cocktail parties, relevant and irrelevant. "Mr. Van" always appeared and passed a glad hand with a certain sincerity that won. He never deceived, and also he arranged never to be deceived.

Mr. Van Schmus was notable for his energy and persistence of application to the job in hand. Up to the day of his last illness he had been spending as much as fourteen to sixteen hours a day at his work. He liked it.

Mr. Van Schmus is survived by his wife, the former Margaret Alice Mack of Toledo, Ohio, and three daughters, Mrs. Samuel A. Smith, Jr., of Summit, N. J., Mrs. Samuel R. Peale and Miss Catherine Willa Van Schmus, both of New York. He also leaves two brothers, Elmer E. Van Schmus, vice president of the First National Bank of Chicago, and Albert E. Van Schmus of Napierville, Ill.; three sisters, Miss Flora Van Schmus of Chicago, Mrs. A. F. Duttweiler of Buffalo and Miss Edna Van Schmus of Princeton, N. J., and five grandchildren.

He was a member of the Board of Directors of Rockefeller Center, Inc., and a director of RKO-Radio Pictures, as well as president and managing director of the Radio City Music Hall Corporation and the Center Theatre Corporation. He was a member of the Union League Club, and for many years was a trustee of the Kent Place School for Girls in Summit.

W. G. VAN SCHMUS made a remarkable impress upon the business of exhibiting motion pictures. Following a rich and extensive experience in fields of merchandising and advertising, he assumed, without previous novitiate in the complexities of the motion picture business, the responsibilities involved in the position of directing head of the world's greatest theatre.

From the outset it became quickly apparent to the trade that a new viewpoint had been brought to bear. Mr. Van Schmus had about him no attitude of cocksureness in his approach to the problems of showmanship. But neither was he quick to accept traditional methods of the theatre as being necessarily the best of all possible methods. Quietly and in a manner of assuredness he explored and studied. And, most especially, he listened. Not much time elapsed before there were many who came to give advice but remained to accept advice.

The history of the industry discloses the name of no person who more quickly and

thoroughly established for himself and his enterprise a reputation of respect and admiration. His influence pervaded not only metropolitan exhibition but also reached into the councils of Hollywood, where he contributed invaluable suggestion and guidance.

The Radio City Music Hall, under the aegis of Mr. Van Schmus, assumed institutional importance to the nation, to the city and, in a very especial way, to the industry. It was developed into an example of quiet, orderly and sensible operation which set for itself a remarkable ideal of public service. The spirit of the managing director dominated the personnel organization in a manner that was unobtrusive but exacting and meanwhile succeeded in generating a high order of loyalty and enthusiasm.

In the death of Mr. Van Schmus the business of motion pictures loses an outstanding personality who has been an exemplar of kindness, integrity and wisdom.

—Martin Quigley



# INDUSTRY HEARS FIRST RESULTS OF 'UNITY' PROGRAM IN N.Y. WEDNESDAY

## Industry Conference Committee To Review Progress Jan. 21st; Allied Units Prepare Protest on Consent Decree Operation

The film industry will center attention on New York next week, when the Motion Picture Industry Conference Committee convenes January 21st, in its first general meeting since the Chicago round-table, at which all sectors of the industry pledged a solid front and cooperation in executing five-point program: coordination of policy and action on taxation; coordination of policy and action on protection of the industry's good name; institutional advertising and other good-will activities; securing of priority ratings; adjustment of disputed industry practices.

The conference will be at the Hotel Warwick, which one day later will house the annual meeting of the National Allied States Association board of directors, five of whom are on the Industry Conference Committee.

The official call to the meeting was issued last week by Jack Kirsch, president of the Illinois Allied, Chicago, and temporary MPICC chairman. The conference will begin at 10:30 A.M. and may continue on through the next day. Allied, seeing the possibility of a two-day meeting, announced its directors in that event would meet Friday.

### To Elect Officers

Observers said the conference, as its first order of business, would elect permanent officers, choose permanent headquarters, and secure financing. It was expected the distributors would be assessed per company; and that exhibitor organizations might ask members individually for contributions to support the committee and subsidiaries.

The subcommittee to adjust practices disputed by branches of the industry is not expected to act without the advice of company lawyers in view of the consent decree, and the possibility of Government prosecution of the remaining anti-trust complaints against Columbia, United Artists, and Universal—in the opinion of Abram F. Myers, counsel for Allied, a visitor to New York from Washington last week, and expected back next week in time for the board of directors meeting. He also foresaw appointment at the meeting, of a legal committee, whose research and advice will be consulted by the subcommittee mentioned.

Mr. Myers predicted continuation of the harmony effected at the Chicago meeting. He asserted all sides saw its necessity, both in the present emergency and the undoubted emergency to follow the war; a necessity, too, he reminded, for the industry to remain united against hostile interests, who have not ended their attack upon the industry, he insisted.

The first subcommittee to meet was that on protection of the industry's good name, under George Schaefer, RKO president. It met Saturday last and was to meet again this week. Spyros Skouras' subcommittee on taxation was to meet Thursday.

That Allied will elect officers at its board meeting next Thursday was made known by Colonel Henry Albert Cole, its president, Monday, in New York. Colonel Cole added he was not a candidate for reelection, and predicted a "good man can be found" for the post. Observers felt, however, he would be drafted.

**Action to crystallize and present to the board the opinions of all units on the consent decree, was taken last week by the Connecticut unit, which wrote to the others, asking them to communicate such opinions to the board before next week's meeting. The Connecticut letter said a poll of members had shown 98 per cent disapproval of the decree.**

"The main objections by the independent exhibitors," it said, "indicated that the consent decree retained all the evils of the old block booking system, without offering any relief; that shorts and newsreels were forced upon the independent exhibitor, together with the forcing of prior blocks of pictures as a condition precedent to the purchasing of subsequent blocks; that under the consent decree no provision had been made for any cancellation privilege, whereas under the old system, many contracts contained a cancellation privilege of anywhere from ten to twenty per cent."

Exhibitor organizations continue to approve the pledges of support made by their delegates at Chicago to actions to be taken by the MPICC. All units of the Motion Picture Theatre Owners of America have approved. Last week, the Independent Theatre Owners Association, New York, approved. So did the Independent Theatre Owners of Northern California, and Nevada, a unit of the Pacific Coast Conference of Independent Theatre Owners.

Mr. Kirsch released three letters Tuesday, from Edward Kuykendall, MPTOA head, conveying approval; from Leo Wolcott, Allied Independent Theatre Owners of Iowa and Nebraska, signifying the same; and from Major General E. S. Adams, War Department adjutant general, thanking Mr. Kirsch for the recently sent letter from the MPICC offering cooperation in the war effort.

### Others Opposed

More opposition to the decree came this week from the New York Allied—as if in immediate response to the Connecticut Allied plea for comment from all units; and from the Motion Picture Theatre Owners Association of St. Louis.

Leonard Rosenthal, Troy attorney, and executive secretary of the New York Allied, asserted a poll of its members was adverse to the decree. He added they thought the decree not only impractical, but resultant in increased rentals.

The St. Louis organization, which also embraces members in southern Illinois, in a resolution urged Federal Judge Henry Warren Goddard, and the Department of Justice, to vacate or revise the decree, in favor of selling product *en masse* with a 20 per cent cancellation privilege.

The organization said the decree, in its present form, "is working a great hardship

on motion picture theatres; it has been no benefit to them; it has increased cost of operation by reason of increased film rentals; it has deprived them of a cancellation privilege, previously enjoyed by them, on undesirable pictures; it has discouraged physical improvements of theatres because of lack of assurance of a continuous flow of desirable attractions; has interfered with booking by reason of delay occasioned in negotiations for attractions, and that it has increased rather than decreased many of the improper practices by film distributors, which it was designed to correct."

### MGM Holds Two More "Forums"

MGM, inaugurator of "exhibitor forums"—first of which was held in Columbus, Ohio, November 25th—held two more this week, one at the Gayoso Hotel, Memphis, Tuesday, the other at the Coronado Hotel, St. Louis, Thursday. Hundreds of exhibitors attended both meetings, the intent of which was to show theatre owners better methods of building business.

Henderson M. Richey, MGM's director of exhibitor relations, supervised.

Among the speakers were Joseph X. Gooris, Western manager of the Bureau of Advertising of the American Newspaper Publishers Association, and Besa Short, short subjects head for the Interstate Circuit. William R. Ferguson, Metro exploitation manager addressed both meetings, as did Edward Salzberg, West Virginia exhibitor.

The Memphis session was sponsored by Metro, R. X. Williams, Arkansas, Mississippi and Tennessee MPTO, and M. A. Lightman, head of Malco Theatres. Ed Kuykendall, MPTOA president, was expected. Burtus Bishop, Jr., attended the Memphis session, with J. Frank Willingham, Memphis branch manager, in charge of arrangements.

The New Jersey Allied held a round table conference at Sardi's, New York, Tuesday. Last week's New Brunswick, New Jersey, meeting resulted in naming of E. Thornton Kelly field representative, discussion of buying and of the forthcoming New York unity meeting, and reading of the yearly report by Harry Loewenstein, president.

Among speakers at the annual convention of the Theatre Owners of North and South Carolina, Sunday and Monday, will be Claude Lee, director of exhibitor relations for Paramount, and Harry Brandt, president of the Independent Theatre Owners Association, New York.

### RKO Stockholders' Meeting Postponed

An annual meeting of RKO stockholders has been postponed for the second consecutive time and probably will not be held until June, the company announced Monday, following a meeting of the board of directors. The postponement of the meeting means that the election of new directors will not take place this month as scheduled.



## "Films Will Keep National Spirit Soaring": Hays

Motion pictures will "keep the national spirit soaring" while the country turns to all-out production of planes, ships and guns for victory, Will H. Hays, president of the Motion Picture Producers and Distributors of America, promised Thursday as he returned home to his native Indiana to call for an all-out victory effort on the home front.

Mr. Hays spoke at an Indiana War Rally held in Indianapolis to promote the sale of defense bonds. The war, he said, will be won by workman and soldier together, with every industry and every citizen sacrificing money, comforts and privileges to achieve victory.

The motion picture industry, he said, will continue to render "proved and important service" to national morale and will battle to defend the United States as surely as those in trenches or armament factories. "The road to victory," he said, "isn't going to be so pleasant for any of us. We may have bitter bread to eat and there are many sacrifices we will make.

### To Retain Principles

"No jot of the fundamental right to free speech," or other basic principles of democracy, will be relinquished, however, Mr. Hays declared, adding that the nation, toughened by sacrifice and concentrated effort, would "march to the end of the road, united and together" to preserve American fundamentals.

The rally was held in Cadel Tabernacle, with a capacity of 13,000 persons, under the auspices of the Indiana Defense Council and the U. S. Treasury Department. Mr. Hays spoke as the head of the Indiana Liberty Bond drive in World War I. Carole Lombard appeared on the program as a representative of the Hollywood Defense Bond sales committee.

"This universal entertainment has become the every-day affair of the millions and has demonstrated itself as a tremendously necessary thing," Mr. Hays said. "Valuable as a temporary release of the high tension under which ordinary life exists today, the motion picture is vital under the added strain of war. Not only is it recording history, not only is it aiding directly through information and visual instruction, but it admittedly is an essential factor in relaxing nerves too tightly stretched and in strengthening morale.

"While other industries are making every effort to turn out the machines we need and 'keep them flying,' I can assure you the motion picture industry is going all-out to keep the national spirit soaring, and as one contribution to the American people will endeavor to keep them smiling.

"Those who can laugh in the face of danger usually prove to be very tough fighters, indeed.

"Let us put off nothing until tomorrow; let us do our part of the job today; let us put our pennies and our dimes and our dollars into uniform. Win the war now—everything else is chores!"

### Kalcheim Resigns Paramount

Harry Kalcheim, head of Paramount's artist booking bureau, has resigned from the company, it was announced by Leonard Goldenson, head of Paramount's theatre department. Harry Levine will succeed Mr. Kalcheim.

## Starting the Red Cross Campaign For the Industry in Hollywood



Left to Right: Edward Arnold, chairman of the Permanent Charities Committee and president of the Screen Actors Guild, Harry M. Warner, chairman of the Hollywood Red Cross Drive Committee, Gurney E. Newlin, chairman of the Los Angeles chapter of the American Red Cross, and Y. Frank Freeman, president of the Association of Motion Picture Producers.

### Chase Continues Film Holdings

Chase National Bank has not changed its holdings during the past year in Twentieth Century-Fox, National Theatres, or General Theatres Equipment Corporation, according to Winthrop Aldrich, chairman of the Chase board, who addressed the annual meeting of stockholders, in New York, Tuesday.

He commented that, although Fox had not paid dividends on common stock, it continued regular dividends on the preferred, which is the bank's principal interest in that company. He noted also that dividends by National Theatres on capital stock were the same as during the previous year; and that the bank owned 58 per cent of the company's capital stock.

Mr. Aldrich also remarked the greater return the past year than the year before, by the bank on its General Theatres' stock because of that company's increased dividend rate.

### New Building Employees Union Challenges IATSE

Challenging the power of the IATSE, which it claims is not interested in "front of the house" theatre employees, the Motion Picture Managers, Assistants, Cashiers, and Doormens' Union, New York, has been chartered by the Building Service Employees international of the American Federation of Labor, and is asking New York State Labor Relations Board for certification as the proper bargaining agency for such workers in the Joelson and Triboro circuits, that area.

The union has become a BSE local, No. 266, has offices in the Fisk Building, that city, and officers undisclosed.

## MGM, Warners Premiere Films

"Big" premieres accompanying big pictures are resuming with the lessened shock of war. On the agenda lately are Warners' "Captains of the Clouds" slated for a three-continent opening; and MGM's "The Bugle Sounds," which opened in Louisville, Wednesday evening following a military parade and other pre-screening appurtenances.

Coincidentally, both films have war in large measure.

The Warner film's premiere will be early next month simultaneously in New York, Ottawa, London, Cairo, and Melbourne; that is, in the British Isles, the United States, Canada, North Africa, and Australia. Prints are now being flown to those points. The premiere will feature international radio interviews with Canadian airmen after the screenings. The film features their air force.

"Kings Row," Warners, will be premiered at the Aston on Broadway, February 2nd.

The "Bugle" opening in Louisville Wednesday evening at the Loew's theatre, Louisville, was preceded by a military parade of soldiers, tanks, "Jeeps," stars and city notables, led by the band from nearby Fort Knox. Wallace Beery, the film's star, drove one tank. The procession included Major General Devers of Fort Knox, his staff, and delegations from the American Legion, Red Cross, and the Boy Scouts.

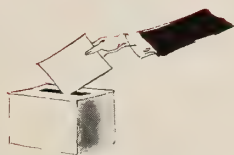
Mr. Beery was honored at luncheon Tuesday by Fort Knox officers, and commissioned a top-sergeant by Major General Devers. He was also guest of Mayor Wyatt of Louisville.





DAVID O. SELZNICK's  
Production of MAR-  
GARET MITCHELL's  
Story of the Old South  
"GONE WITH THE  
WIND" • DIRECTED  
BY VICTOR FLEMING  
In Technicolor Starring  
CLARK GABLE • VIVIEN  
LEIGH • LESLIE  
HOWARD • OLIVIA  
DEHAVILLAND • A  
SELZNICK INTERNA-  
TIONAL PICTURE  
Screen Play by Sidney  
Howard • Music by  
Max Steiner • A Metro-  
Goldwyn-Mayer  
Release

Again the spot-light is on  
"GONE WITH  
THE WIND"



*Naturally!*

**VOTED BEST FILM OF THE YEAR**  
in Film Daily's Annual Ten Best Poll of the Critics!

550 critics across the nation have told America! For the millions who have not yet seen it, for the millions who want to see it again, an important announcement will shortly be made regarding its new presentation.



# U.S. GETS 70% OF TICKET TAXES FROM HOUSES IN 21-40¢ BRACKET

**Tax Report Shows 70 Per Cent of Collections of \$68,302,961 for Year Were Levied on Admissions of Less Than 40 Cents**

Exhibitors whose admissions do not exceed 40 cents constitute the backbone of the theatre industry's admission collections.

This fact was demonstrated graphically this week in an analysis of admission tax collections for the fiscal year ended last June 30, contained in the annual report of the Internal Revenue Bureau, made public Tuesday in Washington.

Total collections for the year were \$70,963,094. Of this, \$2,343,310 was secured from admissions to roof gardens and cabarets, \$208,764 from ticket brokers' sales, \$99,257 from leases of boxes and seats, and \$8,801 from tickets sold by proprietors for more than the established price.

But \$68,302,961 came from box office collections, and of that amount only \$20,789,935, or approximately 30 per cent, was from admissions in excess of 40 cents and \$47,513,026, or 70 per cent, from admissions between 21 and 40 cents. Just what part is contributed to ticket and tax income by theatres charging less than 21 cents could not be determined because they were not taxable in the period covered.

## Proportion Over 2 to 1

Anywhere up to 11 times as much (in Vermont) was received on the 21-40 cent admissions as on admissions in excess of 40 cents, it was shown. The lowest proportion was still nearly two to one (as in California, Illinois and New York, and the only exception to the rule was not in the continental United States but in Alaska, where about four and one-half times as much was derived from the higher-admission group.

The bureau's tabulation, the first of its kind ever to be printed, was made possible by the fact that the exemption was reduced from 40 to 20 cents on July 1, 1940, the first day of the fiscal year. Thus it was possible for the bureau to give a complete year's experience, which it will not be able to do next year with respect to the present tax, which went into effect October 1, last.

Nearly 30 per cent of the total box office collections came from the single state of New York, which reported \$6,935,897 on admissions over 40 cents and \$12,269,885 on admissions between 21 and 40 cents. California was second with more than \$6,500,000—\$2,779,004 from the high bracket and \$3,778,023 from the lower; Illinois was third with \$1,719,812 and \$3,142,203; Pennsylvania fourth with \$964,130 and \$2,849,875, and Massachusetts fifth with \$1,033,910 and \$2,283,448.

Those five states accounted for more than half the total box-office collections.

At the other end of the scale, North Dakota returned least on admissions over 40 cents, \$9,063, but provided \$99,203 on 21-40 cent admissions, while New Mexico, with

\$15,270 on high admissions, returned only 47,630 on the lower, thereby setting the record, both on collections from 21-40 cent admissions and for both brackets together.

	Over 40 cents	21 to 40 cents
Alabama	76,126.65	\$286,659.78
Alaska	56,545.73	12,555.74
Arizona	31,126.66	159,877.72
Arkansas	40,444.72	267,479.30
California	2,779,004.25	3,778,023.35
Colorado	108,839.19	542,312.85
Connecticut	266,977.74	578,967.33
Delaware	15,553.22	98,278.44
District of Columbia	203,448.28	340,419.66
Florida	338,705.81	809,037.58
Georgia	103,263.05	501,422.56
Hawaii	157,111.21	258,215.09
Idaho	21,671.37	145,618.10
Illinois	1,719,812.13	3,142,203.45
Indiana	193,289.31	990,154.34
Iowa	120,018.56	803,805.44
Kansas	50,874.87	164,621.67
Kentucky	101,270.46	358,683.79
Louisiana	105,446.84	584,150.08
Maine	40,760.72	264,167.59
Maryland	303,881.20	702,098.35
Massachusetts	1,033,910.25	2,283,447.73
Michigan	768,344.30	2,018,386.29
Minnesota	203,703.00	987,104.14
Mississippi	17,023.49	52,482.21
Missouri	397,240.11	1,325,591.51
Montana	69,496.05	124,901.39
Nebraska	86,040.01	333,428.13
Nevada	21,005.87	63,168.07
New Hampshire	71,080.44	217,410.49
New Jersey	502,104.64	1,261,652.84
New Mexico	15,269.74	47,630.16
New York	6,935,897.58	12,269,884.98
North Carolina	81,649.31	581,233.45
North Dakota	9,063.16	99,203.27
Ohio	886,975.06	1,914,140.58
Oklahoma	79,200.59	426,561.55
Oregon	131,735.43	341,649.09
Pennsylvania	964,130.45	2,849,874.95
Rhode Island	179,390.17	214,548.02
South Carolina	66,397.68	232,283.74
South Dakota	11,138.36	106,286.40
Tennessee	68,408.01	531,835.67
Texas	460,437.01	1,396,124.90
Utah	30,561.47	226,215.77
Vermont	9,835.52	113,749.15
Virginia	167,061.47	743,743.28
Washington	382,309.84	668,312.62
West Virginia	38,571.92	396,759.00
Wisconsin	258,039.78	819,492.01
Wyoming	9,742.48	77,172.58
Total	20,789,935.16	47,513,026.12

Of considerable significance was the bureau's disclosure that it had found it necessary to go into some of the larger cities to combat extensive evasion of taxes.

A number of special investigations, the report said, have been conducted in "certain metropolitan areas" which have "produced excellent results, both with respect to the increased collections and in securing greater compliance with the laws and regulations relative to the collection and return of the tax and the proper marking of tickets."

A number of convictions, it disclosed, have been obtained for failure to collect or report the proper amount of tax or otherwise comply with the laws and regulations.

Admission tax collections in Ohio for 1941, based on three per cent of the gross receipts, amounted to \$1,820,905.17, compared with \$1,694,120.39 in 1940, and \$1,645,147.57 in 1939, according to figures released by Don H. Ebright, State Treasurer, at Columbus.

The State collected \$194,624.45 for censorship fees in 1941, while in 1940, the collections were \$190,710.95, and \$195,083.52 in 1939.

## To Collect in Theatres for 'March of Dimes'

Motion picture exhibitors throughout the country will cooperate fully to make the 1942 March of Dimes drive, during the week of January 22nd to 26th, a huge success. Hundreds of them have wired the New York headquarters of the motion picture division for permission to collect the coins from the patrons inside the auditoriums as well as in the lobbies of their theatres.

Following this a meeting of exhibitors was held at the New York headquarters, and all circuits and groups represented unanimously agreed to make auditorium collections.

John Shubert, representing Lee Shubert, chairman of the legitimate stage division, said all legitimate theatres in the United States, would make collections in their auditoriums during the intermission.

## 9,000 Pledges

Over last weekend hundreds of more pledges poured into national headquarters from theatres all over the country. The total passed the 9,000 mark, and, according to C. C. Moskowitz, co-chairman, there was every indication that the goal of 10,000 theatres would be passed.

This would make the 1942 drive the most extensive collection campaign ever held in the nation's motion picture theatres.

With several thousand of the theatres, including those of the leading circuits, making collections in their auditoriums instead of just in the lobbies, optimistic predictions of over \$1,000,000 for the fund are being made.

"A Night of Dimes" is to be celebrated in Warner theatres on January 23d as an additional contribution to aid the drive. The lead will be taken by the New York Strand theatre, which on opening night of "All Thru the Night" will set up a block length carpet to the lobby. On this carpet of dimes, city's notables will walk, rattling the cup for the fund. Space on the carpet will be set aside on which passersby can toss dimes throughout the day and night.

More than 600 new pledges poured into the national headquarters of the March of Dimes Tuesday, bringing the total close to 5,000 theatres who are pledged to make lobby or auditorium collections during the week of January 22d.

On Wednesday, January 21st, the film industry will sponsor a Broadway parade to start the theatres' drive to collect dimes. The parade, which has been approved by the New York Police Department, will start at 31st Street and proceed up Seventh Avenue to 41st Street, to Broadway and up Broadway to 46th Street, where Eddie Cantor will be master of ceremonies.

Boston will also have a "dimes" parade to signalize the opening of the drive. Joseph P. Longo, publicity director for Loew's, is lining up a dozen school bands, ushers and other theatre personnel to march. Governor Saltonstall will make the opening announcements.

In Hollywood Spencer Tracy has accepted the chairmanship of the Hollywood Studio Committee for the drive, according to an announcement from Mr. Schenck.



# EMERGENCY OR NO, WE'LL FIGHT FOR OUR RIGHTS, SAYS NEW UNION CHIEF

## Gelber, Successor to Basson in Presidency of Local 306, Says "Others Must Prove They Are as Patriotic as the Unions"

Unions cannot surrender their right to better members' working conditions, even in the present emergency. This was the order issued this week in New York by Herman Gelber, newly-elected president of the country's largest projectionists' union—Local 306.

Mr. Gelber, who upset Joseph Basson, president since 1935, in a hotly contested election last week, saw the press for the first official occasion Friday, January 9th, in his headquarters, and told them his union would do anything the parent organization, the AFL's International Alliance of Theatrical Stage Employees, was pledged to do, but that it would not surrender the right to strike if necessary; and that, he, president of the Local, was "committed to organize New York City 100 per cent."

In view of the well known antipathy between his union and the only strong rival in the state, the Empire State Motion Picture Operators Union, possible trouble is indicated for labor and management in New York projector. Mr. Gelber would not commit himself to peace, either, in the dispute between Local 306 and the Loew circuit, which rose several weeks ago in the demand by the union, under Mr. Basson, that the circuit refuse to allow film to be projected which has been delivered by non-union sources, and a corollary demand that the circuit's parent, MGM, cease servicing theatres which hire projectionists not Local 306 members.

Mr. Gelber did, however, assert that negotiations for absorption of Empire would resume, saying that such negotiations had never been seriously conducted. Empire's men would become Local 306 members; their wages and working conditions would be altered to conform with Local 306 contracts.

### Others Negotiating

Even as the new Local 306 head was talking, negotiations between eight IATSE studio locals, and the producers were nearing conclusion, several blocks away, in the New York offices of the producers' labor representative, Pat Casey, with several minor points agreed upon.

And, also within the same radius, negotiations between the New York Screen Publicists Guild, representing advertising and publicity workers in the majors' home offices, appeared halted, with the Guild charging the majors repudiated a previously agreed upon pact-in-principle, and threatening appeal to Governmental agencies.

The IATSE, under Richard Walsh, George Browne's successor, is pledged to "no strikes" for the duration. So is the American Federation of Labor, parent union, according to its executive council, meeting in Washington.

The apparent conflict between these pledges and Mr. Gelber's notation that he is committed to organize New York City "100 per cent" was explained by him with the concurrent notation that employers have been taking advantage of the emergency to cut salaries and alter working

## JAMES PETRILLO GIVES HIS NOD

*By the grace of James Caesar Petrillo, "czar" of the American Federation of Musicians, Boston's famed conductor and head of its symphony, Dr. Serge Koussevitsky, will be heard by New Yorkers this season. Mr. Petrillo has granted the Boston musician permission to conduct the New York Philharmonic in six concerts. Dr. Koussevitsky and his Boston orchestra are not members of Mr. Petrillo's union. Ordinarily, AFM men may not play under a non-union conductor.*

conditions, also under "emergency."

Mr. Gelber asserted it certainly cannot be fair to have this double standard, and that the union must maintain its weapon of strike, as its only weapon in lieu of machinery for arbitration and mediation. When such machinery is set up, and when it is approved by Local 306's parent, the IATSE, then the local will abide, he promised.

While not asserting, plainly, that the local would strike in further disputes, Mr. Gelber added to his commitment of organizing the city, that it would be done "one way or another," and left his listeners to interpret this remark as they might.

### Other Unions Also Active

While Empire State is the chief rival of Local 306, having contracts with the Century, and other independent circuits, it is not the only one in New York. There are also the Independent, and the Metropolitan, small, but a labor supply for theatre owners unable or unwilling to pay regular wage scales.

Abraham Kindler, and William Santasiero, president and secretary, respectively, of Empire, said Friday, January 9th, that they expected resumption of negotiations for their union's absorption by Local 306; but, like Mr. Gelber, they were unable to predict the course of such negotiations.

Mr. Gelber cited 200 unemployed in Local 306, possibly indicating new members will not be accepted. However, he pointed to standardization of union dues at \$50 per year.

Local 306's difficulties with its erstwhile attorney, Matthew M. Levy, will be resolved, Mr. Gelber was confident. The union has paid Mr. Levy what it thought he should receive, \$10,000 per year. Mr. Levy is asking \$40,000, however, and has retained union papers, including those concerning the Loew anti-trust suit against local 306. Nathan Frankel, new union attorney—at \$10,000 per year—is seeking return of the papers, via the courts, and also return of union monies it claims Mr. Levy is holding. Meanwhile, he has had copied from records of the Loew attorneys data about the circuit's suit.

Local 306-Empire amalgamation would end the suit, observers believe, inasmuch as the union's demands were made to eliminate Empire by starving theatres employing its members, of product.

The local's executive board was to meet Friday, to consider "100 per cent" organization of the city. They were also expected to appoint a committee to negotiate with Empire, and to consider the Loew suit.

This week may see the conclusion of negotiations for new closed shop contracts between producers and eight IATSE studio locals, which have been proceeding for several weeks in the New York office of Pat Casey, producers' labor representative.

Earlier, jurisdictional claims between unions had been ruled out of discussion. Last week's conversations were said to concern general working conditions, after which are to be discussed the working conditions peculiar to each.

Mr. Casey said late last week wage increases had not been discussed nor had they been broached by the locals. Other studio locals belonging to the seven international unions in the studio labor basic agreement received 10 per cent pay increases last September, retroactive to March.

The producers are said to have agreed to the six-hour day, to replace the three-hour call; to time and a half pay for the fourth shift; double time pay for a Sunday call; payment of one-quarter the regular pay, or employment on another shift, for cancellations; double time for use of the lunch period; other points.

## SPG Charges "Repudiation" Of Agreement by Majors

The Screen Publicists Guild, New York, last week telegraphed to the presidents of Loews, Columbia, Paramount, Universal, and RKO, that their companies had "repudiated" an agreement in principle for a closed shop contract; an agreement in which the Guild assertedly made important concessions. The Guild will now revert to its original demands, it said.

It also advised the company heads it would appeal to the proper Governmental agencies. It termed the action of their representatives "contrary to every fundamental principle of bona fide collective bargaining."

Meanwhile, the National Labor Relations Board has certified another major's home office union; the Warner Brothers Associated Office Employees.

At the same time it notified the Screen Readers Guild that this week its name would be changed to that of its parent, the Local 109, Screen Office and Professional Employees Guild, CIO.

Thad C. Barrows has been reelected president of the Boston Projectionists' local, 182, for the 24th year. James Burke was reelected business agent.

The Chicago projectionists' union is admitting new men, for the first time in several years. Gus Anders heads the new members' committee.

William H. Blannett was elected president of Local 120, IATSE and MPO, of Pittston, Pa. Other officers chosen: Sidney Hertz, vice president; James A. Casalo, recording and corresponding secretary; Anthony Zukauskas, financial secretary; Michael Novitsky, treasurer; Norman J. Saunders, business agent; Simon Millis, Henry F. Miller, Norman J. Saunders, executive board.

The local voted to purchase \$1,500 worth of defense bonds.

Don MacLuskie was reelected president of Local 140, American Federation of Musicians of Wilkes-Barre, Pa. Other officers elected: Robert E. Knecht, vice president; Charles E. Williams, financial secretary; Charles E. Tite, recording secretary; Peter J. Kleinkauf, treasurer; Frank Magalski, business agent; executive board, William Christian, Joseph Marrone, Delmar E. Hufsmith, Heine Kleinkauf; trustees, Byron Barney, James Calladine, Chester Eddy; examination board, William Gilbert, Leo Jacobs, Edward Venzel; delegates to national convention, Philip Cusick, Don MacLuskie.



# Critics' Curse is Gold at Box office says Mayer

*Here, again, is the managing director of the Rialto theatre, situated at New York's busy Times Square corner, in his frequent pixie mood and lively skepticism. His theatre is one that is unlikely ever to gain or lose by attention of any sort from the critics of the metropolitan press, anyway—so Mr. Mayer is free to have fun, and does. Some critics have been invited to discuss this discussion, and if they do this may be a serial.—THE EDITOR.*

By ARTHUR L. MAYER

It becomes increasingly apparent that the trouble with the motion picture industry is that we do not have enough bad pictures. By bad pictures, of course, I mean the ones the critics do not like—pictures, for instance, such as "Shanghai Gesture," "Sundown," "Hellzapoppin'" and "The Wolf Man," which have been breaking box office records in New York during the past few weeks. Wanda Hale in the *Daily News* expressed the unanimous opinion of her confreres when she called "Shanghai Gesture," "the most awful piece of boredom that has come out of Hollywood in twenty years." It may have bored the critical fraternity, but it broke the box office record of the Astor Theatre.

About "Sundown," Ted Strauss of the *Times* wrote, "ridiculous is the word for this trumped up tale—so much banal nonsense." Banal nonsense must be what the public craves because the Criterion, also, established a new all time high. About "The Wolf Man," Archer Winsten of the *Post* wrote, "It smacks more of a Hollywood charade than of horrors." The Rialto, long famed as the house of horror, should hereafter become the citadel of charades for "The Wolf Man" piled up the year's outstanding gross. "Hellzapoppin'" which was included by the *New York Times* in its list of the year's ten worst pictures did a heavenly business at the Rivoli, but a few moderately favorable newspaper comments were no doubt responsible for its failure to establish a new house record.

The reluctance of the public to heed the Nestors of the newspapers is no new development. Only a few months ago, another Astor presentation looked like a Hyde to the reviewers and a Jekyll to the picture fans. For four successive years, Shirley Temple, whose adolescent charms failed to stimulate the hardened arteries of the critics, was selected by the exhibitors as their most popular star. For the past three years, Mickey Rooney has been the champion at the box office and poison to the press. The Critics Circle selected as the prize winners for the past four years, "Citizen Kane," "Grapes of Wrath," "Wuthering Heights," and "The Citadel." Only one of these, "Grapes of Wrath" placed in the exhibitors' annual list of best box office bets. The other three failed to even be

included in the top twenty-five of their year.

It is unfortunate but undeniable that artistic masterpieces such as "The Long Voyage Home," or progressive social documents such as "Confessions of a Nazi Spy" failed to return their original negative cost from their domestic distribution, while comedies such as the Abbott-Costellos, homely family dramas such as the Andy Hardys, and westerns such as the Gene Autrys made fortunes for their astute producers. I have, personally, been connected with four documentary productions, all of which were greeted with critical accolades, and not one of which ever returned a fraction of its original cost to its producers. On the other hand, during the past year, I have helped to produce a group of independent pictures, every one of which was mercilessly mangled by the press, and not one of which will fail to return a profit of over 100 per cent.

It would almost appear, indeed it has been the experience at the Rialto Theatre over a period of many years, that box office receipts are in inverse ratio to the approval of the press. The question inevitably arises—does the motion picture public not read reviews with any confidence in their reliability—does it not read reviews at all—or does it not read, period? The answer will, of course, vary for different theatres. At a house like the Globe, for instance, the reviews are too sophisticated for the patrons, while at the Plaza, the patrons are too sophisticated for the reviews.

The star system of predigested reviewing was evolved to eliminate this element of sophistication as well as time. Under its far from tender ministrations, superlatives, either good or bad, are generally credited with affecting theatre grosses. Four stars boomed "Boom Town" to colossal receipts. But several years ago, no stars at all created an equal rush to see the film version of "Sanctuary." The Paramount was packed by regular folks (not jitterbugs in those happy ancient days) to see if any picture could be so bad. The superlative theory, however, fails to explain the overwhelming success of "It Happened One Night," one of the greatest pictures of all times, which the *News* greeted with a two and one-half star review. It would appear that fine pictures do a fine business neither in response to nor in spite of reviews, but because the public with uncanny instinct senses and appreciates their merits.

I am not trying to be smart when I say that our New York critics are too smart. Movies are a mass art and must be judged by men and women whose pulses beat in rhythm with the heart of humanity. Geniuses like Chaplin and Disney were known and adored by the public long before they were discovered by the intelligentsia. Our critics, bless their kind souls and their eager minds, are both too social minded and

too art loving to look at pictures the way the average fans look at them. In their judgment of movies, they are greatly impressed by ideological or esthetic merits, while the public, to whom they address their admonitions, is interested solely in entertainment. They are inclined to be overly impressed with technical experiments and photographic virtuosity.

A good example is their enthusiasm for "Citizen Kane," which left most picturegoers either bored or puzzled or both. Writers for the *New Republic* or the *New Masses* may well be justified in appraising pictures on the basis of social content or conformity with Marxian determinism. The daily press, however, caters to millions unhampered by advanced artistic or economic theories. If its reviews are to be of value to readers, as well as to the producers and exhibitors of motion pictures, they must be in harmony with the tastes and the standards of the American people.

## Critics Select 'Wind' as Best

David O. Selznick's production of Margaret Mitchell's novel, "Gone with the Wind," was selected as 1941's No. 1 feature release by American motion picture critics and reviewers in the 20th annual *Film Daily* "Ten Best Pictures" poll.

Four hundred and fifty-two ballots were cast for the production, distributed by Metro Goldwyn Mayer, in the coast-to-coast contest, and the picture finished with a 39-vote lead over its nearest competitor. A total of 548 critics and reviewers participated in the voting.

The remaining nine features in order of their selection follow: "Sergeant York," "The Philadelphia Story," "Citizen Kane," "Here Comes Mr. Jordan," "The Little Foxes," "Kitty Foyle," "The Great Dictator," "Meet John Doe" and "Blossoms in the Dust."

## Hays Requests AMPA Dinner Postponement

At the request of Mr. Will H. Hays, the Associated Motion Picture Advertisers in New York has decided to postpone until a later date the dinner scheduled for March 6, 1942, in honor of Mr. Hays' 20th anniversary as president of the Motion Picture Producers and Distributors of America.

In a letter to Mr. Vincent Trotta, president of AMPA, Mr. Hays expressed his appreciation and his desire that "when the dinner is held, it be not a personal tribute but a recognition of the real significance of the art-industry's purpose to make certain the establishment and maintenance of its self-regulation, based upon intent and accomplishment that warrant that trust."



# LEGAL AND POLICY COMPLICATIONS BLOCK PRODUCT FOR TELEVISION

## Industry Asked to Release Features, Shorts for Use on Defense Programs; Copyright Restrictions Cited as Obstacle

The sale of films to television stations by the major motion picture distributors is still a long way off. Even the release of short subjects and features in the vaults for many years is blocked by a tangle of legal complications and policy taboos which, both film and television executives admit, is not likely to be untangled for many years.

Copyright restrictions on music and story material, labor contracts with talent and production groups, agreements with motion picture theatre operators and in many cases specific clauses in the sale of books, plays and stories to motion pictures reserving television rights are among the obstacles to any wholesale release of films to broadcasters.

Pressure on the industry to release back issues of patriotic short subjects was renewed by the American Television Society as Norman D. Waters, president, last Friday in New York requested Will Hays and Francis S. Harmon, executive vice-chairman of the War Activities Committee of the motion picture industry, to ask the major companies to release films on patriotic themes for television defense programs. Mr. Harmon indicated he would refer the request to the Coordinating Committee of the industry's War Activities group for action, and also pointed out that because of contract and copyright restrictions, many picture firms are legally restrained from making their product available to television.

### No Shorts Available

Executives in charge of short subject departments, viewing the list of pictures requested by Mr. Waters, indicated there was little chance that they could be made available to television. They pointed out that many titles were being reissued, or were still in circulation.

One executive remarked that the circulation of a short subject frequently topped 20,000,000. He expressed doubt that it would be feasible to release them to a television audience that amounted to less than 50,000. The cost of arranging clearances and copyright release would exceed any possible current or future revenue from television. He remarked that the motion picture industry was already carrying defense messages to virtually every screen in the United States.

The American Television Society, of which Mr. Waters is president, is composed of a group of business men, engineers, publicists and performers interested in the development of visual broadcasting. It is self-described as an "independent, non-profit society to foster the study, understanding and appreciation of television."

During the war emergency, according to Mr. Waters, it seeks to serve as "a central agency for cooperation between the industry, the government departments and volunteer workers for television programs of a defense nature."

## TELEVISION PROGRAM MATERIAL VARIED

*During the period from October 16th to January 8th, NBC televised 50 features and shorts, and for the period from July 1st to the end of 1941, CBS used 175 films: 20 features, 155 shorts, averaging two and one-half hours of film showings per week. NBC's picture programs averaged five and one-half hours weekly.*

*Philco's television programs re-broadcast experimentally from NBC, consisted of news, civilian defense, sports, variety and personality shows, educational programs and films.*

*In addition, CBS used approximately 12 hours of color film experimentally on its color television apparatus during the July 1st-December 31st period.*

It proposes to form an organization of Defense Television Units, Mr. Waters said, to gather around existing television receivers and study civilian defense programs arranged by the ATS and the broadcasters. The group is not affiliated with the Office of Civilian Defense or other official agency, although Mr. Waters said it had received official encouragement and predicted it would do much to keep interest in television alive.

The Television Society, he said, seeks to provide "package shows" on defense subjects to the broadcasters without charge. It is for these programs that it has solicited film from the motion picture industry.

Commercial television, launched in 1941 and halted in its development by priorities and the outbreak of war, is being considered currently as one of the nation's post-war industries. Non-commercial television, meanwhile, may become an integral part of U. S. defense activities, it was indicated in New York on Monday, when Noran E. Kersta, manager of the television division of the National Broadcasting Company, informed convention delegates of the Institute of Radio Engineers that plans already are under way to install one or more television receivers in police air-raid warden training rooms in each of the city's air raid zones. Mr. Kersta also reported that receiver manufacturers were cooperating to make television a key factor in training 300,000 air raid wardens.

Analysis of television programs during the last two months of 1941, revealed that NBC, operating commercially through its New York station WNBT; Columbia Broadcasting, operating with WCBW, and Philco, with WPTZ in Philadelphia, had formulated compact, regular programs drawing upon motion pictures, features and shorts, to a great degree.

With the exception of excerpts from "Citizen Kane" and "Dumbo," obtained from RKO for a special New Year's Day

program on CBS, and a few review excerpts on NBC television film product has been garnered exclusively from independent distributors, Government and other sources. Many of the pictures are old, as far back as 10 years, and include silent films.

CBS, broadcasting an average of two and one-half hours daily, approximately 15 hours a week, included three news programs, one on war backgrounds, one on civilian defense; a children's story spot; music, variety and personalities' shows and motion pictures, for daily fare. NBC, broadcasting on an average of 15 hours weekly, divided its program into features and shorts, sports, defense programs, variety and music, news and drama.

Concerning television in defense, Mr. Kersta also said on Monday that creation of a television network along the eastern seaboard from Washington through Philadelphia and New York to Schenectady was forecast for 1942. The NBC station in New York, he said, is already linked by radio to television stations in Philadelphia and Schenectady.

Mr. Kersta declared that 22 per cent of the U. S. population lives within range of stations now on the air or shortly to begin television operations. He estimated the number of receivers in the New York metropolitan area at 5,100, of which 78.3 per cent are in homes and 12.5 per cent in public places. An average of 90 receivers monthly are still being sold in this area, Mr. Kersta disclosed.

According to the NBC television chief, reports turned in by police and civilian defense officials after last week's experimental television program on incendiary bombs, had started a movement for regular programs and receiver stations on defense activities.

### DuMont Gets Commercial Permit

A construction permit for a commercial television station to operate on 78,000-84,000 kilocycles was granted to the Allen B. Du Mont Laboratories, Inc., of New York, last week by the Federal Communications Commission. Du Mont has been televising experimentally one or two evenings weekly. During the last three months its programs included a variety of defense and other short subjects and newsreels.

For the past year the Du Mont Laboratories have been busy manufacturing cathode ray tubes for military use. Since December 7th, this activity has been accelerated and Du Mont is enlarging factory space to handle U. S. Navy work. The company is an affiliate of Paramount, which owns approximately 50 per cent of the stock. When Du Mont begins televising commercially it will be compelled to broadcast at least 15 hours weekly. This will give New York City a third station with regular telecast programs. Du Mont still reports equipment shortage and it is likely that the 90-day construction period will be extended. No rate cards or commercial promotion for sponsors have been prepared, as yet. A company spokesman explained that defense work required full attention.



# BEDTIME STORY

## BEING TOLD IN RAVE REVIEW

"Ace comedy chockful of laughs is a cinch for all ages and all types of trade... A bellylaugh from start to finish!" — *FILM DAILY*

"Sure-fire entertainment for the masses. Plenty of appeal for both sexes. Entertainment with a capital 'E'. A solid success in any spot!" — *SHOWMEN'S TRADE REVIEW*

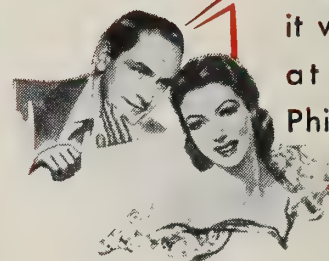
"Maximum of entertainment!" — *MOTION PICTURE DAILY*

"Audience gave manifest approval in sometimes rafter-shaking laughter!" — *MOTION PICTURE HERALD*

"Wide-awake, racy, spontaneous farce-comedy that will get plenty of audience attention and reflect sustained entertainment factors in strong box-office returns!" — *VARIETY*



"They're repeating it at the Bijou, Springfield, Mass.!"



"We're telling it with grosses at the Fox, Philadelphia!"

"For Heaven's Sake, Keep Laughing!"

— Mrs. Franklin D. Roosevelt

FREDRIC MARCH TELLS LORETTA YOUNG

*A Bedtime Story*

with ROBERT BENCHLEY • ALLYN JOSLYN • EVE ARDEN • HELEN WESTLEY

Screen play by Richard Flournoy • Story by Horace Jackson and Grant Garrett • Directed by ALEXANDER HALL

Produced by B. P. SCHULBERG • A COLUMBIA PICTURE



# IS A SUCCESS STORY...

## AND TOP GROSSES EVERYWHERE!



"It's being re-told as a hold-over at the Rialto, Atlanta!"



"Superior business is the story at the Beacon in Superior!"



"Our story's good news at the Palace in Newport News!"



"We're devastating at the Denver... in Denver!"



"Our story is wowing 'em at the Strand in Providence!"



"They love to hear it at the Empire in Birmingham!"



"It's a great show story at the Colonial, Harrisburg!"



"... Audiences applaud it at the Palace in Canton!"



"... It's a gay session at the Senate... in Springfield, Ill."



"One fan tells it to another at the Palace, Huntington!"



"It's colossal at the Colley in Norfolk!"

**EXHIBITORS:**

Join THE MARCH OF DIMES! Lobby collections, week of January 22nd. Sign that pledge now!





# MBS SUES NBC AND RCA; CBS AND NBC HIT FCC; NBC'S 'BLUE' GOES TO RCA

## Alphabet Tangle Follows Filing of Mutual System's Anti-Trust Suit Against Columbia and National Broadcasting

Frontal attacks against the radio industry from three directions this week placed the two largest networks on the defensive and gave promise that 1942 would be one of the most troubled and litigation ridden years in the history of broadcasting.

At Chicago the Mutual Broadcasting System on Saturday sued the National Broadcasting Company for \$10,275,000 triple damages, charging restraint of trade. The complaint followed by just ten days a civil anti-trust action against NBC at Chicago by the Department of Justice.

NBC and CBS at New York went into court Monday at New York with their own suits to test the power of the Federal Communications Commission. Charging that the FCC usurped power they sought to have pending network regulations declared voided.

The National Broadcasting Company, on Saturday, following the orders it sought to reverse, and "for business reasons," divorced operations of the Red and Blue networks. A new Blue Network Company, also a wholly owned subsidiary of the Radio Corporation of America was formed. It was reported, however, that RCA would sell the Blue if buyer and price could be found.

### Chicago Stations File

The Mutual Broadcasting System and six affiliate stations led by WGN, Chicago, filed suit in the U. S. District Court, Chicago, on January 10th against the Radio Corporation of America and its subsidiary, the National Broadcasting Company, for \$10,275,000 in damages. It charged conspiracy to violate the Sherman Anti-Trust act.

The suit largely parallels the action filed by the Department of Justice on December 31st in Chicago against RCA, NBC and the Columbia Broadcasting System.

The Mutual network and its affiliates contend that they have been damaged to the extent of \$3,425,000 through the loss of business because of an alleged restriction of Mutual competition in key cities. They seek triple damages, litigation costs and injunctive relief.

In the case of WGN the actual amount of damage is set at \$850,000; WOR of New York City, claims \$1,000,000; WOL, Washington, D. C., \$275,000; WGRC, New Albany, Ind., \$75,000; KWE, St. Louis, Mo., \$165,000; and WHBF, Rock Island, Ill., \$60,000.

The complaint charges RCA, NBC, its officers and agents with "an unlawful combination and conspiracy among themselves and with third persons, to injure plaintiffs by hindering and restricting Mutual freely and fairly to compete in the transmission in interstate commerce of nationwide network programs."

The suit charges that affiliate contracts of NBC deny Mutual representation in cities where there are less than four full time stations. It charges that in many cities NBC and CBS between them control all major stations.

## TRADE COMMISSION READS AIR SCRIPTS

*The commercial advertising in 24,535 out of 871,909 radio broadcast continuities required detailed attention from the Federal Trade Commission during the fiscal year which ended last June 30th. The annual report of the Commission revealed that this number of scripts received more than a cursory check of advertising claims. An unspecified number of complaints against misrepresentation resulted.*

*During the year the Commission received 857,890 continuities, amounting to 1,737,181 typewritten pages. The scripts were divided among 1,197,199 pages of individual station script, 529,820 script and 10,162 pages of recorded script. All stations must submit copies of commercial copy to the FTC.*

Option time clauses in contracts, it was said, prevent Mutual from obtaining station time even though it is not used by NBC. Five-year pacts between NBC and affiliates and the joint operation of Red and Blue networks injured Mutual's growth, it asserts.

Mutual specifies that because of its inability to supply key stations in Des Moines, Houston, Tulsa, Omaha, Birmingham, Jacksonville, Charlotte and Miami to national advertisers on a regular basis, it has lost substantial amounts of business to the NBC Blue network. It is asserted that affiliated stations thus suffer loss of revenue.

Commenting on the suit, which he characterized as a harassing and unjustified action, Niles Trammell, president of NBC, said that his company would fight it "to expose the motives behind the campaign to break down the networks of the National Broadcasting company."

### Mr. Trammell's Statement

Mr. Trammell said:

"It should now be revealed that about two years ago the dominant interests in Mutual, R. H. Macy & Co., and the Chicago Tribune, sought to purchase parts of the Blue Network from us, which would have destroyed the Blue as a coast-to-coast network." These interests sought to diminish, rather than to increase, network competition, he charged.

"We refused to dismember the Blue network. Mutual began campaigns in Washington and elsewhere, urging the adoption by the Federal Communications Commission of new network regulations which would enable Mutual to achieve the end it sought.

"Mutual also induced breaches of contract between our Blue Network and affiliated stations, a fact which we will prove in these court proceedings."

NBC said Mutual carries on no research and has undertaken no substantial financial risks in pioneering the development of nationwide broadcasting.

"The operations and public service rendered by NBC are a matter of public record. We are utilizing every resource at our command in the vital war effort of the nation."

Mr. Trammell said that, although Mutual claimed to be the little fellow of the network family, its powerful and wealthy stockholders represented assets, business and profits far in excess of those of NBC and RCA.

E. M. Antrim, executive secretary and treasurer of the MBS, and an officer of WGN, replied:

"Evidently Mr. Trammell is attempting to have his case tried in the newspapers." The case will come before United States Judge John Barnes.

### New York Case Opens

NBC and CBS at New York on Monday launched their joint attempt to prove before a special three judge Federal statutory court at New York that Federal Communications Commission orders revising business relations between networks and broadcasting stations are illegal.

Opening the attack on FCC jurisdiction, John T. Cahill, counsel for NBC asserted that the commission had built up a fictional authority to usurp Congressional and court powers and bolster its sweeping reorganization of the broadcasting industry. Charles Evans Hughes, Jr., attorney for Columbia, charged that FCC orders affecting contracts exceeded the scope granted the commission by the 1934 communications act. Mr. Cahill is a former U. S. Attorney at New York.

The attorneys argued that enforcement of the FCC orders would be unconstitutional, and would jeopardize the future of broadcasting through a misuse of licensing power.

The Mutual Broadcasting System which intervened in support of the FCC testified that the proposed regulations would aid, not ruin the network system, by providing free competition. Fred Weber, president of Mutual, asserted that by ending option time contracts the regulations would permit networks to get business on equal footing and would not impair national radio advertising.

Telford Taylor, FCC chief counsel on Tuesday, in his initial argument stressed the general powers given the FCC and cited specific Congressional authorization for it to refuse licenses to those found to be violating anti-trust laws. He maintained that public interest requires protection against monopoly and declared that the communications acts of 1927 and 1934 gave clear power to the FCC to regulate all phases of broadcasting. He cited parallels in the regulations of the Interstate Commerce Commission.

To comply with the Federal Communications Commission regulations the Radio Corporation of America announced Friday through David Sarnoff, president, that the blue network of its subsidiary National Broadcasting Company had been incorporated as a new wholly owned RCA subsidiary, the Blue Network Company, Inc.

With FCC permission the Blue Network will own and manage stations WJZ, New York, KGO, San Francisco and WENR in Chicago. Mark Woods, resigned as treasurer of NBC to become president of the new Blue Network Company. Program service will continue to approximately 100 stations.

Niles Trammell, president of NBC, is a member of the Blue Network board of directors and was elected chairman of the executive committee.

Arrangements are being made to completely segregate Blue Network and NBC operations and it is reported that RCA is continuing discussions with the Wall street firm of Dillon, Read and Company with a view to outright sale of the network.



# RADIO CALLS ON HOLLYWOOD FILM TALENT TO AID IN ITS WAR EFFORTS

## Stars Revise Programs to Give Time for Defense Bonds, Red Cross and Other Drives; Networks Ready for War Call

Five weeks of America's war against the Axis powers has effected a coordination of activities, a broadening of service facilities unprecedented in the nation's radio broadcasting industry. The war barometer during that critical period began pointing to definite changes, revisions and expected trends in the method of program service to the American people.

From Hollywood, reports of the first five weeks' of war from West Coast broadcasting centers reveal that film-radio talent is fully mobilized and busily engaged in doing the utmost to aid the all-out war effort, this in addition to the stars' contributions in time and talent to the Red Cross, defense stamps and bonds, USO, and other war-and-defense drives.

### Programs Stress War

Outside of the physical changes found necessary in Hollywood to increase safety factors, no effect upon the large reservoir of talent for stage and screen and radio has been noted. A possible exception is the increase in demands on their services to appear on programs closely allied with national defense, such as the Navy Relief Fund, etc.

Responding eagerly, virtually every name player in show business resident in Hollywood has added to his program, if already established, a section in which national defense items have their place, and/or is scheduled, or has appeared on, special programs whose purpose is the advancement of sale of defense bonds and stamps, the Red Cross and other matters of national import.

Staging of rehearsals in daylight hours, instead of at night, to facilitate the troupe's return home before dark is the only major change affecting the status of talent.

Should an air raid alarm cause local stations to go off the air, the four networks, Mutual, CBS, NBC and the new BNC, will continue to "pipe" the transcontinental programs cast without interruption, and without making the eastern listeners aware of the local stations' blackout. This was illustrated during the first Los Angeles blackout Dec. 8 on the Orson Welles' program. Welles and Joseph Cotten engaged in a bit of dialogue in which Cotten asked Welles if the program was still on the air. Welles replied that he didn't know but to continue anyway. Two minutes later, KNX, CBS Hollywood outlet, went off the air, the stations in the east continuing to carry the program.

The Federal Communications Commission has stationed at the headquarters of the Fourth Interceptor Command an official whose duty it is to transmit, by direct wire, orders of the Army command to the local stations to go off the air should a blackout be ordered.

The direct wire is held open 24 hours a day, stations KNX, KFI, KHJ and KGFI remaining on the air all night.

By direct appearances and transcriptions, name talent has appealed by the scores to the public in the interests of various campaigns. Local radio stations have devoted much of their time to spot news broadcasts, public service and information programs, and morale-

## BANNED RADIO "HAMS" HOPEFUL

*At the request of the Defense Communications Board, the Federal Communications Commission last week banned 2,000 amateur radio operators from the air. On December 1st, about 65,000 operators were ordered off the air, but the defense board gave special authorization to approximately 2,000 to resume.*

*Kenneth B. Warner, secretary of the American Amateur Radio Relay League, in West Hartford, Conn. at WIAW, the league's key station, reported he was hopeful that arrangements for part-time operation by amateurs could be worked out with the FCC and the defense board this week. "It seems that some provision should be made for amateur stations vital to civilian defense work," he said, and added that the amateur should be permitted to "help out his community when it's in a jam, as he always has, whether it was a flood, hurricane or any other emergency."*

*The League advised operators not to dismantle their stations.*

building shows. One station, KNX, for example, carries 115 news programs weekly, some of them sponsored, many unsponsored.

One direct effect of the war upon talent was the relaxation of the rules about jokes and derision of the Axis.

A notable instance was Jack Benny's program of Jan. 4, when the comedian said, after loud barking of a dog was heard: "Shut up, Adolf, we're on the air."

When a very much weaker bark was heard a few seconds later, Benny ordered: "You, too, Mussie."

Herbert Marshall, Bert Wheeler, Hank Ladd and the Merry Macs of the Old Gold program, have two broadcasts on Monday—during daylight hours in Hollywood for the east, and at 8:00 P.M. (PST) for the Pacific Coast. Since the war the cast stays within walking distance of the NBC studio during the four hours between shows to avoid being stranded by an "alert" or "alarm."

After four years of broadcasting Wednesdays on CBS from Hollywood, Rinso's "Big Town" program starring Edward G. Robinson, switches on Jan. 22nd to Thursdays on the same network, with time 9:30 to 10 P.M. EST, thus eliminating rebroadcasts.

News commentators have dropped all restrictions, except those of good taste, in describing the Axis.

In order to determine NBC policy on matters of the national emergency, whether regarding a comedian's script or public service programs, the network's Hollywood office has set up a committee, headed by Lew Frost, assistant to Vice President Sidney Strotz, to make final decisions.

Sirens and gun shots have been eliminated from network programs in order that the wrong impressions might not be given listeners prone to quick hysterics. All tours of visitors

to the three network offices and studios in Hollywood have been discontinued since the start of the war. Private operators from Pinkertons, Nick Harris and other detective agencies are guarding all vital spots of the studios and their respective transmitters. Placing of buckets of sand and other preparations have been made in the event of incendiary bomb-dropping by the Japs et al. Auxiliary power units were installed when the three broadcasting centers were built and enlarged several years ago. Army, Navy and Marine Corps men in uniform are admitted to studio broadcasts without tickets, preference being given them over civilian ticket holders. The only program cancellation due to the war was one requiring spot telephoning from listeners on KNX. The program was dropped when Army officials and the telephone company asked its discontinuance because of the heavy traffic on the phone lines.

Tours of transcontinental show troupes to Army and Navy encampments are under way. Kay Kyser, Jack Benny and others have visited camps in Southern California, and the Edgar Bergen-Charlie McCarthy program will be broadcast on Jan. 18 from Moffett Field where Charlie will face a mock court martial for going A. W. O. L. and other things.

For civilian defense workers, such as aviation plant laborers, KNX has inaugurated a 15-minute "swing shift news" period at 1 A.M.

All local stations, from networks down to the smallest of the independents, have donated much of their time to local civilian defense officials, issuing bulletins ranging from appeals for air raid wardens to news of federal and local civil service examinations for defense workers.

Plans for evacuation of radio staffs, talent and equipment to the hinterlands in case of bombings and other assaults on the coastal plains, probably have been discussed but naturally, station officials would not talk about them.

## Networks Ready for Emergency Call

All four major networks, the National Broadcasting Company, the Blue Network, Inc., formerly a division of NBC, Columbia Broadcasting System and Mutual Broadcasting System, since December 7th, have marshalled their facilities, expanded their services and are now standing by at a moment's signal from the Federal Communications Commission and the President's appointed Defense Communications Board, for further participation in the fight ahead.

From the first air-wave news of Japan's attack on Pearl harbor, the industry quickly adjusted to the U. S. Government's imposed censorship with regard to broadcasting at home and abroad of war dispatches and communiques. Radio is hopeful, however, that Byron Price, former executive news editor of the Associated Press and President Roosevelt's appointee as director of censorship, will not make any drastic demands unless sudden new developments warrant them.

A survey this week of the leading networks and the New York radio departments of the ten largest advertising agencies which handle the bulk of America's ether entertainment fare, revealed a number of significant factors where broadcasting is concerned.

Comedy and music-variety shows will be on the increase as "sure-fire" weapons in the fight to maintain a high military and civilian morale, it is expected. Programs sponsored by the automobile industry and other commodities

(Continued on page 34)



# THE BEST PICTURE OF 1941\*

IS YOUR BEST BOX-OFFICE  
BET RIGHT NOW!

ORSON  
WELLES

**CITIZEN KANE**



*The Mercury Actors*

JOSEPH COTTEN  
EVERETT SLOANE  
GEORGE COULOURIS  
PAUL STEWART  
ERSKINE SANFORD

DOROTHY COMINGORE  
RAY COLLINS  
AGNES MOOREHEAD  
RUTH WARRICK  
WILLIAM ALLAND

*(\*Nationally selected in the great  
annual poll of the New York Film  
Critics . . . Voted best by National  
Board of Review . . . Chosen first by  
Look Magazine.)*

## THREE OF THE NATIONAL CRITICS' TEN BEST:

"Citizen Kane," "The Little Foxes," and "Kitty Foyle" chosen by the votes of more than 500 critics of newspapers all over the country in Film Daily's annual poll . . .

## FOUR OF THE BOARD OF REVIEW'S TEN BEST:

"Citizen Kane," "The Little Foxes," "Dumbo" and "Tom Dick and Harry" honored by the Committee of Exceptional Photoplays of the National Board of Review as among the ten best pictures of the year.

AW  
WIN  
COM

R  
RA  
PIC



RD-  
NG  
ANY

10  
RES

# THE BEST ACTRESS OF 1941\*

**JOAN FONTAINE**

for her appearance in

*Suspicion*



*Cary* *Joan*  
**GRANT FONTAINE**  
*IN*  
**Suspicion**  
*with*

**SIR CEDRIC HARDWICKE  
NIGEL BRUCE • DAME MAY WHITTY**

Screen play by Samson Raphaelson, Joan Harrison, Alma Reville

*Directed by* **ALFRED HITCHCOCK**

(\*Awarded top honors by the New York Film Critics annual poll, nationally broadcast over NBC coast to coast network.)

**WHAT A RECORD FOR  
ONE COMPANY! MORE  
THAN A FAIR SHARE OF  
EVERYBODY'S FIRST TEN...  
AND FURTHER AWARDS  
ROLLING IN EVERY DAY!...**



George J. Schaefer, president of RKO, receiving the New York Film Critics' award plaques and certificates on behalf of Miss Fontaine and Orson Welles.

**WATCH RKO RADIO IN 1942!**



# CANCELLATIONS CUT BIG AIR SHOWS

(Continued from page 31)

greatly affected by the war probably will take advantage of the "war clause" in their contracts, with Helen Hayes' "Theatre of the Air" and Major Bowes' "Amateur Hour" first to fall victims. Miss Hayes' show, sponsored by Lipton's Tea on CBS, will be terminated as of February 1st because of the uncertainty of tea shipments from Lipton plantations in the Far East. Major Bowes' hour has been cut in half because Chrysler Motors, the sponsor, has been seriously affected by curtailed auto production and the hour show represents a heavy cash outlay.

Package products—food, drugs, soap and tobacco—are believed likely to dominate radio time-buying within the next six months because these products are as yet unaffected by the crisis. According to estimates, package products during normal peacetime, constitute from 50 to 60 per cent of radio revenue, with the bulk of the top-ranking popular shows—Bob Hope, Jack Benny, Edgar Bergen-Charlie McCarthy, Bing Crosby, et al., sponsored by firms in these categories.

## Expenditures Up 10.4%

In 1940, radio expenditures by package product companies was \$34,392,836. In 1941, the figure was \$37,980,537, showing an increase of 10.4 per cent.

More programs geared to the entertainment needs of the armed forces at home and abroad is the future keynote. The American Tobacco Company, through its Lucky Strike—"Hit Parade," has already taken the lead in this direction by devoting one-half of its weekly Saturday night show to playing the favorite songs of servicemen and presenting their favorite radio singers. "Vox Pop," sponsored by Bromo Seltzer, on CBS, Monday nights, is going into Army and Navy training grounds, bringing servicemen to the microphone for personal interviews and presenting gifts offered by the sponsor to the interviewees in the form of portable typewriters, portable radios and other items useful to boys away from the comforts of home.

Another wartime trend in radio is the probable increase of "audience participation" programs, bringing the folks at home closer to each other and to the boys in Army camps and Naval and Marine bases. This type of service received tremendous impetus in England during the last two years and it is likely that the U. S. eventually will take a leaf from the British Broadcasting Company's book of radio during-war.

## Revise "Soap Operas"

One of the greatest upheavals predicted for one phase of radio entertainment is that of the day-time serial, or "soap opera" which dominates the morning and early afternoon sponsored hours on the air. These shows, principally dramatic sketches and stories which have large appeal to women audiences and for the most part are sponsored by the package product companies, will have to revise their program material. The change, it is indicated, probably will be gradual, to take into account the fact that nearly every home in America will be affected by the war and therefore the "soap opera" plots must in some way reflect war and defense activities.

Douglas Coulter, acting program director for CBS, pointed out on Monday, that the war had "very definitely" affected program material and "will continue to do so." All air shows, he said, will naturally cooperate with the Government in helping to build military and civilian morale and in giving the public "the most

## FAME'S RADIO POLL ON EIGHT AIR SHOWS

*Presentations of scrolls to winners of the Motion Picture Daily - Fame newspaper radio editors' poll establishing the year's top aircasters have been made so far on eight different national radio programs, on both CBS and NBC, giving extra attention to the poll itself and to those who won in various classes. Recipients of awards appeared on the following air shows:*

### Bob Hope—Champion of Champions—

Award made Tuesday, January 6th, 10:00-10:30 P.M., on the Pepsodent Show, NBC, by Cecil B. DeMille.

### Red Skelton—Outstanding New Star—

Award made Tuesday, December 30th, 10:30-11:00 P.M., NBC; Brown & Williamson Tobacco Company, sponsors.

### Lux Radio Theatre—Best Dramatic Program—

Award made Monday, December 29th, 9:00-10:00 P.M., CBS; Lux Soap, sponsors.

### Fanny Brice—Best Comedienne—

Award made Thursday, December 18th, 8:00-8:30 P.M., NBC; Maxwell House Coffee, sponsors.

### Glenn Miller—Best Dance Band (Swing)

Award made Saturday, December 27th, 5:00-6:00 P.M., NBC sustaining in co-operation with USO.

### Dinah Shore—Best Female Vocalist (Popular)—

Award made Wednesday, January 7th, 9:00-9:30 P.M., by Eddie Cantor, NBC; Bristol-Meyers, sponsors.

### Guy Lombardo — Best Dance Band (Sweet)—

Award made Saturday, December 27th, 8:00-8:30 P.M., CBS; Colgate, sponsors.

### Let's Pretend—Best Children's Program

Award made Saturday, December 27th, 1:00-1:30 P.M.; CBS sustaining.

enlightening and truthful news." Comedy on the air, declared Mr. Coulter, should increase, and all "creative thinking in radio will be tied up with the war indefinitely."

Arthur Pryor, Jr., radio director of Batten, Barton, Durstine & Osborn, advertising agency, asserted, "I believe it is still too early to predict what changes in program material there will be. The industry, meanwhile, is doing everything in its power to bolster the war effort and to publicize the Red Cross and defense stamps and bond drives. We are watching trends, carefully, but how we will vary the entertainment of our shows is not yet determined."

Spokesmen for J. M. Mathes, J. Walter Thompson, Young & Rubicam, Lord & Thomas, Benton & Bowles, N. W. Ayer & Sons, Ruthrauff & Ryan, Arthur Kudner and other agencies all concurred that it was still "too early to predict" the definite changes in form or context their shows will take in the near fu-

ture. They agreed, however, that in some way or another, the war has been incorporated into scripts during the last five weeks. Agency and network executives also said that sponsors had willingly agreed to permit news flashes to be cut into programs whenever necessary. In some instances, the sales departments of networks sent letters to the sponsors and advertising account executives handling individual shows requesting cooperation in this direction, as a protection against possible law suits.

## Short Wave Stations Expand Activities

There are six private companies making America's war effort known and heard overseas via short wave transmitters: NBC, CBS, Westinghouse, General Electric, Crosley Corporation and a non-commercial organization, the World Wide Broadcasting Foundation. Between them, they flood the ether with 2,500 different programs a week.

In addition, CBS maintains a "listening post" of foreign broadcasts with emphasis on Axis activities and propaganda, at Roosevelt, L. I. NBC has two such posts, one in Bellmore, L. I., and the other in North Hollywood, Calif., where the latter post covers the Pacific area and is keeping close watch on broadcasts from Tokyo, Chungking, Australia, Manila and the Dutch East Indies.

Another important listening post is that maintained for the past 18 months by Princeton University through its School of Public and International Affairs. This center has amassed records of some 10,000,000 words of broadcasting propaganda and also has developed a technique for analysis of such programs. It was able to help the FCC set up the Foreign Broadcasting Monitoring Service in March, 1941.

One of the most powerfully equipped international broadcasting short-wave stations in America is that of WRUL, operated by the World Wide Broadcasting Foundation in Boston. The station operates on a 100-kilowatt and a 50-kilowatt transmitters equipped with directional antennas that enable it to aim a power beam at any point on the globe. Recently, it obtained a license to set up a third transmitter.

## Grants Support World Wide

World Wide was launched in 1935 by Walter Lemmon who, after the first World War, was appointed special radio officer to Woodrow Wilson at the Paris Peace Conference. The company is a non-profit organization, functioning on substantial grants from the Carnegie, Rockefeller and Sloan Foundations and from donations by Thomas J. Watson of International Business Machines.

WRUL is educational in its function and sends programs eastward eight hours daily in 15 different languages. One of its special features has been the Friendship Bridge to England over which refugee children in the U.S. have been sending messages to their parents at home. It is understood that WRUL may become an important adjunct of the Government's air-propaganda media during the war.

These six companies, with 13 powerful short-wave transmitters for international broadcasts have a world listening audience of 300,000,000, estimated at the beginning of 1942. According to Charles J. Rollo, author of "Radio Goes to War," and analyst of the Princeton Listening Center, there are more than 100,000,000 radio sets in existence: 40,000 in Europe, 55,000,000 in the U. S.; 4,000,000 in Latin America; 1,000,000 in Africa and the Near East and 6,000,000 in the Antipodes.



# WAR'S DRAFTING OF MANPOWER STARTS TO PINCH THE STUDIOS

## Major Studios Drafting Manpower from the Independent Producers; 353 Employees Are Called from Ten Companies

With the United States preparing to draft all available manpower to serve in the various branches of the Government's armed and technical forces—many of whom will be taken from the motion picture industry—Hollywood studios have already felt the loss of those engaged in the war effort and are making preparations to replace those now on reserve who expect to be called shortly.

Cameramen, specialists and technicians answering the call to arms or volunteering their services to the various units are reported causing independent producers some worry. The independents are unable to hold their crews together, with major studios draining the workers off as their own employees depart.

The situation has become serious but not acute, because there are still technicians available to replace those taken.

### John Ford Organizes Unit

John Ford, director and a commander in the Naval Reserve, has organized a Naval photographic unit. Serving with him are: Lieut. Frederick Spencer, executive officer; Ensign E. R. Kellogg, Ensign Marcus E. Armistead, Chief Petty Officer R. J. Pennick. This staff works with Captain Merian C. Cooper, United States Air Corps, also assigned to this particular office.

Under Mr. Ford's command on active duty are also: Camera Unit No. 1, Lieut. Joe August, commanding; A. T. Powell, Chief Petty Officer; G. J. Irvine, J. P. Mackenzie, E. M. Tronowsky, R. B. Yould. Camera Unit No. 2, Lieut. A. Siegler, commanding; L. L. Goldstein and W. J. Wheeler, Chief Petty Officers; W. H. White, B. H. Heath and R. L. Harris. Camera Unit No. 3, Lieut. H. Wenstrom, commanding; R. R. Rhea, Chief Petty Officer; C. M. Jones, E. R. Smith and H. G. Jones. Camera Unit No. 4, Lieut. A. Gilkes, commanding; P. P. Mohn, Chief Petty Officer; J. S. Barnett, T. H. Evans and G. Laursen. Sound Unit No. 1, Lieut. K. Pier, commanding; E. A. Hilson, R. M. Graggins, J. B. Allin.

Units not yet called but awaiting call include: Camera Section A, Lieut. Gregg Toland, commanding; F. J. Jancar, J. S. Varaljay, S. Newmark, J. E. Mitchell. Camera Section B, Ensign R. Hoge, commanding; J. W. Saper, R. R. Parrish, W. D. Faralla, D. A. Cline. Camera Section C, Lieut. H. Davis, commanding; G. W. Lufkin, J. W. LaGrone, R. O. Neal. Camera Section D, Lieut. S. Halprin, commanding; G. V. Thayer, Chief Petty Officer; P. B. Pierce, J. W. Seiter, D. P. Kelly, R. C. Skidmore. Technicolor Technical Section E, Lieut. (j. g.) A. Arling, commanding; H. H. Van Pelt, C. W. Inman, J. J. Stout, H. R. Martin.

In addition to these, two motion picture figures are holding high positions in the 11th Naval District's Procurement and Personnel Office. Ranking liaison officer for the Navy is Lieut. Commander A. J. Bolton, U. S. N., formerly with 20th Century-Fox, and his executive officer, Lieut. Commander Eugene Zukor, U. S. N. R., formerly with Paramount.

The Army general headquarters photographic unit of the Signal Corps Reserve, organized under the Research Council and with Col. Nathan Levinson, Warner chief sound engineer, as commanding officer, was told to stand by for immediate call. Some members were called for immediate duty, such as Sy Bartlett, film writer. This unit includes such notables as Major Sam Briskin, Columbia executive; Captain Gordon Mitchell, manager of the Research Council; Major John Aalberg, chief sound engineer for RKO; Lieut. Jack Warner, Jr., son of the Warner production chief; Lieut. Jules Buck, cameraman, and others.

Meanwhile, ten of Hollywood's film studios have compiled lists now serving in the various branches of the Government's services.

### Metro-Goldwyn-Mayer Studio—94

Albert A. Atkinson, Jr. (USA), Kenneth F. Brooks (USA), William E. Moats (USA), Madison P. Tillman (USA), William E. Orr, Lt. Jr. Grade (USN), Mat-

### COLLINS APPOINTED NEWSREEL LIAISON

*Claude Collins has become Washington liaison for the five newsreel companies. The former Pathe News man will represent them before Government agencies, and especially in their dealings with Lowell Mellett, Coordinator of Government Films. Mr. Collins has recently been in production of industrial films. Before leaving for Washington, he conferred in New York this week with newsreel editors and with Francis Harmon, head of the industry's War Activities Committee.*

thew C. Adams (USA), Oliver G. (Jack) Little (USA), Wm. E. Scott, Lt. Comm. (USN), Marvin Summerfeld (USA), Tony P. Villone (USA), Paul Fanning (USA), Robert M. Gentle (USA), Thomas A. Ray (USA), James D. Broderick (USA), Victor Durante (USA), Murray Ross (USA), Richard Clayton Bare (USA).

Wheeler Bartram (USA), Robert Burkhardt (USMC), Burt H. Dreyer, Sgt. (USMC), Charles R. Petty (USN), Ralph G. Frisbey (USA), James F. Jennings (USA), Melvin Lachman (USA), R. Paul Maag (USA), Glenn A. Marrs (USA), Charles R. Miller (USA), Lawrence Schneider (USA), Harry P. Shaw (USN), Murel Sherrod (USA), Herbert M. Smith (USA), Lloyd Taylor (USA), James Baiotto (USA), Manuel del Campo (RCAF), Howard G. Epstein (USA).

Marshall Neilan, Jr. (USA), Russell M. Selwyn (USA), Wm. W. Hannah (USA), Lisle M. Luhr, 1st Lt. (USA), John B. Stine (USN), Eugene W. Stout (USA), Edward Connolly (USMC), George N. Klein (USN), Charles Richard Marshall (USA), Douglas A. Pope Corp. (USA), John M. Truwe (USA), Byron Griffith (USA), David Nicholson (USN), Samuel Perl (USN), Franklin E. Day (USA), Brainard L. Gally (USA).

Robert H. Schultz (USA), Howard Silberstein (USN), Clifford W. Tarn (USA), Eugene Tobin (RAF), John A. Wenzel (USN), Frederik H. Kruger (USA), Joe Campanelli (USA), Wm. S. Allen (USA), Randolph Buckley (USA), Arthur F. Berry, Jr. (USN), Edward D. Lindsay (USA), Walter M. Underwood (USN), Henry Fourage (USA), Jos. E. Dushock (USA).

William Hole (USA), Leslie H. Martinson (USA), Walter L. Vail (USA), Emil Pepin (USA), Edwin Hubbell (USN), Seth J. (Ted) Weiss (USA), Chas. Robt. Burch (USA), Lloyd E. Whittenburg (USA), David P. Sheppard (USA), James T. Dale (USA), Parul J. Oliver (USA), Charles Mauerci (USA), Mark Mills (RCAF), Charles A. Greene (USA), Gordon H. Gotchefer (USN).

Jack Clink (USA), Kenneth B. Lambert (USA), Robert Randall (USA), Don J. Olds (USA), Archie Blair (USN), Joseph L. Bosi (USA), Ray Dreischel, Jr. (USA), Earl H. Plummer, Jr. (USA), Hugh S. Outcault (USA), George A. Thompson (USN), Robert Montgomery (USN), James Stewart (USA), Jos. A. Lichtman (USA), and Donald MacDowell (USA).

### Twentieth Century-Fox Studio—56

Lawrence Mayhran (USA), Robert Graham (USN), Andrew A. Cooney (USN), James McAdam (USA), Henry Oliver (USN), Arthur Rondal (USA), Harry B. Nichols (USN), Norman T. Stocking (USA), Robert C. Wellington (USA), Lennis R. Williams (USA), Marc Garber (USA), Gerald Dobson (USA), John A. Hale (USA), William W. Johnson (USN), Robert Campbell (USA).

Oliver Ogden (USA), James Stampus (USA), Don Flickwar (USA), Harold Roth (USA), Al DeGaetano, Jr. (USA), Hugh Fowler (USA), Wallace M. White (USN), D'Orazio Etter (USNR), John Horvath (USA), Duane Faralla (USA), Charles Fascoe (USN), Carl Gottlieb (USA), Bob Harris (USN), John Halbrick (USN), John Honrad (USN), Harry Harth (USN), Albert Shaffer (USN), Robert Leach (USA), Warren S. Hale (USN), Lee Oakes (USA).

Walter Ceglarski (USA), Charles Perrin (USA), Henry Gerzen (USA), Kenneth Pier (USN), Kenneth V. Lana (USA), Rav Kellogg (USN), Paul O. Mond (USN), William Whitley (USA), John Erickson (USN), Robt. N. Braggins, Jr. (USN), Harold D. Hogan (USN), Richard M. Towner (USA), Norman Rockett (USN), J. B. Allin (USN), Wilson Martin (USA), Edward Laggewig (USA), Wm. C. Bryan (USN), Stanley Hough (USN), Edward P. Hartman (USN), Dave Hechtlinger (USN), and J. Chaffin (USA).

### RKO Radio Studios—29

Louis W. Baehr, Duncan Blanchard, George Donohue, Jack Hill, Jack Miller, Milton Schreyer, Frank Whitton, Louis Besbick, William Gross, Tanham Boteler, David Thomas, Lee Burtis, Alvin Cohen.

Ted Jones, Lambert Root, Phil Silverstein, Eugene Smith, Paul Wurtzel, Joe Damsenstein, Al De Vuyst, Fred Dieterich, Hal Gerson, Ben Hale, Carson Kamin, Sid Katz, Guy Newhard, Harold Oldham, William Perkins and Harry Redmond, Jr.

### Warner Brothers Studio—62

Oren Haglund (USA), Wilson K. Norton (USA), Allen G. Seigler (USN), Al. Lemcke (USA), Herbert Anderson (USN), George Campeau (USN), Wayne Morris (USN), Vic Kline (USA), Jack Lewis (USA), Thomas Carey, Capt. (USA), Willis Hounshell (USA), Earl Kennedy (USMC), John Monte, Corp. (USA), H. Burt Jones (USA), Joe Mossman (USA), Joseph M. O'Connell (USN), R. V. Barksdale (USA), Chas. J. Renaud (USA), Fred Richter (USA), Clarence F. Beck (USA), Samuel A. Blaiwes (USA).

Francis Butterfield (USN), John F. Davey (USA), Robt. L. Gage (USA), Jerry McFarland (USA), Harold Mitchell (USA), Philip Rosedale (USA), Quentin Schroeder (USA), Theo. J. Howard (USA), Jack H. Coveney (USCG), Alvin Steele (USA), Robt. W. Evans (USA), Bearard Davis (USA), Bernard Kotzin (USA), Darwin Krystall (USA), Daniel Krause (USA), Norman Rydall (USA), Harry Sobel, C. P. O. (USN), Harry D. Redmond (USA), Fred Clark (USA).

Ray Thomas (USA), James Finnegan (USA), Robert Bone (USA), Leonard Mark (USA), Kenneth Shuttleworth (USA), Lou Turner (USN), Lester Cooper (USA), Frank Coca (USA), Richard A. Beck (USA), Howard Clausen (USA), Lester Kisker (USA), Frank S. Patterson (USA), DeLoss McGraw (USA), Nick DeMos (USA), Bryan Hargreaves (USA), Kurt Simon (USA), Hugo Bilz (USN), Earl Leary (USA), Kenneth Rogers (USA), Gill Saum (USN), Marvin Smith (USA) and John W. Richter (USA).

### Paramount Studio—30

John Shaff Adams (USN), Alvin B. Arvidson (USA), Arthur Berman (USA), Dudley Rooney (USA), Frank Rooney (USA), Phillip Rosedale (USA), Justin L. Ward (USA), Julian Blaustein (USA), Francis Burgess (USA), Floyd Davis (USA), O. L. Dudley (USA), Fred S. Dultz (USA).

John Mitos (USA), Clyde Fell (USA), John DuMoulin (USA), Wilford D. Lystrup (USA), Bernard McKerney, Lt. (USA), Y. Frank Freeman, Jr. (USN), Wm. V. Hogan (USA), Robt. H. Jones, Corp. (USA), Herman Kupersmith (USA), Harry David Martin (USA), Algernon Mason (USA), Rikita Okamoto (USA), Eugene Zukor (USN), Robt. K. Osterman, Corp. (USA), Paul H. Richards (USA), Crawford L. Sorenson (USA), Ralph Stack (USA) and E. F. Wallace, Capt. (USA).

### Columbia Studio—22

Morrie Abrams (USA), Robert Hoover (USA), Ora Brant (USA), Seymour Green (USA), George Hubert (USN), Jack Pickarts (USA), Don Pickler (USA), James Crowe, Jr. (USA), Joseph E. Sullivan (USA).

H. W. Peterson (USA), Donald Rigg (USA), Lee Sholem (USA), Leroy J. Kenzel (USN), Joseph Hurley (USA), Irving Gertz (USA), Kenneth Sheehan (USA), Leo E. Anderson (USA), Robert Cox (USN), Del Nielson (USN), Floyd Joyer (USA), George Light (USA) and Gene Markey, Lt. Comm. (USN).

### Universal Studio—17

Jason H. Bernie (USA), Everett H. Broussard (USA), Willard Eggert (USCG), Edward Guss (USA), Clifton Johnson (USN), Daniel Landers (USA), Pvt. Ralph Largy (USA), George F. Morrow (USA), Robt. C. Murdock, Jr. Corp. (USA), Seymour Porter (USA), Norman Rydall (USA), Robt. L. Weatherford (USMC), Seymour Winston (USA), Robt. J. Cramer (USA), Raymond DeCamp (USA), Douglas Gallagher (USA) and Norman Rivkin, Sgt. (USA).

### Republic Studio—12

Morris Abrahams (USA), Leonard Kunody (USA), Doug Yates (USA), Sol Shor (USA), Pete Adreon (USMC), Max Miller (USA), Glen Rendahl (USN), Herschel Gruenberg (USA) and Floyd Barsom (USA).

EMPLOYEES IN RESERVE: Mike Frankovitch (USA), Louis Philippi (USA) and Billy Witney (USN).

### Walt Disney Studio—31

John Barron, Dick Gatchelder, Murray Fairburn, C. L. Hartman, Rodell Johnston, Art Moore, John Freeman, George Peed, Earl Freeman, Robert Perry, Freeman Sylva, Paul Moore, Wilbur Strech, Franz Wetterings, Alfred Williams, Jay Sarby, Tony Strobl, James Handley, Burdette Sykora, Archie Trainor, Dick Lyford, George Baker, Frank Onaitis, James Johnson, Robert Walker, Anthony Chiericotti, Oliver Lake, Jim Stiffier, Howard Henkes, Vic Michonski and Ed Saylor.



# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

When Will H. Hays spoke to some 13,000 Hosiers, Thursday, in the great hall of Cadel Tabernacle, in Indianapolis, in behalf of the sale of United States Defense Bonds, he was there at the specific request of the U. S. Treasury Department because it was Mr. Hays who led his native Indiana to No. 1 position in per capita statewide Liberty Bond sale in World War I, twenty-five years ago, and so both Mr. Hays and Indiana were honored to open the state-by-state campaign, which is to be staged by the Government. Mr. Hays' Indiana National Defense Committee of that first war, besides running millions ahead of any other state in the Union on a per capita bond sale, also was generally considered to have been a real working model of operation. So much so that, at the "suggestion" of the Federal Government, many a state Governor sent their representatives to Indianapolis to copy the Hays setup.

Before Mr. Hays spoke, Thursday, he and Carole Lombard, representing Hollywood, were among honored guests at a flag raising ceremony at the Indiana State Capitol. The flag that was raised was the same banner that waved over Congress in Washington on that eventful day of December 8th when the statesmen of this nation were declaring war on the Japs.

*Hedy LaMarr, Ann Sheridan, Lana Turner and Dorothy Lamour can be seen daily floating down through the air with the greatest of ease, at MacDill Field, Tampa, Florida.*

*Soldiers at the field use straw dummies dressed and painted to resemble movie stars, to test new parachutes.*

A Cincinnati film man, giving a dissertation on elephants at a recent party at a local film exchange, included the following description: "A grey elephant is a beast of burden, a white elephant is a beastly burden, and a pink elephant is a beast of bourbon."

He was thrown out.

One for the book is the yarn being told about an incident which occurred at Jack Yeo's Plaza Theatre, in Burlington, Wisconsin, when, during a recent heavy snowstorm, the lights went out, making it impossible to operate the projection machine. After "rain checks" had been given to patrons, and all had left the house, it was discovered that the power shutdown was due only to a burned-out fuse, a minor matter. But the topper is the fact that the town's chief electrical inspector is the projectionist at the theatre!

Instead of the customary "I bumped into a door," Bobby Barker, a film extra in Hollywood offered this explanation when he reported for work with a cut under one eye.

"I live with two other bald-headed guys. Among us we have only one toupee.

"Today all of us had calls for work—with hair. I won."

No Comment Department.

Twentieth Century-Fox announces a new motion picture entitled "Hearses Don't Hurry."

An enterprising WOR, New York radio station, statistician thinks it is time some one compiled a list of the various objects that have been sought—and obtained—by contestants on WOR's crazy treasure hunting "Go Get It" program. He did some research and came up—glassy eyed—with a list which ranges from the A of Autographed slipper of actress to the Z of Zither. Members of the program audience are enlisted to go out and bring back before the end of the air show a certain designated object. So far they have brought back a dressmaker's dummy, 50 pounds of ice, a zither, a peanut vendor, umpire's chest protector, sailor with a tattooed chest, policeman's garter, an eight ball, a barber, bed spring and mattress, chorus girl in costume, red flannel underwear, an actress, white mice, two prize fighters, honeymooning couple, see-saw, four bridge players, table tennis outfit. . . .

*Also:* A trick dog, a Scotsman in kilts, fireman's helmet and boots, saddle reins and bit, pitchman and his equipment, dance hall hostess, pin ball machine, an old-fashioned corset, person speaking Esperanto, a phrenologist, seven lawyers (six Cohens and one Kelly), a witch's costume and broom, waitress and pumpkin pie, tub of water and two pounds of apples, stranger from a railroad station, red cap and baggage.

*Plus:* One fortune teller, a lifeguard, five different kinds of clocks, an electric vibrator belt, a singing canary, a father of a one-day-old child, persons speaking in six different regional dialects, double jointed person, man 6 foot 4, woman 4 foot 6, a double talker, a goat, a whole audience from a soap box auction, male whistling quartet.

All this and, this too: tattoo artist and clients, busload sightseeing passengers and their guide, a live snake, a professional wrestler, live chicken, a masseuse, cowboy from rodeo, Hawaiian dancer, park bench and two spooners, hair dryer, strait jacket, cigar store Indian. Culture marches on!

*Republic Pictures, ridin' high these days, has gone out and built a new company trade-mark, a bigger and better style of its present Liberty Bell and tower, on which the company spent \$3,500 for a lucite model and \$11,000 for a camera crew and six weeks photographing it.*

'Enemy Alien' members of theatrical and other professions are in for some tall and fancy autographing if they contemplate tours in the U. S. Ezio Pinza, Italian basso, starts a concert tour on January 22nd, to 22 cities, and he must sign 88 documents for the Department of Justice. It is required that applications for permission to travel must be made by all non-citizen Italians, Germans and Japs. A permit must be obtained for each city traveled, with all applications filed in quadruplet, and signatures affixed to each copy.

*Managers in Boston who have been wondering what to do in an air raid when the public storms their theatre doors for shelter, are reminded that under Boston's new air raid regulations, one will not need an introduction to seek shelter from a householder or in a business building.*

*That's what war does to the place where for decades social lines were such as to give rise to the legend that Lowells speak only to Cabots and Cabots speak only to God.*

Lewis Stone, who may be just Andy Hardy's cinematic father, was certainly anticipatory of war coming to America's shores.

Stone has a well organized home-defense unit going strong right now—his "evacuation regiment." It includes 110 station wagons and about 300 drivers and helpers. The regiment is part of the California State Guard. It has been drilling for months.

Most of the regiment is just Mr. Smith and Mrs. Jones who live in the San Fernando Valley where Mr. Stone lives, but the roster includes Robert Young, Buster Keaton and Richard Shiner, screen writer.

Stone drills them every Tuesday night: Foot drill, first aid, driving in the dark, repairing autos. He has obtained the loan of a Warner stage which has been turned into an armory with twenty-four-hour telephone service.

Chauffeurs—mostly drivers from the studios—are signed as aids in case the cars break down.

Jack London wrote a book, entitled "Martin Eden." From that book Columbia has made a motion picture, entitled "The Adventures of Martin Eden." Last Monday, on the occasion of the late Jack London's 66th anniversary, Columbia Pictures took the press boys in New York down to a little beer-drinking sortie at an old Eastside place called—of all things: The McSorley Mounted Literary Society.

*Four ushers, pals, at the Strand Theatre, Shenandoah, Pennsylvania, enlisted in the U. S. Army together in order to spend their enlistment together. Latest reports from the quartet are that James Dalton was shipped to San Francisco; Ed Tomcavage is in New Jersey; James Hannon was sent to Trinidad, and Joseph Kalinowski, to Iceland.*

Guide Magazines, New York publishers, announces that *Stardom*, their new movie magazine, "made an auspicious debut Wednesday with an exclusive interview—the last given by Jean Harlow before her death."

Mr. Town Hall is superintendent of Prestonburg, Kentucky's Town Hall. He was formerly a movie exhibitor, associated in the management of the Weeksbury Theatre, Weeksbury, Kentucky.

Garden City Publishing Company, Long Island, has stipulated with the Federal Trade Commission that it will cease advertising its book, "High School—Self Taught," as representing "more fun than bridge or the movies."

And Michael Cohen, New York, has stipulated that he will cease representing that fragments of stone on the greeting cards he sells are "Blarney Stone" from the traditionally lucky-stone of the historic Blarney Castle in old Ireland's County Cork.

*The Japs' attack on Pearl Harbor knocked the name right off the Tokyo Theatre at Veedsburg, Indiana. Now the house is the Vee. "And that," advises Manager Max Paige, "stands for 'V for Victory'".*



## Quiz Exhibitors In Schine Suit

Pre-trial examination of Government witnesses in Cleveland will be conducted by counsel for the "Little Three" majors in that city next week, as preparation for the March 3rd anti-trust trial in Buffalo Federal Court by the Department of Justice against the Schine circuit, subsidiaries, and Columbia, United Artists and Universal.

The witnesses are to be quizzed on Monday, Tuesday, and Wednesday.

The Buffalo court has not ruled upon a motion by Willard McKay, Schine counsel, for deferment of trial.

Motions to dismiss the million-dollar anti-trust suit, recently filed by Thomas Murray in the Federal Court in Chicago and naming most of the film companies. The Balaban & Katz circuit, its subsidiaries, and several individuals have been filed.

Spitz & Adcock have filed motions on behalf of Publix-Great States Theatres, Inc.; Balaban & Katz Corporation, Midcity Theatres, Inc., Paramount Pictures, Inc., Morris G. Leonard (as an individual) and the Milo Theatre Corporation, reasoning that the complaint fails to state a cause for action under the anti-trust laws.

The Hillside Amusement Company, operator of the Mayfair, Hillside, Newark, N. J., last week won from Federal Judge John Bright the right to examine five major defendants before trial. The Hillside company is suing under the anti-trust laws for triple damages of \$900,000.

## Pathe-PRC Deal Before Regionals

The first of four regional sales meetings of Producers Releasing will be held in New York January 24-25, it was announced Tuesday by Arthur Greenblatt, general sales manager. Franchise holders, branch managers, salesmen and bookers from exchanges in Washington, New York, Philadelphia, Boston, New Haven, Pittsburgh, Albany and Buffalo will attend.

Conventions will follow in Little Rock, January 31-February 1, with representation from Dallas, Oklahoma City, New Orleans, Atlanta, Charlotte and Little Rock; at Chicago, February 7-8, covering Cleveland, Cincinnati, Indianapolis, Chicago, Milwaukee, Minneapolis, Detroit, Omaha, Kansas City and St. Louis exchanges; and in Los Angeles, February 14-15, for San Francisco, Denver, Salt Lake City, Seattle and Los Angeles.

At the meetings, expanded production and distribution plans formulated following the consummation last week of the deal in which Pathe purchased a controlling interest in PRC will be revealed and coordinated.

### "Snow White" for Latin America

Arrangements have been made for the exhibition of "Snow White and the Seven Dwarfs" in South America for the second time. Following the requests of many filmgoers Walt Disney has sent a new print of the picture to Lima, Peru, and it will go into general release on January 15th at the Excelsior theatre in that city.

## Republic Buys Ohio Franchise

Republic Pictures has purchased the franchise agreement held by Nat L. Lefton of Cleveland, for the distribution of Republic product in the territories covered by Cleveland and Cincinnati, James R. Grainger, Republic president, announced last week.

Mr. Lefton came to New York to conclude the deal, and will take a vacation.

## Equity Vote on Red Ban Delayed

The issue of Communism which has plagued Actors' Equity Association for 18 months was finally put to a test vote in New York, last Friday, at an Equity meeting. Members gathered to take action on a proposed constitutional amendment which would prevent Communists, Nazis and Fascists and their sympathizers from holding office or being employed by Equity.

Of the 412 members present, not all of them had the privilege of voting, and only 237 ballots were cast. The results were: 122 in favor of adoption; 101 against and 14 were void for one reason or another. Failing to get a two-thirds majority required for amendment adoption, and due to the fact that amendments must be voted on by 750 members, Equity's Council considered recommending a membership referendum.

According to the by-laws of the association, the Council has the prerogative of accepting or rejecting the results because less than 750 members in good standing were present at last Friday's meeting. If it should accept the results the amendment would be shelved despite the majority vote in favor of the proposal.

At a meeting of Equity's Council on Tuesday, however, no action was taken concerning failure of the membership to put the amendment through last Friday, nor was a resolution presented calling for a referendum.

## Variety Committee Named

Chief Barker Edgar Moss of the Philadelphia Variety Club, has appointed the following committee for the year: Welfare—Ben Amsterdam, chairman; Sam Gross, Oscar Neufeld; charity—James P. Clark, chairman; Frank McNamee, Charles Goldfine, Harry Biben; membership—Jay Emanuel, chairman; Earle W. Sweigert, William Clark, Sam Gross; entertainment—Samuel Stiefel, Harry Biben; house—E. O. Wilschke, chairman; Al Davis, Henry Friedman, William McAvoy, Jr., Irwin Charlap; fixer—Victor Blanc; pictures—Ted Schlanger, chairman; John Turner, Jay Emanuel; charity—E. O. Wilschke, James P. Clark, Ben Amsterdam.

## Producing Firm Formed

Incorporation papers have been filed by A. K. Barbee Productions in Sacramento, Cal., to make pictures in Hollywood. Directors are A. K. Barbee, J. Stanley Mullin and George R. Richter, Jr.

## "Dumbo" Being Dubbed

Walt Disney's "Dumbo," now being released nationally by RKO, is being made into Spanish and Portuguese versions.

## RKO Continues Theatre Shifts

RKO Theatres, under the general management of Charles W. Koerner, continued its recently inaugurated policy this week of streamlining its managerial setup for more effective operation of the theatres. Harry Lyons, manager of the RKO Alden, Jamaica, has been made city manager of Yonkers in charge of Proctor's, the Park Hill, and Strand theatres, and Sigrid Wexo, manager of the Strand, Far Rockaway, has been named district manager for the Rockaways, it was announced at a luncheon tendered in New York Monday by Mr. Koerner.

At the gathering Mr. Koerner introduced the newly appointed division managers, John C. Hearn and Michael Edelstein, who assume the theatres formerly supervised by Sol Schwartz. Mr. Schwartz has been placed in charge of the newly created out-of-town division.

Other promotions and changes in the RKO Theatre set-up are as follows: John Dewberry, assistant at RKO's 86th Street, Manhattan, will manage the Park Hill in Yonkers; Al Pluchos, assistant at Proctor's, Mount Vernon, will become acting manager of this theatre, pending the return of Baker Shelton, who has been recalled to military service; Thomas Johnston, assistant at the Strand, Yonkers, will be transferred to Proctor's, Mount Vernon, as acting assistant manager; John Berger, manager of Park Hill, Yonkers, will become manager of the Strand in this same city; Lee Koken, manager of Keith's Richmond Hill, replaces Harry Lyons at the Alden, Jamaica; Fred Smith transfers from the Orpheum, Brooklyn, to Keith's Richmond Hill; and Maxwell Levine, manager of the Colonial becomes manager of the Orpheum, Brooklyn. Raymond Malone will be in charge of exploitation for the new John C. Hearn division, and Vincent Liguori, will serve in the same capacity for Mr. Edelstein.

This meeting was the first of a series that Mr. Koerner is planning at which prominent industry heads will speak. The guest of honor was Gradwell Sears. He spoke briefly of his company's product.

## Ritter on Tour

Tex Ritter, Columbia contract player, is the latest western star to be booked for a winter personal appearance tour. His appearance schedule began at Georgetown, Ohio, on January 10, with subsequent appearances throughout the Middle West. Ritter will be accompanied by Slim Andrews and two musicians.

## FitzPatrick on Tour

James A. FitzPatrick will head a unit into Central and South America to make a series of Travel Talks which will be of interest to all the Americas. The series will be made in collaboration with the John Hay Whitney office. Mr. FitzPatrick's unit will leave January 18th.

## "Horsemen" for Monogram

Monogram Pictures of Pennsylvania, pursuant to an arrangement made with S. S. Krellberg, is to distribute in the western Pennsylvania and West Virginia territory "40,000 Horsemen," the story of the Australian-New Zealand Army Corps.



THE INTRIGUING, DRAMATIC  
ROMANCE OF AN IRRESISTIBLE  
LADY FROM THE  
DEEP SOUTH!

# LADY FOR





**REPUBLIC**  
**PICTURES** *Presents*

*A Picture of Superb Quality  
And Matchless Entertainment*

JOAN **BLONDELL**  
JOHN **WAYNE**

**A NIGHT**

with  
**RAY MIDDLETON**  
Philip MERIVALE • Blanche YURKA  
Edith BARRETT • Leonid KINSKEY  
Montagu LOVE  
Story by ISABEL DAWN and BOYCE DeGAW



# THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER  
Hollywood Editor

## ESTEEMED EDITOR:

This week's rebound of production activity from last week's low is, as they say in those market letters at \$50 *per annum*, strictly technical.

The increase in shooting schedules is more compensatory than significant.

Inspection of the projects yields no evidence of a stampede toward that all-A policy which Production is forever pledging in response to Exhibition's clamour for abandonment of the double-bill. Just who's appeasing whom and who's paying, in this unending meeting-of-minds in principle without eventuation in practice, is among the matters a Dr. Leo C. Rosten might use for copy some time.

Neither is a stampede toward militarism indicated in the report of new undertakings.

Probably the most expensive enterprise launched during the week is Orson Welles' "Journey Into Fear," which will follow his still unfinished "The Magnificent Ambersons" on the RKO-Radio schedule. Attending to the simultaneous production of two motion pictures, a radio program and a sequence of guest performances is considered no trick at all for the quadruple-threat man of the allied arts.

The other picture of note on the list of new ventures is "Secret Agent of Japan," a Sol Wurtzel assignment for Twentieth Century-Fox. It is to present George Sanders, who has had a monopoly on the Nazi villainizings, in some more conniving in the interests of the emperor whom a local radio commentator has dubbed Hiro Hitler.

## Film to Test Public

The film is in the nature of a trial balloon, lightly ballasted as to budget, which will be sent up for the purpose of determining whether the fever of interest in the enemy which greeted "Beast of Berlin" in that other war has again gripped the population. Doubtless some more trial balloons will be sent up before the recordings of this one are finalized, and on the evidence of these experimentings the producers will decide what manner of films we're to have between now and the next peace.

▽

Mr. Welles signalized the start of "Journey Into Fear" by inviting the press at large to a *soiree* conducted informally and at length upon a vast stage of RKO's Culver City plant. Swingband, buffet and bar beguiled the guests until the host arrived to entertain with banter and pose for pictures. Affability untinged with perceptible commercialism marked the occasion and most of the occasioners.

A good deal of talking occurred during the exercises, as is par for these events, and no one considered it inappropriate that most of the conversation pertained to "Citizen Kane," the Welles' candidate for Academy Awards, instead of to the picture announced as in celebration. Among those present and talkative on the subject were

## GOING AGAIN

*Hollywood's studios got going again after the letdown of last week and started 11 pictures while finishing but six to bring the production level up to 38.*

*The data:*

### COMPLETED

COLUMBIA  
Camp Nuts  
Blondie's Blessed Event  
MGM  
Rio Rita  
PARAMOUNT  
Out of the Frying Pan  
REPUBLIC  
South of Santa Fe  
20TH-FOX  
Night Before the Divorce

### STARTED

COLUMBIA  
Highly Irregular  
Alias Boston Blackie  
PRC  
Girl Trouble  
RKO-RADIO  
Journey Into Fear  
REPUBLIC  
Dusk on the Painted Desert  
20TH-FOX  
Hearses Don't Hurry  
Secret Agent of Japan  
Sundown Jim  
Whispering Ghosts  
UNIVERSAL  
Wake Up and Dream  
WARNERS  
Escape from Crime  
SHOOTING  
MGM  
Mokey Delano

Fingers at the Window  
Tarzan Against the World  
Tortilla Flat  
Ship Ahoy  
Mrs. Miniver  
MONOGRAM  
Mr. Wise Guy  
PARAMOUNT  
Palm Beach Story  
Take a Letter, Darling  
Holiday Inn  
Mr. & Mrs. Cugat  
My Favorite Blonde  
RKO-RADIO  
My Favorite Spy  
Tuttles of Tahiti  
Magnificent Ambersons  
REPUBLIC  
Yokel Boy  
Sleepytime Gal  
20TH-FOX  
Ten Gentlemen from West Point  
My Gal Sal  
This Above All  
Rings on Her Fingers  
Moontide  
Tales of Manhattan  
To Shores of Tripoli  
UNIVERSAL  
Ghost of Frankenstein  
Saboteur  
WARNERS  
Yankee Doodle Dandy

the Messrs. Albert A. Galston and J. M. Sutton, owners of the Hawaii theatre on Hollywood Boulevard where the picture was finishing its twelfth week and appeared set, said they, for many more to come. Doubtless some Academy votes for "Kane" will accrue, although the Town is veering rapidly to the opinion that the picture is past the point of requiring electioneering in behalf of Oscars. Speculation on that score has narrowed down to the question of how many it will win.

▽

That matter of where to preview the pictures for the press was up again for consideration of the Studio Publicity Directors Committee, at its weekly meeting, and is to come up yet again.

Reckonings and cogitations which have been following a pattern spelling *status quo*

were deflected this time to a document placing before the *confreres* a new and inflexible factor thrust into the problem by the Office of Production Management.

It was pointed out to the gentlemen that a journalist attending the week's remotely placed previews would have driven his irreplaceable automobile some 150 miles on its irreplaceable tires for no reason which could not be annulled by bringing the previews into Town.

That morning's newspapers had featured an announcement by the local sheriff warning citizens against parking cars at night on streets or parking lots because tires being stolen in mounting numbers cannot be replaced by insurance companies, owners or otherwise.

The membership of the SPDC kicked that around a while, failed to boot it between the goal posts and called for a time-out.

Hope was expressed that the subcommittee assigned to study of the OPM's riddle would report back with a solution at the next meeting.

If it does, your correspondent will telegraph it to you for transmission to the exhibitors of the nation for transmission to their customers and a great work in the national as well as industry interest will have been wrought.

## Academy Question Quiet

That burning to-be-or-not-to-be question of the Academy banquet has subsided to a smoulder. Even those nightclub magnates who were campaigning in their house organs for reinstatement of the ceremony for business reasons have desisted, mayhap with leave to reinstate.

The community appears to be drawing gradually closer to realization that it was never the banqueting but always the voting that gave the Academy's Oscars their news value and the art-industry the benefits thereof.

Gabe Yorke's suggestion via Walter Winchell's column that the affair be staged informally in the Shrine Auditorium, with 10,000 paying guests rolling up a nice gate for charity, collided with the Army's fixed limitation of gatherings to 5,000 and a foundation in utility.

▽

Reports printed in your part of the country regarding an exodus of inhabitants from Hollywood are canards. The typical Hollywoodsman would rather be found dead here than live forever in any other place.

▽

Samuel Goldwyn has announced the decision to move the starting date of his picture on the life of Lou Gehrig, "The Pride of the Yankees," ahead two weeks following the return of Sam Wood to Hollywood. The new starting date will be January 19th, instead of February 1st as originally planned. —W. R. W.



# INDEPENDENT CHARGES LOEW-MGM WITH EVADING ARBITRATION RULING

## Delaware Exhibitor Files New Arbitration Complaint Asking Enforcement of a Decision; Arbitration's Ruling Reversed

Charges that a consenting distributor—Loew-Metro—had failed to comply with the provisions of a previous arbitration award were made the subject of a new arbitration for the first time this week.

The Earle theatre, New Castle, Delaware, operated by John and Grace Koczak, on Monday filed its second complaint, a combined some run and clearance action, against Loew's, Inc. They assert in their complaint, Philadelphia's 16th action, that MGM, contrary to the award in a previous arbitration action, has offered a run only on "terms and conditions calculated to defeat the purpose of Section V of the consent decree."

The Earle asks that the arbitrator "order the distributor to grant the exhibitor the same run that the exhibitor receives from other distributing companies." The complainants hold that the runs offered by Metro subsequent to a some run award in favor of the Earle last October served to nullify the power of the decree.

The second part of the action, based on Section VIII asks that the present clearance over the Earle on MGM pictures be declared unreasonable and that Loew's be ordered to grant the same clearance afforded by the other consenting distributors. It demands that MGM be ordered to grant, as do other distributors, ten days after Wilmington first runs.

The Earle on July 5, 1941, in Philadelphia's second case, won an award ordering Loew's, Inc., to grant some run. The complaint had been filed by the theatre, formerly owned and operated by Loew's, by David Silver. In the interval between the hearing and the award the Koczaks purchased the house. MGM appealed the original decision written by Ruppert C. Schaeffer, on the ground that it interfered with the operation of its affiliated Wilmington theatre, the Aldine, contrary to Section 17 of the decree. The Appeal Board on October 10th upheld the arbitrator.

Observers at New York said the reopened case would provide an important test of the powers of the consent decree and the extent to which consenting distributors can be compelled to abide by arbitration awards. The reopened Delaware case came less than a week after the Appeal Board had delivered its second decision in favor of an exhibitor in a some run case.

### Decision Reversed

As reported in MOTION PICTURE HERALD last week the Appeal Board on January 7th ordered Loew's to grant some run to Louis Sosna's Sosna theatre at Mexico, Mo. The decision reversed the finding of the arbitrator, Fred A. Armstrong.

"The purpose (of Section VI) obviously is to enable an exhibitor to obtain pictures for exhibition in his theatre, where previously he has been unable to obtain them, upon a run and upon terms and conditions, fixed by the dis-

## APPEAL BOARD LISTS SOME-RUN FACTORS

*The Appeal Board, in its ruling granting some-run to the Sosna theatre, Mexico, Mo., lists some of the factors to be considered in determining the purpose of Section VI and whether the terms offered by distributors are calculated to meet or defeat that purpose.*

*"All factors directly or indirectly bearing on the question should be considered," the Board said, "including: the run offered; the clearance imposed; the clearance between each prior run; the availability of the theatre offered the run; the type of pictures offered for license; whether they are current pictures, reissues, revivals or pictures having prior runs; the prices charged by the distributor for exhibition of its films; the reasonableness of any limitation imposed upon an exhibitor with respect to admission prices to be charged by it; whether prior run theatres are operated by the same interests and may then be considered together; the location, age, seating capacity, equipment and distinctive characteristics of theatres in the same competitive area."*

tributor in good faith which are not unreasonable either for the distributor or the exhibitor," the Appeal Board wrote in the St. Louis decision.

In explaining its reversal of Mr. Armstrong the board held that he had excluded testimony which he should have received and developed on his own initiative, and failed to ask for sufficient proof of statements by both parties. Technical legal objections to some of the evidence were declared not applicable to arbitration proceedings.

The Board also observed that Section VI requires an arbitrator to order distributors to offer run when he finds that some run has been refused. In the Sosna case the board found that the arbitrator had made neither the finding nor the award to which the complainant was entitled by the evidence.

Citing its second opinion, in the complaint of Ruben Frels, Dallas, the board reiterated that the clause in Section VI requiring that the terms must be such as are not calculated to defeat the purpose of the section is to be broadly construed by arbitrators to insure good faith on the part of the distributors in the exercise of their right to designate runs.

The Appeal Board observed that the language of Section VI was not specific in prescribing the factors which should be considered in determining whether the terms and conditions offered by a distributor are calculated to defeat its purpose. The board indicated some of the factors which should be taken into consideration (see accompanying box).

The fourth Los Angeles case ended in a dismissal this week when H. Eugene Breitenbach, arbitrator, disallowed the clearance complaint of D. Lemucchi and James J. Banducci in be-

half of their River and Arvin theatres in Oildale and Arvin, Calif. The arbitrator held that they had not proved that the clearance of Bakersfield theatres, in force for many years, was unreasonable.

All five distributors had been named in the original complaint but 20th Century-Fox was dismissed from the action by reason of its affiliation with the intervenor, Fox Bakersfield Theatre. Costs were divided equally.

Late booking of pictures and the failure to take advantage of present availability by both the River and Arvin theatres were cited as "a most decisive factor in the proceeding." Mr. Breitenbach said, "The record indicates that the River exhibited pictures from two to 278 days after they became available for exhibition, and no valid excuse or reason was given for this, although every opportunity was provided." The Arvin, he found, plays pictures two to 97 days late.

"Complainant may reach the result of earlier showing by bringing up his exhibition dates to the dates of availability," he said. "Before the long established clearances in this case are changed, Complainant should accelerate his late exhibitions, since many if not all of the Complainant's difficulties and grounds of complaint may be remedied by exhibiting films more promptly after their availability. The evidence on this issue is largely uncontradicted."

Mr. Breitenbach found that business had increased at both complainant theatres during 1941, and that net income for October in the case of the River was twice the July figure. He cited the extensive use of auto transportation as a factor in spreading the Bakersfield competitive zone over a wide area.

### Indianapolis

The first Indianapolis complaint was withdrawn Friday when Charles G. Bowles, operator of the Grand, a new theatre at Elizabethtown, Ky., reported that the five consenting distributors had agreed to supply him product. The some run case, filed in November named a new Crescent Amusement Company theatre under construction at Elizabethtown. The Grand opened just before Christmas.

As the first Indianapolis case was withdrawn a second action, on clearance, was filed there by William Rosenthal, operator of the Irving theatre, Indianapolis. On January 7th he complained that Loew's, Inc., refused to give him "42nd day run pictures on a fair and reasonable basis." The Rivoli theatre, operated by the Eaton Theatre Corporation, is named as an interested party.

### Buffalo

The clearance complaint filed at Buffalo two weeks ago by Basil Brothers for their Appolo theatre, case number 11, was withdrawn last week following an agreement with the Big Five. The complaint sought pictures immediately following the Shea Elmwood. The withdrawal did not reveal terms of the settlement.

Arbitrators in three other Buffalo actions were also named this week and hearing dates assigned. Richard H. Templeton, former U. S. Attorney, will hear Case No. 7, combined clearance and some run action by Ryan theatre, Ithaca. Hearings will begin January 24th.

Joseph M. Boehm, attorney, will arbitrate the complaint of the Astor theatre, Attica, with the first hearing set for January 22nd.

William E. Barrett, attorney, will arbitrate the action of the Playhouse, Clyde, N. Y., Case No. 10. Hearings begin January 23rd.

The Cuba theatre clearance complaint, Case No. 8, has been postponed until January 21st by agreement.

The continuing illness of Mieczlaw Konczak  
(Continued on following page, column 1)



## Exhibitor Charges Company Evaded A.A.A. Decision

(Continued from preceding page)

kowski, operator of the intervening Marlowe theatre, has led to a further postponement, until February 3rd of the clearance complaint of the Allendale theatre.

### Detroit

Ferris D. Stone, real estate and trust lawyer and past president of the Detroit Bar Association, will arbitrate the seventh and eighth cases at Detroit. The Galewood and Southlawn theatres, Grand Rapids, the complainants, the five defending distributors, and the Butterfield circuit have agreed to a simultaneous hearing of both cases.

### New York

Arnold J. Brock, lawyer, will arbitrate the 28th New York case filed by the Drake Amusement Company for the Central Theatre, Cedarhurst, L. I. George H. Engelhard, lawyer, will hear the clearance complaint of the New Paltz theatre, New Paltz, N. Y. Case No. 29.

### Chicago

Hearings on the Alcyon theatre clearance complaint were postponed to January 14th by Drennan J. Slater, arbitrator.

### San Francisco

An appeal from the decision of Donovan O. Peters, in San Francisco's fourth case, the clearance demand of Gerald Hardy's Piedmont theatre, Oakland, was filed on January 9th at San Francisco by 20th Century-Fox, and the intervening Fox West Coast circuit and Solano Theatre Corporation. Mr. Peters' award set a maximum clearance of one day between fourth and fifth Oakland run and excludes move overs from first run computations.

## Variety Clubs Induct Officers, Honor Members

Chief Barker Stanley Kozanowski and other newly-elected officers of the Buffalo, N. Y., Variety Club were installed Saturday, January 10th, at ceremonies at the club's headquarters. The new chief barker is managing director of the Rivoli theatre in that city.

Other officers chosen by the new board of directors are: First assistant chief barker, Elmer F. Lux, Buffalo branch manager for RKO-Radio Pictures; second assistant, Andrew Gibson, secretary of Playhouse, Inc., which owns the Erlanger Theatre; secretary-treasurer, W. E. J. Martin, drama editor of *The Courier-Express*, named for a seventh consecutive year.

The Baltimore Variety Club gave a testimonial dinner Friday, January 8th, to E. A. Sherwood, who is being transferred from that city to Cleveland by Ascap.

The opening night of "Ice-Capades" Wednesday at Uline Arena in Washington, D. C., was sponsored by the local Variety Club as a benefit performance for the Navy Relief Society.

The Variety Club of Pittsburgh will hold its 14th annual banquet on October 25th, 1942, it has been announced by Joe Hiller, recently elected chief barker of the club. As in previous years industry leaders and stars of stage, screen and radio will attend.

## IN NEWS REELS

**MOVIETONE NEWS—No. 36, Vol. 24.**—FDR's report on state of nation...Industrial production rallies to the call...Bombers in Seattle...War work for General Motors...England shows Nazis doing the Lambeth Walk.

**MOVIETONE NEWS—No. 37, Vol. 24.**—British Commandos in raid on Norway...Strengthen Panama Canal...Jap plane taken from Hawaiian waters...Navy blimps on patrol...Sports.

**NEWS OF THE DAY—No. 234, Vol. 13.**—FDR launches Victory Plan...Industry answers war call...Honor Hawaii heroes...Nazis do Lambeth Walk...Sports.

**NEWS OF THE DAY—No. 235, Vol. 13.**—Commandos in action...New locks for Panama Canal...Flame-throwing sub designed...New England coast guarded...Joe Louis in Army.

**PARAMOUNT NEWS—No. 39.**—Aliens turn in cameras, radios...Sally Rand married...Report from Hawaii...FDR reports on war...Nazi do Lambeth Walk...Wrestling.

**PARAMOUNT NEWS—No. 40.**—Washington relaxes on icerink...Bob Feller in Navy...New York fire...Mrs. Colin Kelly aids Red Cross...Study Jap wrecks...Joe Louis joins Army...Theatres sell defense stamps...Commandos raid Norway.

**RKO PATHE NEWS—No. 39, Vol. 13.**—President on state of nation...Pearl Harbor heroes honored...Flying fortress output up 70%...Nimitz decorates heroes...Sports...Nazis do the Lambeth Walk.

**RKO PATHE NEWS—No. 40, Vol. 13.**—Commandos in Norway...New locks for Canal...Flame-throwing sub designed...N. Y. film critics make awards...Navy blimps on patrol...Mexican party for children...Joe Louis in Army.

**UNIVERSAL NEWSREEL—No. 48, Vol. 15.**—AEF on the way...America's answer to war...Flying fortress production up...Honor Hawaii dead...Nimitz decorates heroes...Mass induction in Navy...Dempsey offers services...Brazil cadets graduate...Nazis do Lambeth Walk.

**UNIVERSAL NEWSREEL—No. 49, Vol. 15.**—Canal locks speeded...New England coast on guard...Navy blimps patrol...Salvage Jap plane...Flame-ejecting sub designed...About the tire shortage...Commandos raid Norway.

## National Decency Legion Classifies Nine Pictures

Of the nine motion pictures classified by the National Legion of Decency in its listing for the current week, six were approved for general patronage, two were classified as unobjectionable for adults, and one was considered objectionable in part. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Arizona Terrors," "The Bugle Sounds," "Don't Get Personal," "The Lone Star Vigilantes," "Raiders of the West" and "Treat 'Em Rough." Class A2, Unobjectionable for Adults: "Lady for a Night" and "Road to Happiness." Class B, Objectionable in Part: "Bedtime Story."

## Butterfield Acquires Lease

The lease of the Michigan theatre, Saginaw, to W. S. Butterfield Theatres, Inc., has been announced by W. A. Cassidy, owner. The Butterfield interests, operating five other theatres in Saginaw, will take over the Michigan on Sunday, January 18th. Frank Bremer, present manager, will continue as manager for Butterfield.

## Tighe Leads Drive

For the fifth consecutive week Paul Tighe, manager of the Penn theatre in Wilkes-Barre, Pa., remained the leader in Group A of the annual Comerford Theatres Managers' Drive, according to the standings for the eighth week announced by the circuit's home office in Scranton, Pa.

## SMPE To Hold Spring Meeting

The Society of Motion Picture Engineers will meet in Hollywood in May it was announced last week. Decision to proceed with the regular semi-annual meeting was explained by William C. Kunzmann convention vice-president, thus:

"The motion picture industry plays an essential part in upholding the morale of the public in the present crisis, SMPE members have many noteworthy technical advances in the motion picture art to report. Accordingly, the Convention and Local Arrangements Committees are proceeding with preparations for the meeting just as planned. The convention will be in session five days, starting May 4."

He added that the Society reserved the right to cancel the convention program up to 30 days before the opening date if such action was deemed advisable in the national interest.

The meeting will be at the Roosevelt Hotel; it will open with a get-together luncheon, presided over by Emory Huse, president. Nine technical discussions are scheduled. The 51st semi-annual banquet and dance will occur May 6th.

## "Citizen Kane" Set for Philadelphia

After being stalemated for several months, Warner theatres and RKO have finally come to agreement and "Citizen Kane" will be shown in Philadelphia after all. It is believed that the renewed interest in the picture because of the action of the New York Film Critics in voting it the "best motion picture of 1941" made a break in the impasse possible. As a result, "Citizen Kane" is now definitely scheduled to open at the Aldine Theatre following the current run of "How Green Was My Valley," which is expected to continue throughout the January month.

After finally agreeing to percentage terms, RKO had withheld the picture when Warners booked it into the Stanton Theatre, first-run house primarily for action and thrill features.

## Christenberry Reelected

Robert K. Christenberry, vice-president and general manager of the Hotel Astor on Broadway, New York City, was reelected on Sunday, January 11th, president of the Broadway Association. The term runs for one year. Other officers are S. E. Lester, first vice-president; Edwin S. Friendly, second vice-president; Ray Whittaker, general manager of Shubert Theatrical Enterprises, third vice-president; P. L. Ryan, fourth vice-president; F. A. Burdett, secretary, and Walter G. Schaerer, treasurer. Among the board members elected for a three-year term is William Morris, Jr., president of the William Morris Agency.

## Press Ball Set

The Press Photographers Association of New York will hold their annual ball at the Hotel Astor in New York on Friday, February 6th. Stars of stage, screen and radio will supply the entertainment.



# HOLLYWOOD BOUGHT 495 BOOKS AND PLAYS IN 1941, WAR NO. 1 TOPIC

## Producers Buy 65 Properties During November and December for 1942 Production; Universal Buys "Spoilers"

Hollywood bought 495 books, plays and originals in 1941 for feature production, and, by far, the No. 1 theme was war and defense, patriotism and Americanism. There was a drop of 49 purchases from the 544 of 1940.

Of the 495 acquisitions in 1941, 287 were original stories, 44 were past and current stage productions and 164 were books which also includes 31 published magazine stories, five radio scripts, two films, two musical compositions to be used as a basis for motion pictures, and five newspaper comic strips. MOTION PICTURE HERALD publishes a list of current story buys monthly.

Hollywood producers during the month of November, acquired the screen rights to 39 story properties. Of those acquired 20 were originals, three were stage plays, 14 were novels, one was a *Cosmopolitan* magazine story, "Over the Hill," and one was a musical composition entitled, "Cowboy Serenade," which Republic purchased as a basis for a picture to star Gene Autry.

Highlight of the November purchases was the acquisition of Gypsy Rose Lee's first literary effort, "The G-String Murders." The book was published by Simon and Schuster in October. The story is one of mystery and murder and a romance between a burlesque 'strip-teaser' and a comedian. Upon its publication Miss Katherine Brown, eastern story editor for David O. Selznick, took an option on the book, contingent on its approval for the screen by the Hays Office.

### Beach Novel Bought

"The Spoilers," Rex Beach's novel of the Alaskan frontier days, will reach the screen for a third time with Marlene Dietrich, Randolph Scott and John Wayne, Universal announced. The picture will be made by the Frank Lloyd-Jack Skirball unit for distribution through Universal. Rights to the novel, together with players' services, were acquired in a package deal from Charles K. Feldman Group Productions. It is understood Universal will pay the stars \$150,000 and that Mr. Feldman received \$50,000 for the story and the screen treatment which was prepared by Tom Reed.

During December the screen rights to 26 stories were purchased, of which 15 were original stories, six were books and four were magazine stories.

For the sum of \$50,000 Metro-Goldwyn-Mayer acquired the screen rights to I. A. R. Wylie's "Keeper of the Flame," from RKO who had purchased it some months previous. Spencer Tracy has been chosen to star in the picture and will be seen as a newspaper man who is assigned to write the biography of a deceased politician and uncovers the dead man's plot to establish a dictatorship in the United States.

Paramount acquired two properties during December for production this year.

## STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
January, 1941	30	14(a)	7	51
February	36	11(b)	8	55
March	31	19(c)	5	55
April	17	11(d)	6	34
May	20	24(e)	4	48
June	39	9(f)	2	50
July	18	11(g)	2	31
August	9	7(h)	1	17
September	31	17(i)	2	50
October	20	15(j)	4	39
November	20	16(k)	3	39
December	16	10(l)		26

## TOTALS FOR 12 MONTHS

	287	164(m)	44	495
(a) Including	5 published magazine stories and 1 newspaper serial.			
(b) Including	3 published magazine stories and 1 newspaper comic strip.			
(c) Including	2 published magazine stories, 1 newspaper comic strip and 1 film.			
(d) Including	2 published magazine stories and 1 radio script.			
(e) Including	4 published magazine stories and 2 radio scripts.			
(f) Including	3 published magazine stories, 1 musical composition and 1 radio script.			
(g) Including	1 published magazine story and 1 newspaper comic strip.			
(h) Including	1 radio script.			
(i) Including	3 published magazine stories, 1 newspaper comic strip and 1 film.			
(j) Including	4 published magazine stories.			
(k) Including	1 published magazine story and 1 musical composition.			
(l) Including	4 published magazine stories.			
(m) Including	31 published magazine stories, 5 radio scripts, 2 films, 2 musical compositions and 5 newspaper comic strips.			

"Red Harvest," a novel by Dashiell Hammett, published in 1927, was purchased to replace the projected remake of the author's "Glass Key" on the studio's schedule, and "Connie Goes Home," a magazine story written by Fannie Kilbourn in 1921 and later dramatized by Edward Childs Carpenter. Alan Ladd, who was to have the lead in "Glass Key" will be seen instead in "Red Harvest," and Jonathan Latimer will adapt it to the screen for production by Fred Kohlmar.

## November Buys

The properties acquired during November, with all available credits, follow:

ABSENT WITHOUT LEAVE, a forthcoming *Cosmopolitan* magazine story by I. A. R. Wylie which will appear in the magazine under the title "Over the Hill." Paramount has purchased the story as a vehicle for William Holden.

BLACK PEARL OF PARADISE, THE, an original story by Bogart Rogers purchased by MGM.

BURNING DAYLIGHT, Jack London's famous novel which has been acquired for production by Twentieth Century-Fox.

CAPTAIN'S CHAIR, THE, an original story by Robert Flaherty, documentary film producer, which has been purchased by Orson Welles.

CHEYENNE, an original story by William Rankin and Winston Miller purchased by RKO.

COWBOY SERENADE, a song by Richard Hall acquired by Republic.

EAGLE SQUADRON, an original Norman Riley Raines story purchased by Universal for production by Walter Wanger.

GLASS KEY, THE, a novel by Dashiell Hammett purchased by Paramount as a vehicle for Alan Ladd.

GRAND CENTRAL MURDER, THE, a new detective novel by Sue MacVeigh purchased by MGM as a vehicle for Barry Nelson and Lorraine Day.

G-STRING MURDERS, THE, a novel of the New York burlesque wheel by Gypsy Rose Lee. The story has been purchased by United Artists and Ben Hecht will write the screen play.

HEAD HUNTERS OF THE CONGO, an original story by Paul Huston purchased by Universal.

HARVEY GIRLS, THE, an original story by Eleanor Griffin and William Rankin purchased by MGM as a story for Lana Turner, Hedy Lamarr, Ruth Hussey, Patricia Dane and Marsha Hunt.

HORTON HATCHES THE EGG, a juvenile best selling story purchased by Leon Schlesinger as a basic for a forthcoming Merry Melodie.

## Spy Story Acquired

IMPOSTER, THE, a novel by Kurt Steel dealing with spies. The story has been acquired by Twentieth Century-Fox.

JUNIOR G-MEN OF THE AIR, an original story purchased by Universal.

LAST TRAIL, THE, a novel by Zane Grey published in 1909 and which subsequently reached the screen four times. Twentieth Century-Fox has acquired the property and will again produce it as a film.

LIFE IS FOR THE LIVING, an original story by Jefferson Parker purchased by Universal for production by Bruce Manning.

MATTER OF PRINCIPLE, an original story by Charles Sherman purchased by MGM.

MEN OF THE VALLEY, a new novel by Richard Llewellyn which is a sequel to "How Green Was My Valley." The story has been purchased by Twentieth Century-Fox.

MRS. M AND THE PIGEONS, an original story by Frances Hyland and Albert Ray purchased by Republic as a vehicle for Binnie Barnes.

MY FRIEND FLICKA, a new novel by Mary O'Hara about a boy and his horse. The story has been acquired by Twentieth Century-Fox as a vehicle for Roddy MacDowall.

ONCE UPON A THURSDAY, an original story by Isobel Lennart and Lee Gold purchased by MGM.

PERFECT CRIME OF MR. DIGBERRY, THE, an original mystery story by Anthony Abbott purchased by Producers Releasing Corporation which will be produced under the title "The Creeps."

READY MONEY, a play by James Montgomery purchased by Paramount. The story concerns a penniless young man who believes he has inherited \$50,000, and the financial deals he becomes involved in while under this false delusion. Bob Hope is scheduled to play the lead.

RED HARVEST, a novel by Dashiell Hammett purchased by Paramount.

REMINISCENCES, an unproduced play by Edwin Gilbert purchased by Warners. The plot



# The finest Picture MONOGRAM



"Boles looks like a juvenile and sings like something straight out of heaven."  
—Louella O. Parsons, I. N. S.

"In this excellent production, Scott R. Dunlap has a piece of merchandise which, as well as living up to the studio's boast of being the finest picture Monogram has ever made, can take its place among the 'A' product of any of the majors and sell on even terms."  
—Film Daily

"Boles in fine voice and playing a part tailored to his measure, scores as both actor and singer in this substantial treatment of a 'father and son' story, directed at the whole public. Boles sings three songs excellently...picture rich in appeal."  
—Motion Picture Herald

"Boles measures up very well with the current crop of top male players"  
—Variety



Tuesday, January 6, 1942

THE *Hollywood* REPORTER

## 'ROAD TO HAPPINESS' WARM, HUMAN FATHER AND SON TALE

John Boles Return Solidly Successful

"ROAD TO HAPPINESS"  
(Monogram)

Scott Dunlap has scored a ten strike for Monogram by the reintroduction of John Boles to screen audiences. Absent some three years on concert tours, Boles gives an account of himself that makes us realize how much he has been missed. Both in his vocalizing—he sings three times in rich baritone voice—and in the warmth of his performance, he is completely the distinguished star whose feminine following will be quick to welcome his return, unchanged in appearance or personableness.

And nothing has been overlooked in celebrating Boles' reappearance on the Hollywood scene. "Road to Happiness" provides a sound father-and-son script by Phil Rosen, and sensitively directed by Matt Taylor.

Billy Lee does a grand piece of trouping as the son, and is a splendid running mate for Boles in their many intimate sequences together. The dialogue which Andrews' screenplay gives them rings true, and Rosen's direction avoids the maudlin. The original was an American magazine story by Matt Taylor, titled "First Performance."

Mona Barrie is properly selfish and to be disliked as the mother, her second husband pleasingly portrayed by Selmer Jackson. Roscoe Karns plays an actors' agent for a straight comedy standout. Lillian Elliott is excellent as a kindly boarding house landlady, Paul Porcasi is an excitable operatic maestro, and Brandon Hurst an old-school actor resident of the boarding house.

Massenet's "Vision Fugitive" is the selection Boles sings for a rousing climax, his other two numbers fine renditions of "America" and "Danny Boy." Edward Kay handled the expert musical direction, and Harry Neumann did the capable photography.

school. He insists upon taking the boy to live with him, and struggling to support him, takes the first available job he finds—acting an Indian character on a juvenile radio program. The kid is aware of his father's sacrifice and valiantly tries to pretend he would rather live with his mother and her wealthy second husband. But he's not quite able to put over his deeply moving scene, for his dad is not deceived.

# "ROAD"

From the Famous  
AMERICAN MAGAZINE  
Story  
"FIRST PERFORMANCE"  
by Matt Taylor





# GRAM Has Ever Produced!

☆ Aimed straight at your heart! The moving story of a boy's love for his dad...and a father's devotion to his son...brought to you by a great star and a youngster you'll adore!



## JOHN BOLES

IN HIS GREATEST LOVE STORY

# TO HAPPINESS"

with

Mona BARRIE · Billy LEE  
Roscoe KARNES

A SCOTT R. DUNLAP Production

Directed by PHIL ROSEN

Screenplay by ROBERT D. ANDREWS

A  
*Monogram*  
PICTURE



# Producers Buy 26 Properties During December

(Continued from page 43)

deals with the romantic adventures of a woman from the first World War to the present time.

RIDERS OF THE PURPLE SAGE, a novel by Zane Grey originally published in 1912 which reached the screen three times before. The story has again been purchased for production this time by Twentieth Century-Fox.

RIP VAN WINKLE, a play by Joseph Jefferson and Dion Boucicault originally published as a book in 1895 and which had previously been presented on the stage in 1865. Fox has purchased the story.

ROAD TO YESTERDAY, an original story by Stanley Russell purchased by Mark Hellinger for production by Twentieth Century-Fox.

SHADOW OF A LADY, an original story by Ladislaus Fodor purchased by MGM.

SHANTY TOWN, an original story by Martin Williams acquired by Republic.

SUNDAY PUNCH, an original story by Fay and Michael Kanin concerning a prizefighters' boarding house in New York. The story has been acquired by MGM.

SUNSET GAZE, an original story by Luke Short purchased by Twentieth Century-Fox.

SPOILERS, THE, a novel by Rex Beach which has reached the screen twice before. The property has been acquired by Universal.

STORY OF BONITO THE BULL, THE, an original story by Robert Flaherty, documentary film producer, which has been purchased by Orson Welles.

SUNDOWN JIM, a novel of the west by Ernest Haycox purchased by Twentieth Century-Fox as a vehicle for John Kimbrough, football star.

VENDETTA AGAINST A DICTATOR, an original story by Charles E. Whittaker purchased by MGM.

WEST OF THE TIDE, one of Britain's best selling novels by O. S. Osborne, a naval officer, dealing with the emergency fleet which transported more than \$9,000,000,000 in gold from Europe to the United States. The story has been purchased by Sam Wood.

WRECKAGE CREW, an original story by Robert Perry Shannon and Mauri Grashin the screen rights of which have been purchased by Paramount as a vehicle for Chester Morris.

## December Purchases

Properties acquired during December with all available cast and credits, follow:

ALOHA MEANS GOODBYE, an original story by Robert Carson purchased by Warner Brothers for a reported price of \$12,500. Ann Sheridan and Dennis Morgan are scheduled to star.

BATTLE STATIONS, a *Saturday Evening Post* magazine story by Bordon Chase purchased by RKO. Islin Auster will produce the film version.

CAMPUS IN THE CLOUDS, a magazine story by George Kent about the North Carolina college which also operates as a summer resort during the academic vacation. Fox has acquired the screen rights as a vehicle for Dale Evans, radio singer.

CHALLENGE IN THE NIGHT, a novel by Cecil Lewis published in London in 1938, purchased by RKO as a vehicle for Michele Morgan.

COMIN' AT YOU, a *Saturday Evening Post* magazine story by Bordon Chase purchased by MGM. The story concerns American frontier days.

CONNIE GOES HOME, a magazine story by Fannie Kilbourn which first appeared in 1921 and was later dramatized by Edward Childs

## ALLIED UNIT ASKS BLOCK BOOKING

The Connecticut unit of Allied States Association, in a letter to other state units asking a united protest on the consent decree and pointing out that a poll of its own members had resulted in 98 per cent disapproval of the decree, proposed a return to the old plan of block buying.

"The plan," the letter said, "should carry a reasonable cancellation privilege on all groups of pictures without any strings attached, and the elimination of the forcing of shorts and news-reels."

Carpenter. Paramount has acquired the property.

DAKAR, an original story by Samuel Engel about the war in Africa, purchased by Fox.

DYNASTY OF DEATH, a novel by Taylor Caldwell purchased for production by United Artists.

FIVE OF SPADES, THE, an original story by Harry O. Hoyt purchased by RKO.

FORTY WHACKS, a mystery novel by Geoffrey Homes purchased by Warners as a screen play for Humphrey Bogart.

GOLD RUNS THE RIVER, an original story by J. Robert Breen and Gladys Atwater, acquired by Republic as a vehicle for John Wayne.

HAPPY GO LUCKY, an original story by Michael Uris purchased by Paramount as a vehicle for Eddie Bracken and Mary Martin.

## MGM Buys RKO Story

KEEPER OF THE FLAME, an original story by I. A. R. Wylie purchased from RKO by MGM for \$50,000. The plot involves a newspaper reporter who uncovers a scheme to set up a dictatorship in the United States.

LISTENING POST, an original story dealing with the activities of aerial defense spotters in Los Angeles who safeguard the populace against Jap bombers. The screen rights have been acquired by Paramount.

PERSONAL HISTORY, a novel by Vincent Sheean which was on the best-seller lists, purchased by United Artists.

RED HARVEST, a novel by Dashiell Hammett, published in 1927 and recently bought by Paramount. Alan Ladd will star.

SATAN PLAYS THE PIANO, an original screen comedy by George Beck, acquired by Paramount as a possible vehicle for Charles Boyer.

SECRET AGENT OF JAPAN, an original story of espionage by John Francis Larkin, purchased by Fox as a vehicle for Preston Foster.

SHED NO TEARS, an original story by Joseph Hoffman acquired by Monogram.

SO GALLANTLY GLEAMING, an original story by Harvey Thew-Peter Ordway, purchased by United Artists.

STRANGER, THE, an original story by Clarence Upson Young, acquired by MGM as a vehicle for Robert Taylor.

TEACH ME TO LIVE, an unpublished novel by Forbes Parkhill, dealing with the early settlement of Colorado. The story has been acquired by MGM.

TRUE TO LIFE, an original story with a radio background by Ben and Sol Barzman and Bess Tafel acquired by Paramount.

WAR OF THE WILDCATS, an original story of the oil-fields by Thomson Burtis purchased by Republic as a Ray Middleton vehicle.

WATER CARNIVAL, an original story by Mauri Grashin and Robert Shannon purchased by Republic.

WESTERN UNION, an original story by Ward Wing and Wilfred Rothschild purchased by Fox.

# Mississippi Weighs Sunday Showings

With Governor Paul B. Johnson officially on record as favoring the move to rid the state of the Sunday film ban, legislation legalizing Sunday showings of motion pictures is being pressed at the sessions of the state legislature in Jackson, Miss., which went into session on Monday, January 12th.

The decision as to whether to ask for outright repeal of the statute which now makes Sunday showings illegal, or to request adoption of a local option law was the main question as the legislators met. Exhibitors, however, are highly confident of passage of some bill which will permit the showings.

At the same time theatre men are attempting to secure the repeal of the state amusement tax law, identical with the Federal tax, making the total levy 20 per cent in Mississippi. The state tax is estimated to yield \$500,000 in revenue annually.

## New York Considers Measures

A state legislature geared to complete coordination for the war effort by Governor Herbert N. Lehman's annual message got down to work in Albany, N. Y., last week for its 1942 session.

Among the bills introduced was a proposal by Senator Phelps Phelps, New York Democrat, for a state lottery under governmental supervision, prizes to be in the form of defense bonds. Government, Senator Phelps said, it might better abandon its "hypocritical attitude" towards gambling of many diversified types and use moneys for the war effort derived from a state-operated lottery.

Assemblyman William T. Andrews, Harlem Democrat, sponsored a series of anti-discrimination bills, one of them intending to effectuate the present law against discrimination by public utilities to be broadened to include businesses affected with a public interest. Violations of the law would automatically become misdemeanors under the Andrews bill.

Senator Frederic R. Coudert, Jr., and Assemblyman Abbott Low Moffat, both New York Republicans, introduced a measure enabling New York city to continue imposition of its tax on services from July 1st, 1942, to June 30th, 1943, for unemployment and old age pension relief.

Ready for introduction in the near future is a bill intended to levy a sliding scale charge of taxation against chain stores and chain theatres.

## Warners Hold Sales And Circuit Meetings

Harry Kalmine, head of Warners' theatre circuit, left New York last weekend for Cleveland to meet Nat Wolf, Cleveland zone manager, and other circuit executives in that area. Accompanying Mr. Kalmine were Leonard Schlesinger, Harry Goldberg and Rudy Weiss, theatre department executives.

Roy H. Haines, eastern and Canadian sales manager for Warners, and Arthur Sachson, Warner sales executive, held a sales meeting Saturday, January 10th, at the Ritz Carlton Hotel in Boston, with all branch heads in the eastern district. The two executives outlined plans for the handling of product during the current "Vita-graph's Drive of Champions."

Those attending included: Norman Ayers, eastern district manager; William Horan, Boston branch manager; Paul S. Krumenacker, Albany branch manager; Max Roth, Buffalo branch manager; and Roger Mahan, New Haven branch manager.



# GROSSES IN BRITAIN INCREASE 25% BUT EXHIBITORS FACE NEW WORRIES

**Receipts for 1941 Estimated at £60,000,000; New Year Will Bring Staff Replacement Problems and Quota Difficulties**

by AUBREY FLANAGAN  
in London

With 1941 now finally out of the way, Britain exhibitors have turned to face the New Year with mixed emotions. The year may well be the most difficult on record.

Not the least considerable obstacle facing exhibitors in the forthcoming year is that of labor shortage, a shortage which will make itself felt in the studios no less than in the picture houses.

During the past year, it is estimated by C. E. A. Secretary W. R. Fuller, Britain picture houses grossed approximately £60,000,000, as opposed to the pre-war average of £45,000,000. The figure, a remarkable one in the wartime circumstance, indicates vividly the tremendous impetus which the entertainment-going habits of the people have experienced during the past year. If anything, it serves to intensify the exhibitors' headache for 1942 and to make him wonder just how he is going to carry on. It may well prove in 1942 that as the exhibitors' market increases and multiplies so may the difficulties of operating his picture houses.

## Personnel Assured

The labor situation in regard to picture houses has certainly eased considerably from that of a few months ago: eased not only in relation today, but also in relation to tomorrow. It would seem more than likely that as far as first projectionists are concerned the exhibitor is not going to have a great deal of trouble, although reservation of projectionists is, with the passing of the new Manpower Act, gone by the board, all block reservations having been abolished. Nevertheless, the exhibitor, after conversations with the Ministry of Labor, has received assurances that first projectionists over 35 will not be removed from the cinemas and a virtual "gentlemen's agreement" that everything will be done to retain them even below that age.

At the present moment negotiations between the Cinematograph Exhibitors Association, the Ministry of Labor and the Board of Trade are going on in which an agreement will be reached upon what is the essential staff for a picture house. If agreement is reached between the two sides of the bargain it can safely be assumed that the picture house exhibitor will get a square deal from the Government. It will, of course, deal with all his staff and not merely the man in the operating box.

By arrangement with the Ministry of Labor exhibitors wishing to retain their projectionists and technicians will be able to apply for deferment through 44 District Boards, who will work under advice of the Ministry itself.

Women, of course, are being taken from the cinemas to work in munition factories

## BRITISH REORGANIZE ARMY FILM UNIT

*The British War Office Directorate of Army Kinematography has outlined its plans for production, distribution and showing of films made under its aegis. The unit is responsible for the production of training and instructional films required by the Army, and the supply, servicing, distribution and maintenance of all equipment and films required by the Army for purely recreational purposes. In the former category some 100 films have already been made in 15 months and many more are in current production. Most of these have been made by the trade, supplemented by a small Army Unit which has now been reorganized and expanded in the Army Kinematograph Service Film Unit. The training films are not shown generally to the public.*

*The Army Film Unit is under the control of the Director of Public Relations and aims at obtaining film material dealing with the Army for distribution through trade channels and screening in picture theatres throughout the world. Many of these pictures have been, or will be, issued through the Ministry of Information.*

*Army Film Unit cameramen were, for instance, engaged and took material during the recent Norwegian Commando raids. Material is also issued to the newsreels. It is likewise available for purchase by commercial film producers whose films may have been approved by the Ministry of Information and the War Office.*

and to serve in the Service organizations, etcetera. Appeals are still being made, and for the most part granted, for deferments, through the Local Committees, the operations of which have already been reported in MOTION PICTURE HERALD. It is not likely, however, that women between 20 and 30 will be given reservation, nor will they be available from now on for training as projectionists. At present many women within these age groups are being trained as projectionists and these presumably, if they replace men of military age, will not be taken away. From now on, however, it will be the older women, above 30, who will have to supplant projectionists, second and third, already called to the Colors.

Until March 1, 1942, a virtual blanket is being placed upon the call-up of projectionists. After that it would seem likely that the Ministry of Labor will set a tempo on their call-ups to synchronize with the rate at which substitute labor is available.

Labor, however, is not going to be the only headache likely to afflict the exhibitor

in 1942. A long view of the conditions at the moment suggest that neither the Quota nor the rental situation will be entirely absent from the discussion tables. Already, despite the reduction of the Quota to 15% for exhibitors, what is colloquially known as a "poor view" of the situation is being taken in C. E. A. Branches.

One complaint has gone out from an exhibitor group against the unfairness with which the re-issue clauses of the Films Act operate against the exhibitor. With the decrease in the amount of product available many renters are re-issuing earlier films. Against these re-issued foreign films the exhibitor still has to find British quota films (British films more than four years old are not eligible for quota). The contention is that if, for instance, a renter hires to an exhibitor two or three older films the exhibitor has to go out and find contemporary British footage to put against these, although he may already have shown British films against the re-issued foreign films when they were "fresh." Hence the new demand that the same conditions should be applied to foreign re-issues, that they should not be registrable above four years old.

## Shorts Status Questioned

Another Quota detail, which has focussed the attention of the more alert amongst exhibitors, is the proposition that American war shorts should count as ex-Quota, that they should in fact be neutral for Quota purposes and that no British footage should be required to offset them. Whilst there is no objection to this, a counter suggestion has been made in production and labor circles that British propaganda films should be placed in the same category. To quote George Elvin, Secretary of the Association of Cine Technicians: "If they cut out all war films in counting for or against for Quota purposes it would seem, on a first reaction, that there would be no objection."

"We welcome over here every war film made by the Americans and we feel that it would be mutually beneficial if there were a full exchange of all such subjects between British and American producers."

On the production side an immediate sequel to the alteration of the Quota schedules, and the adoption of the Manpower Report, has been a discussion between the Films Council's representatives and the Board of Trade itself. It is informatively believed that back of these discussions is the Board of Trade's examination of the rationalization proposals already discussed by the Council, whereby the pooling of artists, studios, materials and other production assets would be set up as a possible solution of the present difficult situation.

Recently the British Films Production Association has leaped to a more virile and more representative shape. Its chairmanship has been taken by British executive C. M. Woolf, chief of General Film Distributors and joint managing director of Gaumont-Britain. Following the issuing of the new constitution no less than 16 British producers, previously outside the association, have joined.



# CANADIAN INDEPENDENTS ASK TRADE REFORM; GOVERNMENT PEGS RENTALS

## Ask Government Intervention on Distribution Problems and Trade Practices; Fitzgibbons Details Industry's Effort

Independent Canadian exhibitors took steps last Friday to request the Dominion Government to deal with distribution problems and trade practices, in addition to ceilings on admissions, film rentals and tax measures arising out of the war emergency. Henry Falk, representing unaffiliated Canadian exhibitors on the industry's advisory committee of the Wartime Prices and Trade Board, issued a formal request for Government intervention. Almost immediately, the Government responded by pegging film rentals in Canada at terms prevailing during the basic period from September 15th to October 11th, 1941. This announcement came from R. G. McMullen in Toronto on Monday. He is the new administrator of Theatres and Films under the Prices and Trade Board.

Mr. McMullen declared on Tuesday, however, that details of the regulations affecting the industry would be decided only after conferences between the Administrator and trade representatives. He said that the projected policies, including the pegging of film rental prices, was still in an embryo stage.

Mr. Falk, named by the Independent Motion Picture Exhibitors Association, which was recognized by Mr. McMullen as representing unaffiliated theatres, declared in his statement last Friday, "A new situation has arisen in Canada today. The war emergency gave rise to the Wartime Prices and Trade Board primarily to stop profiteering and to prevent inflation. Actually, Government regulation of industry and commerce, including motion pictures, has arrived in Canada. Some of the basic matters concerning the operation of our business, such as taxes, ceilings on admissions and film rentals, distribution problems and fair trade practices, will now receive consideration."

### Compares Film Situation

Mr. Falk referred to the New York consent decree developments in the United States and regulation of the film industry there under Government supervision as a parallel situation. Regarding the trade in Canada, he said: "For years, the powers-that-be in the motion picture business have fooled around with ideas of self-regulation." He charged that the old cry of self-regulation to dissuade the Government from exercising control "is sure to be pulled again."

Mr. McMullen, in announcing that film rentals would be pegged, indicated on Monday that no deviation from the ceiling prices, based on those in effect the September 15th-October 11th period, would be permitted by the Government. He declared the Government's policy would be to insure equitable distribution of films among all theatres.

Early in the week it was reported that J. J. Fitzgibbons, president of Famous Players Canadian Corp., left Toronto for Western Canada.

## ONTARIO DROPS NEWSREEL QUOTA

*The Ontario provincial board of censors has dropped its requirement that all newsreels shown in that province contain a quota percentage of British Empire news, it was learned last Friday in Toronto.*

*The board's action was taken primarily because of the United States' substantial participation in actual warfare since December 7th, and because of the limited newsreel coverage from various parts of the empire. The board's policy had been that 25 per cent of each newsreel issue be devoted to British Empire or Canadian news items, but recent releases on war developments have been practically all American, dating from Japan's attack on Hawaii.*

## Fitzgibbons Reports on Industry in War Effort

by PAT DONOVAN  
in Montreal

Summarizing the Canadian film industry's contributions to Canada's war effort, in an article in the *Montreal Gazette's Commercial and Financial Review* for 1941, J. J. Fitzgibbons, president of Famous Players Canadian Corp., Ltd., detailed the varied activities in which film leaders and exhibitors participated during the year.

Mr. Fitzgibbons said: "In its contribution to the war effort, the Canadian motion picture industry has gone far beyond mere entertainment. It has helped give impetus to the national spirit, to the patriotic fervor that has made so many war activities successful."

Assistance appeals made on the screens of Canadian theatres during 1941, he said, included such campaigns as the Canadian Red Cross, war loans, war savings, income tax appeals and other national objectives. One of the outstanding examples of exhibitor cooperation, FPC's president pointed out, is the monthly presentation of the National Film Board's fine series, "Canada Carries on." He also cited that the industry brought many famous stars to Canada at its own expense to stimulate interest in Government war and defense efforts.

## New Brunswick Border Business Increases

by VICTOR SERVICE  
in St. Johns, N. B.

Activities of picture exhibitors located along the U. S. side of the Canadian border on the Maine-New Brunswick division, have been indicating modification of the restrictions on border travel, reports from border towns reveal this week. Exhibitors and

merchants have been seeking such modification, as the check on the flow of Canadians across the boundary has marred business generally in eastern Maine.

At Calais, Me., the State theatre has been reconditioned by Lockwood & Gordon, and with new drapes, carpets, acoustics. With the St. Croix closed, this is the only theatre currently functioning in Calais. Across the St. Croix River and boundary is the Queen. The Calais theatres normally rely on at least 50 per cent of their patronage from the Canadian side, chiefly the town of St. Stephen, N. B., with an international bridge connecting the two border communities. At Eastport, Me., Mrs. Nellie Shea has erected and outfitted the new Wilbor, successor to the burned Acme. Eastport normally depends on the Canadian islands of Deer and Campobello, within about a mile, the island of Grand Manan, farther away, and the mainland of New Brunswick, at St. Andrews, and nearby fishing towns, for at least 50 per cent of its business.

## Theatre Improvements

At Lubec, Me., Mrs. Shea has improved the Lubec theatre, which generally looks for much of its patronage from nearby Campobello, Deer, Grand Manan, St. Andrews, etc. A ferry connects Lubec, Eastport and Campobello. At Machias, Me., Mrs. Emma Means has completed extensive improvements to her Colonial theatre. These include a new front of cement and asbestos, new marquee sign and letters, display frames, foyer, seats, curtain, drapes, floor coverings and projection and sound equipment. The Colonial received considerable business from the Grand Manan Island, just off the Maine coast. The Opera House in Princeton, Me., has been improved. This theatre received patronage from the New Brunswick side before the barriers went up. At Houlton, Me., the new Houlton has been opened by Mullin & Pinanski Theatres, and renovations have been made at their Temple. Ordinarily, at least 40 per cent of business here comes from the New Brunswick side, including border town of Woodstock. Renovations and new projection and sound have prevailed at the State, operated by Lloyd Bridgman in Presque Isle. The State and Opera House, totalling 1,900 seats, relied on the Canadian side for a large percentage of their gross business.

Some improvements are reported for the Paramount, at Fort Fairfield, Me. At Caribou, Me., some changes are forecast at the Powers and Rudy, where prior to the advent of the stringent wartime regulations, Canadians were almost as numerous as U. S. residents at the box offices.

Considerable activity in theatre improvement is being manifested in Canada's eastern provinces, but with delays caused by priorities, it was reported this week. In Halifax, N. S., the Casino theatre has been remodeled, including reseating, new fixtures, enlarged lobby, re-decorating and new sound and projection lighting. In the same town, at the Oxford, new comfort rooms and an improved foyer is being established.

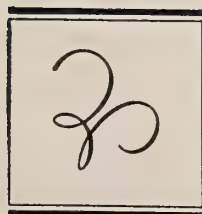


# F A M E

EIGHTH ANNUAL  
EDITION IS NOW  
IN CIRCULATION

*T*HE INTERNATIONAL  
INDEX TO PRODUCTION, TALENT  
AND TECHNICAL VALUES IN THE  
WORLD OF ENTERTAINMENT . . .

SCREEN • CONCERT • RADIO



*One Dollar the Copy*

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER, NEW YORK



## OBITUARIES

### *Sir Oswald Stoll, British Showman, Dies in London*

Sir Oswald Stoll, noted British theatrical manager and producer who for 60 years purveyed vaudeville, musicals, spectacle plays, ballets and motion pictures to the English public, died Friday, January 9th, at his home in suburban London. He would have been 76 years old on January 20th.

Brought to England from Australia as an infant Sir Oswald became associated with the theatre business at 14. He believed the British theatre should be run by Britishers. When Martin Beck and other American managers in 1910 declared their intention to combine with certain English interests opposed to him in the British variety field, Sir Oswald threatened to organize a \$5,000,000 variety company to operate in America.

In 1925 he asked his government to help British cinema producers overcome American competition. The same year he organized Cinema Productions, Ltd., a pool of British cinema companies, to contest the virtual monopoly of the British market by American motion picture companies. In 1926 he urged an exhibit duty on all non-British films. In 1929, however, he condemned the British quota act on films, because it caused a shortage of attractive productions.

In 1930 Sir Oswald, always a pioneer in the developments of the art and science of entertainment in Great Britain, turned his attention both to television and the wide screen. He arranged demonstrations of television in the Coliseum, his principal London theatre, and gave demonstrations of the wide screen in the Stoll Picture House in Kingsway.

Sir Oswald married, in 1892, Harriet Lewis, who died in 1902. A year later he married Millicent Shaw. He had a daughter by his first wife and three sons by his second.

#### **George H. Hall**

George H. Hall, president of Lakeside Country Club in Hollywood and general manager of Walter Lantz Productions, producers of film cartoons, died Saturday, January 10th. He was 51 years old.

#### **Frank Borchert**

Frank Borchert, 49, Sturgeon Bay, Wis. exhibitor and manager of the Door theatre in that city, died January 7th, of a heart attack while attending a Milwaukee theatre. A native of Milwaukee, Mr. Borchert was a member of the American Legion. He has operated the Door for more than 10 years. Survivors are his wife, a son, his mother, two sisters and two brothers.

#### **Leo F. Russell**

Leo F. Russell, 42, projectionist at Fox's Retlaw theatre in Fond du Lac, Wis., until forced by illness to retire several years ago, died in that city Saturday, January 10th.

### **Jule Rachman, Omaha Exhibitor, Dies at 49**

Jule Rachman, motion picture theatre operator, died Monday, January 12th, at his home in Omaha, Neb. He was 49 years old. In 1932 Mr. Rachman was sentenced to 15 years in the Nebraska State Penitentiary after being convicted of homicide in connection with the murder of his two cousins, Harry and Sam Goldberg, while they worked in the offices in a downtown Omaha theatre. The three men had quarreled over control of a group of theatres.

Last September, Mr. Rachman was released on parole after an outstanding prison record. He was credited with lifting the morale of the men in the penitentiary through promotion of entertainment for prisoners, including the exhibition of motion pictures. He returned to Omaha to rise again in the theatre business when he died of a disease contracted at the penitentiary.

## IN THE COURTS

### *Decision Reserved On Schenck Appeal*

Joseph M. Schenck, former chairman of the board of Twentieth Century-Fox, and Joseph Moskowitz, executive of that company, this week waited a decision from the United States Circuit Court of Appeals determining whether they will serve their prison sentences and pay their fines on conviction of evasion of income taxes in 1935, 1936 and 1937.

Monday, in New York, after a full day of argument, the Court reserved decision on appeals from conviction. John W. Davis, and former Judge Joseph Proskauer, their counsel, insisted the Government failed to prove criminal intent, that it merely made a civil case for recovery of taxes.

Evidence during the trial by Government witness Lawrence Gibney was termed unsupported. Mr. Gibney's computation, that only \$167 of \$20,000 in deductions was proper, was a main point, Mr. Proskauer asserting: "I am willing to rest my entire case on my contention that no evidence supported this computation."

The defendants were convicted April 17th last and sentenced April 24th. fined \$10,000.

Both remained free under \$5,000 bail each, pending determination of their appeals from conviction.

#### **Hakim Award Confirmed**

Justice Edward R. Koch, of the New York supreme court, has confirmed an arbitration award in favor of Raphael Hakim, producer of the French film, "The Baker's Wife," against the distributor of the picture, The Baker's Wife, Inc.

#### **Indiana Firm Organized**

Popular Pictures Company, which will distribute independents' pictures in Indiana, has established offices at 406 North Illinois street, Indianapolis. Joseph W. Goldberg, formerly of Louisville, is one of the organizers. Mrs. Dorothy Schrand is booker and office manager.

## *Court Rules on 'Lone Ranger' Presentations*

No one may use, without permission, a character originated by radio. They may not advertise the character; they may not act as the character. And it does not matter that they had previously appeared as the character in a motion picture licensed by the originator.

Such is the import of a United States Circuit Court of Appeals decision in Richmond, Virginia, where the Court enjoined E. O. Cox, doing business as the Wallace Brothers Circus, and Lee Powell, actor, from advertising, and appearing as, "The Lone Ranger"; and the Court confirmed that the character belongs to the radio station which evolved it, station WXYZ, Detroit, key station of the Michigan Radio Network, and member of the Blue Network of the National Broadcasting System.

President and treasurer of the station is George Trendle, who retired some time ago from his United Detroit Theatres (succeeded there by Earl Hudson), to devote his time to radio. He was a pioneer in mid-west's exhibition.

In the decision, Mr. Trendle in some degree wins a decision for radio against his former entertainment medium, films; for Mr. Powell, the actor enjoined by the decision from appearing any longer as "The Lone Ranger," had played the part of Allan King, the Ranger, in the serial of that name produced in 1938 by Republic under license.

Mr. Powell had been appearing in the circus as "the original" Ranger, riding masked on a white horse, and crying: "Hi-Yo, Silver!"

The Court remarked, in part, that even the production of a succeeding picture to "The Lone Ranger"—"Hi-Yo, Silver," (Republic, 1940)—was not productive of effect upon the rights of the parties, asserting: "Powell's part in that picture was substantially the same as in the previous one, and could have conferred upon him no greater right than did that to advertise himself as 'The Lone Ranger' or to use the distinctive call to the horse, of the radio broadcast."

#### **Trustees Bring Injunction**

The First National Bank and Trust Co., of Bridgeport, Conn., and Florence N. Anderson of Fairfield, trustees under the will of Charles H. Hawley, have brought an injunction and suit for \$45,000 damages in the superior court in Bridgeport against the Capitol Amusement Corporation and Louis J. Anger, operator of the Barnum theatre, claiming non-payment of a balance of \$34,500 due on a \$40,000 promissory note executed by the defendants in 1936.

#### **German Films Shown**

Joe Pastor's German Kino, showing German films in Milwaukee for the past five years, closed after the declaration of war but was scheduled to open with American films. Instead of the theatre, which has been renamed the Radio, has inaugurated the policy of showing German non-political films.



## Chicago Rallies for Service in War and Defense

Chicago circuits and their personnel, theatre managers, film exchange employees and others connected with the business in the midwest city are doing their share, in money and deeds, towards supporting the government and its needs and in upholding the morale of its defenders.

In this connection, Balaban & Katz are pursuing an "all out" support of the United States' defense program in several ways. Four months ago, before the selling campaign for Defense Bonds had even started, 200 of the company's employees pledged themselves to buy the bonds on a payroll-allotment plan. Today 600, more than half of the company's employees, are buying Defense Bonds and Stamps to the extent of 7 per cent of their weekly incomes, and officials are confident that, within a short time, 100 per cent of the organization will be represented.

### Bonds, Red Cross Sold

Several weeks ago a line was set in the Chicago Theatre marquee reading "Buy Defense Bonds—Give To Red Cross" and since this idea was inaugurated an order has gone out to all houses in the circuit to do likewise. Men who have left the company to go into the armed service are not forgotten. On their birthdays they receive a letter of congratulations, signed by John Balaban, and a \$10 present from the Balaban & Katz Employees' Club, who also sent service kits to all their former associates, now in the Army or Navy, on Christmas. Many of the cashiers and office workers, among the women, have joined the new Theatrical Red Cross unit, organized by Lucille Ballantine, booking agent, as have numerous women employees of the offices along film row.

Film exchange employees are buying Defense Stamps each week, the RKO office having signed up 100 per cent to buy approximately \$100 worth of stamps weekly. Most of the city's 375 theatres are running flag or patriotic trailers of some sort and will cooperate to the fullest extent on the coming Red Cross and "March of Dimes" drives.

The Amusement and Recreational division of the Chicago Civilian Defense Committee has been instrumental in upholding the morale of soldiers and sailors visiting the downtown district with short funds, by providing them with thousands of free passes weekly and facilities for entertainment at the Social Center, formerly the Elk's clubhouse. This division is headed by James Coston, of the Warner Circuit, and John Balaban, of Balaban & Katz.

In an effort to spur the sale of defense stamps and bonds in the city, the Soundies Distributing Corporation of America, of which James Roosevelt, son of the President, is a vice-president, has contributed six Panoram sound machines for the use of Mayor Edward J. Kelly. One of these has already been installed in the first floor corridor of the City Hall and each buyer of at least \$1.00 worth of stamps is entitled to hear one of the seven subjects on the machine, most prominently of which is a number called, "We'll Slap the Japs." The other five machines will soon be installed in the lobbies of other large buildings in the Loop.

Thousands of persons, from ushers in small theatres to top executives in the exhibiting and distributing ends of the industry are all contributing to the cause, in dollars and effort. Six hundred Balaban & Katz employees have signed up for Civilian Defense work. Among the em-

## HERALD PEOPLE



By Staff Photographer

GEORGE SPIRES, reporter and reviewer, has been with the Herald six years. He came direct from Brooklyn's Manual Training High School, with a short detour to the Brooklyn Times, and he says he's been looking at western pictures ever since. He writes well of them, though, and spends his weekends riding horses on Long Island. At school he was captain of the lacrosse team and still keeps trim the lean, rangy build of a man who is handy to have on your side in case. He is in Class 1A but he currently can't decide between the Navy and taking his chances with selective service.

ployees of Balaban & Katz that have joined the colors are:

David Rose, Manny Fingerhut, Jack Kerz, Derald Rosen, Melvin Rainey, Leon Waldman, Wallace Immerman, Richard Dale Bordwell, Warren Bruce Jensen, Jack Soper, Thomas Adams, James Fauls, Charles Hague, John Tobolski, Oren Barry, Harry Danielson, Henry H. Liebman, Theodore Francis Davis, George Grabowski, Anton Tisinal, John Berkery Quinlan, Marvin Theodore Smith, Jr., Elmer Johnson, Robert Deane Tenney, Donald Sherwood, Don A. Lausman, Norman John Hawthorne, Norman Pearson, John Burton Payne, Stanley Chamberland Blaker, James Day, Lawrence Carr, John McGowen, George Bolkow, W. Keithley Smith, Robert Keyes, John Walker, Edward Dlouhy, Robert Calley Ramsey, Frank Honkoski, Jay Lane, Frank Lack, Roland Schwartz, Thomas Gelin, Norman Clifford Johnson, Herbert Richard Wieth, Charles John Hammond, Fred Drew, Theodore Daum, Richard Sowers, Carl Russell, Charles Tucker, Edward Mark Juckness, Robert Harold Farris and Raymond Lee Egan.

From the Warner Bros.' Circuit went: Charles Dixon, Richard Hagstrom, Joe Real, James Fennell, Martin Frain, John Callopy, James Holmquist, Hugh Ward, Ben Sukis, Chris Kuris, Douglas Majury, Robert Grogan, Donald Wright, Bill Hallenberg, James Foster, Wayman Merrill, Jack Robertson, Bob Anderson, George Walthers, Michael Lengyel, Dean Halme, Adolph Sugent, Robert Clark, M. Kavalierios, Bill Bindel, Leo Brown, George Finley, William Jackson, Thomas King, Vernon Kramer, Edmund Murphy and William Way.

### Fred Fisher Dies

Fred Fisher, song writer and president of the Fred Fisher Music Company, died Wednesday in New York. He was 65, and was born in Germany.

A song writer for 35 years, Mr. Fisher wrote 1,000 tunes.

Surviving are his wife, a daughter Doris, with whom he frequently collaborated on compositions, and two sons, Marvin and Daniel.

## Mexico Probes 'High Admissions' At Top Theatres

by LUIS BECERRA CELIS  
in Mexico City

Alleged profiteering by local exhibitors, particularly the first run houses, which for several months has claimed the interest of a few of congressmen and senators, has now been officially made the subject of an investigation by the Ministry of National Economy, in behalf of the federal government. The Ministry says that it intends to probe this matter completely, to find out whether or not the exhibitors are charging excessively high admittance prices. Complaints to the federal legislators, which have been turned over to the Ministry, are that the charges of the theatres are exorbitant, for, it is said, the distributors, principally American, have not appreciably increased their rentals and labor costs do not justify raising rates to the public.

The legislators have agreed with the complainants that rates of the first run theatres here, varying from 35 cents for ordinary pictures to 65 cents for super attractions are too high. The exhibitors counter with the argument that their costs, chiefly labor, have increased so much that they can make but a fair living, a question of bigger grosses but smaller nets, for, after all, the public at least of the first run theatres is not stopped from attending because of the prices.

### 50 Features Set

Mexican production in 1941 is announced at 40 pictures, an improvement on 1940 when the output was only 27. Production for 1942 is estimated at about 50.

The producers did not profit so very much last year. Only three of the 21 of them who are members of the Association of Mexican Producers of Motion Pictures made money in 1941.

A new note of optimism has come to the production and studio branches of the picture business, though they admit that the dark clouds of a probable acute shortage of raw materials and equipment loom for them as a result of war conditions. Producers have lined up an imposing schedule for 1942, and the studios are going ahead with arrangements for modernizing for more and better production. The 1942 tentative production will be the biggest that Mexico has had in any year for some time.

Nevertheless, it is freely admitted that this entire program hinges upon just how much material, raw and otherwise, the industry will be able to obtain from the United States.

The production program features the decisions to make 20 pictures by Jesus Grovas & Co., 12 pictures by Filmex, S.A., one of which will be a new version of "The Count of Monte Cristo," to cost \$105,000, one of the most expensive films ever made in Mexico, and starring Arturo de Cordoba who is known in the United States and who has been signed for some Spanish films by RKO; six by Felipe Mier & Brother; five by Mexico-España Films, S.A., recently organized by Gen. Juan F. Azcarate, former Mexican minister to Germany, and a farcical presentation of "The Three Musketeers" by Posa Films, S.A., Santiago Reachi president, brother of Manuel, representative of the Mexican government in Hollywood, and to star "Cantinflas."



# WHAT THE PICTURE DID FOR ME

## Columbia

**BLONDES FROM SINGAPORE, THE:** Florence Rice, Leif Erikson—We've got to have more than "Blondes from Singapore" to draw them in.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**BULLETS FOR RUSTLERS:** Charles Starrett, Lorna Gray—Nothing to get excited about. Starrett's average. Running time, 58 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. General patronage.

**HERE COMES MR. JORDAN:** Robert Montgomery, Rita Johnson—This will please those that you are able to get in, but I'm afraid you will have trouble doing just that. Had one of the poorest Sundays of the year and Monday was also below par. Running time, 94 minutes. Played December 28-29.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

**MEN IN HER LIFE, THE:** Loretta Young, Dean Jagger—A good picture that went over well on the holiday but I couldn't have done anything with it any other day. All that saw it were fairly well pleased. Her gowns were gorgeous, the ladies said. Played December 25.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

**MILITARY ACADEMY:** Tommy Kelly, Bobby Jordan—Wish Columbia would stop making these weak drag-outs. Nothing to wish your public on. Running time, 66 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. General patronage.

**PENNY SERENADE:** Irene Dunne, Cary Grant—A very touching human interest story, so good that despite some reports that it was more a picture for women, it pleased our men 100 per cent, "and that ain't kiddin'." Just as has been reported by others regarding this picture, when it was concluded we also heard many throats and noses being cleared, and not all of them because of colds either. That indicates how engrossed our audience became in the excellent and realistic acting of Irene Dunne, Cary Grant, Edgar Buchanan (who supplies plenty of wholesome comedy), Beulah Bondi, et al. It's a dandy, one your patrons will be pleased to see. Running time, 124 minutes. Played December 20.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**SON OF DAVY CROCKETT:** Bill Elliott, Iris Meredith—Average western that didn't do average business. Could Bill Elliott be given a fairly good story and a little money spent on production? I for one believe that Columbia would have a William S. Hart, and how we need one now, with all the sissy-pants cowboys and their glamour spoiling our westerns. Running time, 59 minutes.—Al Eliassen, Koronis theatre, Paynesville, Minn. Small town patronage.

**TILLIE THE TOILER:** Kay Harris, William Tracy—The first edition from the comic strip by the same name, went over very well with my patrons and produced a profit; however, it has to be teamed with something else owing to its length. I do not consider it in the same class as the other series "Blondie" that is already established and doubt very much it will reach the same reputation with the show-going public. Running time, 62 minutes. Played December 30.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

## Metro-Goldwyn-Mayer

**BARNACLE BILL:** Wallace Beery, Virginia Weidler—Beery always goes over good here, and this was no different from the rest. They should put him in more good westerns. Played December 23-25.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

**BILLY THE KID:** Robert Taylor, Brian Donlevy—Just what I need more of in this territory. Give any name in a picture here with a gun and my business will hold up. With a big name and color I really go to town and this picture was a typical example of the best. Nice business from the Saturday patrons. Running time, 95 minutes. Played December 14.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

**BLOSSOMS IN THE DUST:** Greer Garson, Walter Pidgeon—Nothing but praise from all angles for this production, shows what can be done with good ma-

***This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—***

What the Picture Did for Me  
MOTION PICTURE HERALD  
Rockefeller Center, New York

terial and direction. Business very sweet for this time of the season, which is usually below par in more situations, suitable for preferred playing time. Running time, 98 minutes. Played December 17-18.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**BLOSSOMS IN THE DUST:** Greer Garson, Walter Pidgeon—Somewhat disappointed in the business this did but some of the fault can be blamed on the weather which was sub-zero. Wonderful picture with a great actress as the star. Running time, 100 minutes. Played December 25-26. G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**BLOSSOMS IN THE DUST:** Greer Garson, Walter Pidgeon—A picture that was different, and was well taken. Had a lot of compliments on this one. Played December 26-28.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

**CHOCOLATE SOLDIER, THE:** Rise Stevens, Nelson Eddy—An elaborate production bringing a new star, Rise Stevens. Her voice will rank with the best, as was to be expected inasmuch as she came out of grand opera. The little lady has looks, too, and photographs attractively. The score is good, with old songs that have been popular some time ago. But for the drama end, with Eddy as the phony Russian, the less said the better. It could have been cut to a large advantage in this latter part for Eddy is not, and never has been a dramatic actor, and I am sorry to say that in these sequences, they laughed in the wrong place. And speaking of voices, the greatest of them all was Miliza Korjas in "The Great Waltz," who has never appeared again. We still have people ask what has become of her. They don't remember her name, but they do her voice. Personally, I would pay top prices to hear her sing that score again. Although the "Waltz" did not do business, it was great, anyway.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**DR. KILDARE'S WEDDING DAY:** Laraine Day, Lew Ayres, Lionel Barrymore—This may be a little off color along side of the other Kildare pictures preceding it, however by using it as the number one feature along with "Officer and the Lady" from Columbia I had a bang-up show with general satisfaction and excellent business both nights.

**DR. KILDARE'S WEDDING DAY:** Lew Ayres, Lionel Barrymore, Laraine Day—Played on "Take a Chance Night" to below average business, although this series is liked here. Many remarked that they did not care for the method of getting Miss Day out of the series. Running time, 82 minutes. Played December 17.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**GET-AWAY, THE:** Robert Sterling, Dan Dailey, Jr.—Well now, if all program pictures were like this one, we wouldn't have any problem getting our patrons to come regularly. When I saw the running time on this, I thought that it would be a nice long dull program. But, as it turned out, it was better than my feature, "Tom, Dick and Harry." It's a gangster story that has a lot of action, drama, and if I'm not mistaken, it follows the pattern of John

Dillinger and his gang. My patrons enjoyed it and I had some favorable comments. Running time, 87 minutes. Played December 28-30.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**GREAT WALTZ, THE:** Luise Rainer, Fernand Gravet, Miliza Korjus—See review on "The Chocolate Soldier." Metro-Goldwyn-Mayer.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**HONKY TONK:** Clark Gable, Lana Turner—I wouldn't ask for anything better. I drew business from three neighboring towns that have larger theatres, but they had not played this natural. I wish I could do this more often and with a picture like this I can. It brought out customers that I hadn't seen since Christmas and they were far from disappointed. The stars and the name of the picture made a swell team. Running time, 105 minutes. Played January 4-5.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

**LADY BE GOOD:** Ann Sothorn, Robert Young—A very entertaining picture that did a little above average business. The preview helped sell it very effectively. The colored boys drew business from their race and the white stars weren't bad. Should have played this one two days. Played January 1.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

**LIFE BEGINS FOR ANDY HARDY:** Mickey Rooney, Judy Garland—A fair grosser for the series and pleased; however, took a nose dive the second day, which would signify there was no praise given it by word of mouth. Still believe Mickey the Number One Box Office Star of 1941 as voted by the exhibitors. Running time, 102 minutes. Played December 14-15.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**LIFE BEGINS FOR ANDY HARDY:** Lewis Stone, Mickey Rooney, Judy Garland, Ann Rutherford—Played to good houses both nights. Although comments were it was not as good as the other of the series, yet it had lots of good comments. Played December 29-30.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**LIFE BEGINS FOR ANDY HARDY:** Mickey Rooney, Judy Garland—The Hardy series is well liked here and played to good business despite sub-zero weather. Some said they did not care as much for this as previous Hardy pictures, but all said it was good entertainment. Running time, 100 minutes. Played December 28-30.—G. W. McLean, State Theatre, Big Timber, Montana. Small town patronage.

**LIFE BEGINS FOR ANDY HARDY:** Mickey Rooney, Judy Garland—Very fine Hardy picture that failed to do any business due to cold weather. Played January 2-4.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

**LIFE BEGINS FOR ANDY HARDY:** Mickey Rooney, Judy Garland, Lewis Stone—This series still holds its own with me but it has stopped building up with each new picture. The pictures seem to be a little too much on the same track and most of the tricks and antics of Andy we've seen. Can't kick on Mickey's work because it never has failed to please. Running time, 100 minutes. Played December 28-29.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

**LOVE CRAZY:** William Powell, Myrna Loy—Good comedy and entertainment. Play it if you have not already done so. William Powell has a good following here and Myrna Loy is tops. Can't go wrong with this one. Running time, 99 minutes. Played December 27.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**LOVE CRAZY:** William Powell, Myrna Loy—Average business for this time of year for last part of the week. Pleased patrons who enjoyed the comedy. Running time, 99 minutes. Played December 18-20.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**MARRIED BACHELOR:** Robert Young, Ruth Hussey—Good comedy which was marred due to the fact that the print was damaged along the sound track. Robert Young was good and Ruth Hussey was good also. She looks a lot like Myrna Loy in this picture. Played December 27-29.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.



**NAVY BLUE AND GOLD (REISSUE):** James Stewart, Robert Young—See review on "The Nurse's Secret," Warner Bros.—First National. A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**RINGSIDE MAISIE:** Ann Sothorn, George Murphy—This showed up well with its predecessors and gave general satisfaction, gaining momentum the second day to come through with a nice profit. While rated as a comedy it leans more towards sentiment, emotions and drama, with less wisecracks and comedy. Running time, 95 minutes. Played December 31-January 1.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**SHADOW OF THE THIN MAN, THE:** William Powell, Myrna Loy, Asta—It don't think that this one is up to the former ones. It still did business, but it seemed to lack some of the "ump" that the other had.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**SMILIN' THROUGH:** Jeannette MacDonald, Brian Aherne, Gene Raymond—Although the younger people disliked it and the older thought it was good, it did fairly good business for a time when college is closed. There was no necessity to make this story again as it was so well done before. The color and music were good and the acting was O. K., but this type of picture drags for most of my bunch. Ran it with "Wild Geese Calling" and think I had a fair turnout mainly because there was nothing else in town to do. Running time, 100 minutes. Played January 2-3.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**THEY MET IN BOMBAY:** Clark Gable, Rosalind Russell—This picture failed to pull them in even with Gable. The picture is nothing big, but will get by. Played November 28-30.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

**WHEN LADIES MEET:** Joan Crawford, Robert Taylor, Greer Garson—This was a good picture, but was not the picture for Christmas Day. Box office fair. Played December 24-25.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**WHEN LADIES MEET:** Joan Crawford, Robert Taylor—Nothing good to say about this one, the story is weak and silly. Played December 20-22.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**ALOMA OF THE SOUTH SEAS:** Dorothy Lamour, Jon Hall, Lynne Overman—Good picture. Some very spectacular shots, especially the volcano scene at the last. This was a marvel of photographic technique. Hand an orchid to Katherine DeMille for her small part, also Lynn Overman. Lamour was just among those present; she does not seem to have the feel for a dramatic role.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**ALOMA OF THE SOUTH SEAS:** Dorothy Lamour, Jon Hall—A very sweet piece of merchandise for the distributor and exhibitor alike, the settings in beautiful color, with its shapely brown maidens dancing in the sunlight, situation and dialogue to please the boy friend, all adds up to satisfied customers and large grosses. Give it preferred dates and reap the harvest. Running time, 77 minutes. Played January 4-5.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**AMONG THE LIVING:** Albert Dekker, Susan Hayward, Frances Farmer—Good picture which pleased all. Is very well made for a small picture. Play it. I used it on New Year's Eve Prevue. Running time, 69 minutes. Played December 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**BORDER VIGILANTES:** William Boyd, Russell Hayden, Andy Clyde—Largest Friday in four months. Better than average Saturday. Very good western. Running time, 60 minutes. Played December 26-27.—E. L. Arnstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**CAUGHT IN THE DRAFT:** Bob Hope, Dorothy Lamour—Just what the Dr. ordered, swell picture, swell business, every one satisfied. Played December 23-25.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**CAUGHT IN THE DRAFT:** Bob Hope, Dorothy Lamour—Good business, picture very popular here and should go over anywhere. Running time, 80 minutes. Played December 14-16.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**FLYING BLIND:** Richard Arlen, Jean Parker, Nils Asther, Marie Wilson—If this series is to be kept on, they better put some excitement and action into them. Draggy until the last reel. Played December 19-20.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

**HOLD BACK THE DAWN:** Charles Boyer, Olivia de Havilland, Paulette Goddard—This picture was enjoyed by all; some comments that it was the best picture of the year. Played to good house both nights. Played December 31-January 1.—Miss Cleo

Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**KISS THE BOYS GOODBYE:** Mary Martin, Don Ameche—I saw the picture and I'm just like the rest of the people who saw it. Where did they get the name, if there is anything in a name? I think everybody liked it but they expected something they didn't get. The name was misleading since so many boys are being kissed goodbye now. Still it pleased. Running time, 85 minutes. Played December 31.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

**LAS VEGAS NIGHTS:** Tommy Dorsey, Bert Wheeler—Not much to this one, a lot of hokum with no story. I thought the trailer was better than the show. Running time, 89 minutes. Played 30-31.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

**NEW YORK TOWN:** Fred MacMurray, Mary Martin, Robert Preston—Back in the old rut. All dialogue, no action, the laughs that were supposed to be there were missing and the material for the story was as thin as tissue paper. But you take 'em or leave 'em this season. The only saving grace is that if you don't do business, the Government doesn't get the tax. That way, the exhibitor and the Government are both ship-sawed.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**NEW YORK TOWN:** Fred MacMurray, Mary Martin, Robert Preston—Good musical comedy, but failed at box office. Somehow, Mary Martin has no drawing power here. Played December 22-23.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**NIGHT OF JANUARY 16TH:** Robert Preston, Ellen Drew, Nils Asther—Good picture and good business. Has plenty comedy and is well made. Running time, 80 minutes. Played December 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**ONE NIGHT IN LISBON:** Fred MacMurray, Madeleine Carroll, Patricia Morison—We played this second run to below average business.—Harland Rankin, Park Theatre, Chatham, Ontario. Can. General patronage.

**PARSON OF PANAMINT, THE:** Ellen Drew, Chas. Ruggles—Played to below average business, but those who saw it were very enthusiastic about the picture. Good picture but needs strong promotion. Running time, 84 minutes. Played December 13.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**PARSON OF PANAMINT, THE:** Charles Ruggles, Ellen Drew—A first class production of one of Peter B. Kyne's best and most popular stories, below par at the box office and not worth the rental asked for this situation. Running time, 84 minutes. Played December 10-11.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**ROUND-UP, THE:** Richard Dix, Patricia Morison—Better than average western that seemed to please. Played December 9-10.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

**SECRET OF THE WASTELANDS:** William Boyd, Andy Clyde, Brad King—Good western which pleased the Friday-Saturday trade. Running time, 66 minutes. Played January 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**GAMBLING DAUGHTERS:** Cecilia Parker, Roger Pryor—A second-rate picture that for some reason or other did average business. My patrons said it was all right. I don't know, I didn't think so. It would have made a good crime short. The only thing that holds interest is the mysterious boss of the gangsters. Running time, 62 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**JUNGLE MAN:** Buster Crabbe—Fair picture that suffered in the pre-holiday slump.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**REG'LAR FELLERS:** Billy Lee—This seemed to satisfy. We did fair business on a double bill.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**DOWN MEXICO WAY:** Gene Autry, Smiley Burnette—Played to good crowds both days. Was almost the same as "South of the Border." Business average. Played December 26-27.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**GAUCHOS OF ELDORADO:** The Three Mosquitoes—Fair Western which did average business on Friday and Saturday. Played December 19-20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**ICE CAPADES:** Dorothy Lewis, Jerry Colonna—Good feature which did fair business, considering cold weather. Played December 27-29.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**OH SUSANNA:** Gene Autry, Smiley Burnette—Story flimsy, print terrible. Running time, 60 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. General patronage.

**SAILORS ON LEAVE:** William Lundigan, Shirley Ross—Midnight show New Years Eve to a very nice and appreciative crowd. Business was very good and the show pleased those that stayed up to see it. My first Republic picture for some time and I hope the balance are that good, if so I will be more than satisfied. Running time, 71 minutes. Played December 31.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**SUNSET IN WYOMING:** Gene Autry, Smiley Burnette—Very good entertainment for my patrons. Good songs and plenty of action. Up to the Autry standard. Running time, 65 minutes. Played January 3.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**ANNE OF WINDY POPLARS:** Anne Shirley, James Ellison—A good feature not to pass up, but definitely only for the lower end of a bill. Running time, 85 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. General patronage.

**GIRL, A GUY AND A GOB, A:** George Murphy, Lucille Ball, Edmond O'Brien—Very good picture. Business bad due to weather. Played December 10-11.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**LADY SCARFACE:** Dennie O'Keefe, Judith Anderson—Here again is an example of what can be done with a small budget. This is a nice program picture. It has action, story and it holds interest. A group of gangsters headed by a woman. They got the idea from "A Woman's Face." This is a modern story and doesn't conflict with the former. A good "B" picture cast. Running time, 65 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**MEXICAN SPITFIRE:** Lupe Velez, Leon Errol—A good hilarious comedy. An excellent second for a heavy bill. Running time, 65 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. General patronage.

**MEXICAN SPITFIRE OUT WEST:** Lupe Velez, Leon Errol, Donald Woods—Real humdinger that did business. Left them rolling in the aisles and it wasn't from New Year's cheer either.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**MY LIFE WITH CAROLINE:** Ronald Colman, Anna Lee—Definitely not small town fare. Business dropped to a new low on the second and third days. Running time, 81 minutes. Played December 21-23.—

*(Continued on following page)*

Producers Releasing Corp.

**GAMBLING DAUGHTERS:** Cecilia Parker, Roger Pryor—A second-rate picture that for some reason or other did average business. My patrons said it was all right. I don't know, I didn't think so. It would have made a good crime short. The only thing that holds interest is the mysterious boss of the gangsters. Running time, 62 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**JUNGLE MAN:** Buster Crabbe—Fair picture that suffered in the pre-holiday slump.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**REG'LAR FELLERS:** Billy Lee—This seemed to satisfy. We did fair business on a double bill.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**DOWN MEXICO WAY:** Gene Autry, Smiley Burnette—Played to good crowds both days. Was almost the same as "South of the Border." Business average. Played December 26-27.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**GAUCHOS OF ELDORADO:** The Three Mosquitoes—Fair Western which did average business on Friday and Saturday. Played December 19-20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Republic

**M-G-M ANNOUNCES  
TITLE CHANGES!**

•

The title of "CHINA CARAVAN" has been changed since its trade showing to

**"A YANK ON THE BURMA ROAD"**

•

The title of "OUT OF THE PAST" has been changed and will be trade-shown as

**"SALUTE TO COURAGE"**



(Continued from preceding page)

G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**SAINT IN NEW YORK, THE:** Louis Hayward, Kay Sutton—A strictly program picture for double billing.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**SCATTERGOOD MEET BROADWAY:** Guy Kibbee—See review on "Highway West."—Warner Bros.—First National.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**STAGE TO CHINO:** George O'Brien, Virginia Vale—A satisfactory week-end western.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**TOM, DICK AND HARRY:** Ginger Rogers, George Murphy, Alan Marshal—Making allowances for time of year, war news and so forth, this was a terrific box-office flop. Not one favorable comment; lots of complaints and walk-outs. Running time, 86 minutes. Played December 10-12.—C. A. Smith, Regent Theatre, Chapeau, Ontario, Can. Small town patronage.

**TOM, DICK AND HARRY:** Ginger Rogers, George Murphy, Alan Marshal—From all of the reports I hear on this one, it doesn't look so rosy. I've heard some patrons say they didn't like it and that it was silly. They said they were sorry that they wasted their time and money. Well, I've seen it and thought it was all right. I guess some people just don't understand it. I'll admit it isn't Ginger's best, and I can see why, but it's not as bad as I've heard. Well, I'm going to play it next week and I hope business isn't as bad as I've heard. Running time, 86 minutes. Played December 28-30.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**VIVACIOUS LADY (REISSUE):** Ginger Rogers, James Stewart, James Ellison—Double-billed with "Tall, Dark and Handsome," 20th Century-Fox. Both pictures well liked. Played December 18-20.—C. A. Smith, Regent Theatre, Chapeau, Ontario, Can. Small town patronage.

## Twentieth Century-Fox

**CHARLEY'S AUNT:** Jack Benny, Kay Francis—This has everything to satisfy most movie fans and Jack Benny as the Aunt in pants is as funny as any Aunt I ever saw. Business above normal and my public pleased. It is worth your preferred time and the percentage asked. Running time, 80 minutes. Played December 21-22.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**CHARLIE CHAN IN RIO:** Sidney Toler, Mary Beth Hughes—Played to a Christmas Eve benefit. The ones who got in free said they were charged too much. Running time, 62 minutes. Played December 24.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**EVERYTHING HAPPENS AT NIGHT:** Sonja Henie, Ray Milland, Robert Cummings—Well liked, but Sonja is a "natural" here, skating being our big opposition. Running time, 80 minutes. Played December 29-31.—C. A. Smith, Regent Theatre, Chapeau, Ontario, Can. Small town patronage.

**HE MARRIED HIS WIFE:** Joel McCrea, Nancy Kelly—A good second. Will lighten a heavy bill. Fairly good comedy feature. Running time, 83 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. General patronage.

**LILLIAN RUSSELL:** Alice Faye, Don Ameche, Henry Fonda—Fox wasted a host of big names for a very, very weak story. Don't give us any more of these. Too long for a story as weak as this one.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. General patronage.

**MARK OF ZORRO, THE:** Tyrone Power, Linda Darnell, Basil Rathbone—Good picture, but perhaps too old. Poor holiday business. Running time, 94 minutes. Played December 25-27.—C. A. Smith, Regent Theatre, Chapeau, Ontario, Can. Small town patronage.

**PACK UP YOUR TROUBLES:** Jane Withers, Ritz Brothers—A good second feature. Suited best for weekend. Running time, 70 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. General patronage.

**RETURN OF FRANK JAMES, THE:** Henry Fonda, Gene Tierney, Jackie Cooper—Well liked, but, of course, business was off due to Christmas. Running time, 93 minutes. Played December 22-24.—C. A. Smith, Regent Theatre, Chapeau, Ontario, Can. Small town patronage.

**RIDE ON, VAQUERO:** Cesar Romero, Mary Beth Hughes—This type picture made to order for us. Business was good. Played December 12-13.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**RIDE ON VAQUERO:** Cesar Romero, Mary Beth Hughes—Played as a double bill with "The Masked Rider."—Universal. Played January 2-3.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**ROAD AGENT:** Leo Carrillo, Andy Devine, Dick Foran—Average picture for average western that seemed to please our western picture fans. Running

time, 60 minutes. Played December 27.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—Good picture that did excellent business. Far out-grossed "That Night in Rio," "Moon Over Miami" and "Charley's Aunt." Played December 28-29.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—Another fine musical from Fox. Sonja Henie, enchanting as ever, gives a flawless performance and is aided by a cast comprised of such headliners as John Payne, Lynn Bari, Milton Berle, Joan Davis, and the Nicholas Brothers. Filmed against the scenic beauty of Sun Valley, the picture flows smoothly along to the bay rhythms of Glenn Miller's Orchestra. Enjoyable from start to finish. Running time, 86 minutes. Played December 27.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—Some people may like this kind of stuff, but I don't. As yet, I haven't played it and I don't think I will. The ads should read, "Glenn Miller and John Payne in 'S. V. S.' with Sonja Henie." She has improved a lot since her last picture, but what good is it if you don't see much of her in the picture. The skiing scenes were very beautiful. The background shots were even more so. But when you have to sit through four reels of Glenn Miller to see one of Henie, I'll take Disney.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**TALL, DARK AND HANDSOME:** Cesar Romero, Virginia Gilmore, Charlotte Greenwood, Milton Berle—See review on "Vivacious Lady."—RKO Radio.—C. A. Smith, Regent Theatre, Chapeau, Ontario, Can. Small town patronage.

**THAT NIGHT IN RIO:** Alice Faye, Don Ameche, Carmen Miranda—Here is a snappy musical to put your patrons in a happy mood. The ever popular team of Faye and Ameche, plus firebrand Carmen Miranda, again get together and turn in another superlative performance, in a story that is both humorous and clever. Perfect color and a number of hit tunes blend in making this film an outstanding hit which should please all who see it. Running time, 90 minutes. Played January 3.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**TIN PAN ALLEY:** Alice Faye, Betty Grable, Jack Oakie, John Payne—Good business, well liked. Played January 1-3.—C. A. Smith, Regent Theatre, Chapeau, Ontario, Can. Small town patronage.

**WILD GESE CALLING:** Henry Fonda, Joan Bennett, Warren William—Ran this with "Smilin' Through" to passable business considering the fact that college was closed. Many objected as it didn't follow the book. Nothing particularly good about it but it did move right along and did not drag. Just a programmer with a few good moments. Running time, 78 minutes. Played January 2-3.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**WILD GESE CALLING:** Henry Fonda, Joan Bennett—Good picture, business fair. Played December 16-18.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**YESTERDAY'S HEROES:** Jean Rogers, Robert Sterling, Ted North—A fair program picture for double billing.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**YOUTH WILL BE SERVED:** Jane Withers—See review on "Tight Shoes."—Universal.—C. A. Smith, Regent Theatre, Chapeau, Ontario, Can. Small town patronage.

## United Artists

**CORSICAN BROTHERS:** Douglas Fairbanks, Jr., Ruth Warrick, Akim Tamiroff—Real fine entertainment. Should do well in any situation. Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**GREAT DICTATOR, THE:** Charles Chaplin, Jack Oakie, Paulette Goddard—A long anticipated picture that didn't do the business we expected.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**GREAT DICTATOR, THE:** Charles Chaplin, Jack Oakie, Paulette Goddard—Business somewhat above average, and had the press sheet revealed this story completely, we could have sold many more tickets. The younger folks don't know Chaplin and the older folks were not lured. Running time, 110 minutes. Played December 7-9.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**INTERNATIONAL LADY:** George Brent, Ilona Massey, Basil Rathbone—Good enough espionage picture; not much action. Also slow tempo. This Miss Massey has a singing voice, but, as usual, they give her some operatic aria that is just so much noise to our unmusical audience. Why, if they must intersperse a musical number, don't they use something that the average theatre patron can understand and

know. I say again that they are falling into all dialogue pictures and not enough action; the same old error they first made when sound came in. The audiences are going to turn thumbs down again if they continue in these one set pictures that depend on dialogue alone.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**MAJOR BARBARA:** Wendy Hiller, Robert Morley—Phooey—they're still squawking about this one, so many complaints that I'm agreeing with the customers. Run this on your off night, that is, the night you take off. Running time, 122 minutes. Played December 19-20.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

**ROAD SHOW:** Adolphe Menjou, Carole Landis, Charles Butterworth—Played this just before Christmas and didn't do the business we would have liked to.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**WUTHERING HEIGHTS:** Merle Oberon, Laurence Olivier—A good drama feature, but nothing to get excited about. Running time, 103 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. General patronage.

## Universal

**ARGENTINE NIGHTS:** Ritz Brothers—They should be kept in two-reel comedies. Played December 22-24.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

**BACK STREET:** Charles Boyer, Margaret Sullivan, Richard Carlson—Acting very good. Would still like to see Boyer in an action role. Comments varied; but majority appeared to enjoy it. Played December 29-31.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

**DANGEROUS GAME, A:** Richard Arlen, Andy Devine—See Review on "Great Mr. Nobody."—Warner Bros.—First National.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**HOLD THAT GHOST:** Bud Abbott, Lou Costello, Joan Davis, Mischa Auer—Good business, good comments. Running time, 88 minutes. Played December 13-15.—C. A. Smith, Regent Theatre, Chapeau, Ontario, Can. Small town patronage.

**HOLD THAT GHOST:** Abbott, Costello, Richard Carlson—Did exceedingly well at the box office and gave satisfaction to all patrons. Consider it as good as the other two with these same box office stars. It is bound to do some business in any situation. Running time, 86 minutes. Played December 26-27.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**IN THE NAVY:** Abbott, Costello, Dick Powell—Not as good as "Buck Privates" at the box office, it did a fair business and pleased those that came to see it. Did not reach the guarantee placed upon it, but is worth playing even at their terms. Running time, 85 minutes. Played December 12-13.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**SAN ANTONIO ROSE:** Jane Frazee, Robert Paige, Eve Arden—This picture was a good musical and pleased average business. Played December 24.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**SWING IT, SOLDIER:** Ken Murray, Frances Langford, Don Wilson—Very good musical. I played it Christmas Day to very good business. Everyone pleased. Running time, 68 minutes. Played December 24-25.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**TIGHT SHOES:** Joan Howard, Binnie Barnes, Brod Crawford—Double billed with "Youth Will Be Served," 20th Century-Fox. Fair program. Typical pre-Christmas business. Running time, 67 minutes. Played December 15-17.—C. A. Smith, Regent Theatre, Chapeau, Ontario, Can. Small town patronage.

**UNFINISHED BUSINESS:** Irene Dunne, Robert Montgomery—A dud. Starts out like most of the horses I bet on—folds up in the back stretch and ends up an "also ran." And, alas, this is an odds-on favorite—see Universal odds. Running time, 95 minutes. Played December 25-26.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

## Warner Bros.-First National

**AFFECTIONATELY YOURS:** Merle Oberon, Dennis Morgan—This picture went over good, and that's what counts. Played December 2-3.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

**BRIDE CAME C.O.D., THE:** James Cagney, Bette Davis—This was a good picture and pleased 100 per cent. Davis good in different type role than she has played in past. Played December 5-7.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

**DEVIL DOGS OF THE AIR (REISSUE):** James Cagney, Pat O'Brien—As I've said before, some of these old ones do better than the new ones we are forced to play. Considering that we played this for Christmas we did all right. It has a lot of action and it's what the patrons like. Although it has a lot of airplanes and marines, it does a nice job of enter-



taining. The kids and action fans go for it big and the rest of 'em like it too. So everybody's happy. Running time, 84 minutes. Played December 24-25.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**DIVE BOMBER:** Errol Flynn, Fred MacMurray, Ralph Bellamy—Orchids go to Warner Bros., this time for a very fine picture in color. This picture was very timely and the direction and acting was very good. Business was not so good due to rain and cold. Played December 13-15.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**DIVE BOMBER:** Errol Flynn, Fred MacMurray—Outstanding aviation picture and will please your patrons and do plenty of business. A little long but not tiresome. Title, cast and story timely. Play it and reap the harvest. Running time, 133 minutes. Played December 28-29.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**DODGE CITY:** Errol Flynn, Olivia de Havilland—A good western crammed with action. Running time, 103 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. General patronage.

**GREAT MR. NOBODY:** Eddie Albert, Joan Leslie—Double featured with "A Dangerous Game," a Universal offering; both pictures a washout; did not take in film rental. Those that came did not like either picture and told me so. Where a profit was possible I took a loss, something that is not unusual in this business. Running time, 71 minutes. Played December 9.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**HIGHWAY WEST:** Brenda Marshall, Olympe Bradna, Arthur Kennedy—Used on a double bill with "Scattergood Meets Broadway" from RKO. Both pictures were suitable for double feature material, that's all. I failed to take in film rental, possibly the near proximity to Christmas cut the attendance to a total loss. Running time, 63 minutes. Played December 23.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**INTERNATIONAL SQUADRON:** Ronald Reagan, Olympe Bradna, James Stephenson—Right in the groove for extra business right now and will give complete satisfaction. Business excellent, cast and production magnificent. Give it a chance and you cannot go wrong. Running time, 87 minutes. Played December 24-25.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**INTERNATIONAL SQUADRON:** Ronald Reagan, Olympe Bradna—A very fine picture of its type. Up to the minute story of the war in Europe. Played December 19-21.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

**LAW OF THE TROPICS:** Jeffrey Lynn, Constance Bennett—Played this on Bank Night, and was well taken. I didn't expect very much, but proved to be a good show.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

**MALTESE FALCON, THE:** Humphrey Bogart, Mary Astor, Gladys George—Fair picture which failed to draw film rental. Title is meaningless. Picture too long and talky. Bogart miscast; my patrons want him as a crook. Running time, 100 minutes. Played December 31-January 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**MANPOWER:** George Raft, Edward G. Robinson, Marlene Dietrich—This was a great show, lots of good cracks that the crowd ate up. Give us more of this type. Played December 12-14.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

**MEET JOHN DOE:** Cary Cooper, Barbara Stanwyck—Very good picture but not the type to draw any extra business in my section. All that saw it enjoyed it very much but I had plenty of extra seats with each showing. Running time, 123 minutes. Played December 7.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

**NAVY BLUES:** Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—A disappointing musical that didn't go over.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**NAVY BLUES:** Jack Oakie, Ann Sheridan—Nice picture with nice business. I'll do it every time with these stars and especially with this setting. Oakie has followers and Sheridan has plenty with me. Several good gags that were well received. Running time, 108 minutes. Played December 21.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

**NURSE'S SECRET, THE:** Lee Patrick, Regis Toomey—As the secondary fare on a double bill with "Navy Blue and Gold," reissued by Metro, which deserves the credit for fair returns at the box office, this picture needs plenty of supporting fare to bring in shekels and definitely will not stand alone. Running time, 65 minutes. Played December 16.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**OKLAHOMA KID, THE:** James Cagney, Humphrey Bogart—Played this on Friday and Saturday and did good business. Picture full of action and just the kind for the Saturday crowd. Played December 12-13.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**OUT OF THE FOG:** Ida Lupino, John Garfield—One of the year's lowest grossers. Opened to a new

low on Friday and continued through Saturday. I am still in the fog trying to figure why this picture was designated in the percentage group; it is not that kind of a picture. I doubt very much whether more suitable playing time would have saved it. Running time, 86 minutes. Played December 19-20.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**RETURN OF DR. X, THE:** Humphrey Bogart, Rosemary Lane, Wayne Morris—I think I am through with any kind of late show. This was a grand picture but only a handful saw it. Played December 31.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**STEEL AGAINST THE SKY:** Lloyd Nolan, Alexis Smith—This was, I would consider, below par for a program picture and would not stand alone.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**THREE SONS O' GUNS:** Wayne Morris, Tom Brown, Marjorie Rambeau—Produced and sold as a double bill affair, I teamed it with "Tillie the Toiler" and came up with a profit. It is not worth what they are asking for it and any of the other companies would have sold it for less money. Credit for what business done goes to Tillie. Running time, 64 minutes. Played December 30.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**TIL WE MEET AGAIN:** Merle Oberon, George Brent, Pat O'Brien—A wonderful picture. Wish Warners would make more of this type of features. Running time, 100 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. General patronage.

**WINGS OF THE NAVY:** George Brent, Olivia de Havilland—A fairly good aviation feature. Timely for now. Running time, 90 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. General patronage.

## Short Features Columbia

**CITY WITHIN A CITY, A:** Panoramics—Perfect photography, combined with unusual shots of great Radio City, blend in making this a most interesting film. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**JUNGLE ARCHER, THE:** World of Sports—Nerve tingling! The camera goes along with Tex Stone on a hunting trip into the jungles of Mexico and records the hazardous sport of big hunting with bow and arrow. Mrs. Stone proves herself a keen shot, too. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

## Metro-Goldwyn-Mayer

**GOING BYE BYE:** Laurel and Hardy—Although these are somewhat old, they still pack a lot of entertainment.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**HELPING HANDS:** Our Gang Comedies—Our Gang always pleases the children and this one in particular.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**HOBBIES:** Passing Parade—Entertaining reel describing different hobbies people have. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**MEN OF STEEL:** Musical Comedies—Just terrible how they could go out in the city of Hollywood and pick up a junk bunch like this and then sell it for entertainment. Worst I ever played in twenty-five years of business. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**MRS. LADYBUG:** Technicolor Cartoons—These are very good short subjects in the cartoon line. Running time, 8 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**ROBOT WRECKS:** Our Gang Comedies—Average Our Gang that pleased.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**VIVA MEXICO:** Miniatures—This Miniature, narrated by James FitzPatrick, is a little above average. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Paramount

**NATURE'S NURSERY:** Paragraphics—Excellent. This series is all good. Running time, 10 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**NIX ON HYPNOTRICKS:** Popeye Cartoon—Very good, but not worth extra dough. What short subject is? Running time, 8 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**PEST PILOT:** Popeye the Sailor—Good Popeye cartoon. Running time, 7 minutes.—C. A. Smith, Regent Theatre, Chapeau, Ontario, Can. Small town patronage.

**RED, WHITE AND BLUE HAWAII:** Paragraphics—Very good short, especially at this time with the interest in Pearl Harbor. Running time, 10 minutes.—C. A. Smith, Regent Theatre, Chapeau, Ontario, Can. Small town patronage.

**RHYTHM IN THE RANKS:** Madcap Models—Another Puppet Toon in gay color from George Pal. Had many favorable comments on this new style of cartoon. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SNEAK, SNOOP AND SNITCH:** Animated Antics—As bad as any I've ever seen. Running time, 8 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

(Continued on following page)

# TELEGRAMS

are feature length stories in short subject form

CLASS OF SERVICE REQUIRED		CLASS OF SERVICE REQUIRED	
TELEGRAM	TELETYPE	TELEGRAM	TELETYPE
DAY LETTER	NIGHT LETTER	DAY LETTER	NIGHT LETTER
SPECIAL SERVICE	SPECIAL SERVICE	SPECIAL SERVICE	SPECIAL SERVICE

## WESTERN UNION

ACCOUNTING INFORMATION
TIME FILED

TELEGRAMS DO NOT BUTT IN WHEN  
YOU ARE ENGROSSED IN YOUR WORK  
OR IN AN IMPORTANT CONFERENCE.  
IN AN ORDERLY FASHION, THEY  
CAN BE READ AND CONSIDERED.

WESTERN UNION  
Everywhere



(Continued from preceding page)

story of a jockey and how he lives. It has in ten minutes what a feature has in eighty. It's a condensed version and loses no interest in its telling. Running time, 10 minutes.—Peter Kavel, Campau Theatre, Hamtranc, Mich. General patronage.

**MARCH OF TIME SERIES:** Very fine pick of the product for the adult trade. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**MARCH OF TIME, NO. 2: "Norway in Revolt"**—These subjects always do good here and this one is no exception. It's good and draws extra interest. The subject is timely and informative. Although this one is about half studio work, it tells a very good story. For extra business, I don't think there is anything better than these two-reelers. Running time, 20 minutes.—Peter Kavel, Campau Theatre, Hamtranc, Mich. General patronage.

**MR. MOUSE TAKES A TRIP:** Walt Disney Cartoons—This one doesn't have much story, but it's good. Disney always is. Good color, good animation and good humor. Running time, 7 minutes.—Peter Kavel, Campau Theatre, Hamtranc, Mich. General patronage.

**MUSICAL BANDIT, THE:** Ray Whitley—More comedy than usual. Music fair. Whitley still no actor. Running time, 17 minutes.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Rural and small town patronage.

**OFFICER DUCK:** Walt Disney Cartoons—Good subject. Running time, 17 minutes.—E. F. Stahl, Rialto Theatre, Melrose, New Mexico. Small town and rural patronage.

**SNOW EAGLES:** Sportsopes—Here is a subject that fits right into this time of the year. There are some very nice shots of Sun Valley and for those who ski some very useful information. For the general patrons it is a very good short, worth extra time on any screen. Running time, 9 minutes.—Peter Kavel, Campau Theatre, Hamtranc, Mich. General patronage.

## Twentieth Century-Fox

**BABY SEAL, THE:** Terrytoons—This was a different cartoon because it had the seal in it and the children liked it very much.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**FLYING FEVER:** Terrytoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**PLAYTIME IN HAWAII:** The World Today—Good music helps this travel talk and makes it entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SLAP HAPPY HUNTERS:** Terrytoons—Fast-moving color cartoon that most people will enjoy. Running time, 6 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**WHEN KNIGHTS WERE BOLD:** Terry-Toons—Average black and white cartoon. Running time, 6 minutes.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

## Universal

**ANDY PANDA GOES FISHING:** Lantz Colored Cartoons—Good Andy Panda cartoon. Running time, 9 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

**FOX AND THE RABBIT (REISSUE):** Lantz Colored Cartoons—Good cartoon which pleased the children.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**IS EVERYBODY HAPPY:** Ted Lewis and His Orchestra—This is about the worst two reeler I have run. Why doesn't Lewis give up? The music is poor and his moaning is awful. A customer said after hearing him, "If he's in such misery, why don't they shoot him?" Running time, 20 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**STRANGER THAN FICTION SERIES:** Always interesting. These shorts are popular here because of the vast variety of subjects covered. An added attraction to any program. Running time, 9 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

## Vitaphone

**FORTY BOYS AND A SONG:** Melody Masters—A very good musical reel, featuring a boys' choir. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**MONSTERS OF THE DEEP:** Broadway Brevities—Entertaining two reeler. Title is self-explaining. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## SHORT PRODUCT PLAYING BROADWAY

Week of January 10th

### ASTOR

Rhapsody in Rivets.....Vitaphone  
Whispers.....MGM  
Feature: *The Shanghai Gesture*.....United Artists

### CAPITOL

New York's Finest.....Columbia  
How to Hold Your Husband—Back—Pete Smith. MGM  
Glimpses of Kentucky—Fitzpatrick.....MGM  
Feature: *Two-Faced Woman*. MGM

### CRITERION

Women in Defense.....O. E. M.  
Feature: *Sundown*.....United Artists

### MUSIC HALL

Women in Defense.....O. E. M.  
Feature: *Babes on Broadway*. MGM

### PARAMOUNT

Superman in the Mechanical Monsters.....Paramount  
Feature: *Louisiana Purchase*.. Paramount

### RIALTO

Louis-Baer Fight Pictures... RKO Radio  
Uncle Sam's Iron Warriors... 20th Cent.-Fox  
Welcome, Little Stranger... 20th Cent.-Fox  
Feature: *Bombay Clipper*... Universal

### RIVOLI

Canine Caddy.....RKO Radio  
Feature: *Hellzapoppin*.....Universal

### ROXY

Women in Defense.....O. E. M.  
Bird Tower.....20th Cent.-Fox  
Feature: *Remember the Day*. 20th Cent.-Fox

### STRAND

Notes to You.....Vitaphone  
The Tanks Are Coming.... Vitaphone  
Feature: *The Man Who Came to Dinner*.....Warner Bros.

**PORKY'S MIDNIGHT MATINEE:** Looney Tunes Cartoons—Entertaining cartoon in black and white. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**RHAPSODY IN RIVETS:** Merrie Melodies Cartoons—This high hat stuff with picture drawn to fit Brahms Second Hungarian Rhapsody as played by a symphony orchestra. However, it will amuse. Musicians and students should enjoy every minute of it. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SOCKEROO:** Maxie Rosenbloom—Our audience got a lot of laughs from this one. Slapsie Maxie Rosenbloom as a college student sure made a hit and everyone enjoyed this comedy. We sincerely hope that Maxie will get his wish and be "granulated" in four years. Running time, 20 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**TOM THUMB IN TROUBLE:** Merrie Melodies—A dandy colored cartoon.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

## Miscellaneous

**BOMBER:** Office of Emergency Management—Every time I book a gratis or defense reel, I always say: "Well, there goes some more time wasted." But this time I was wrong. Here is a short subject that you can be proud to run. It's dramatic. It tells a good story. It has very good photography and everyone enjoyed it, even though it was all about war. It's different. Running time, 11 minutes.—Peter Kavel, Campau Theatre, Hamtranc, Mich. General patronage.

**BOMBER:** Office of Emergency Management—Very good subject. Word of mouth advertising brought us several customers. This no-cast subject should play every theatre. Running time, 10 minutes.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

# Stage Grossed Half Million in Six Months

The legitimate theatre in Philadelphia goes into the second half of the 1941-42 season in better shape, both financially and in continued prosperity, than ever before in the last decade. As of the weekend, representing 17 attractions at three regular operating theatres, including the single week of the Mask and Wig show at the dark Erlanger Theatre, and representing 32 playing weeks, the mid-season total gross has reached more than a half million dollars. An impressive \$527,300 taken in at the box-office is a \$175,200 increase over the first half of the 1940-41 season, when the mid-season gross of \$352,100 was heralded as most unusual for the legitimate theatre here—all of competitive interest to Philadelphia film exhibitors.

Moreover, when the 1941 year began, the theatre was by no means riding as high as it is with the starting of 1942. Last year, bookings for the two houses, Forrest and Locust St. theatres, were on a catch-as-catch-can basis. This season, with the Shubert interests returning the Walnut St. Theatre to the legitimate fold, all three Shubert houses are already set with bookings well into February. As a result, the impressive \$994,500 grossed by the legitimate theatre here for the entire 1940-41 season, is expected to be exceeded by far by the time the curtain is rung down on the 1941-42 season. Since the theatre will increasingly play an important role in providing escape from wartime realities, and the purchases of luxury items curtailed by priorities, it is felt that such monies will be directed to the theatre box-office. Some observers seem to feel that the 1941-42 season will bring a total gross of almost \$1,500,000.

Indicative of the trend is the record advance sale of \$68,000 recorded for "Hellzapoppin'" at the Forrest Theatre before the curtain was raised on Christmas day, necessitating the extension of an original three-week booking to five weeks. And for its first nine performances, "Hellzapoppin'" established still another all-time record in grossing \$38,192.

## Increase Donations In Federation Drive

David Bernstein, co-chairman of the amusement division of the Federation for the support of Jewish Philanthropic Societies of New York and Brooklyn, revealed over the week end that many contributors have made larger contributions this year than in previous years in order to help make up the \$1,750,000 additional needed to meet the increased cost of maintaining the institutions which the Federation helps support.

Barney Balaban, president of Paramount, and Major Albert Warner, vice president and treasurer of Warner Brothers, are co-chairmen with Mr. Bernstein of the amusement division.

## Savini Returns

R. M. Savini, president of Astor Pictures, has returned to New York from a trip to the middle west, and reports a "boom" business, especially in the Kansas City area, where a number of new theatres have been erected.





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## Looking At It From This Corner

**T**HEATREMEN need not depend solely upon their enthusiasm, their obligation to a cause to sustain today's war background of showmanship. New season product is also to be reckoned in backing up boxoffice aggressiveness. Reports from various sectors indicate hearty customer response. Obviously, the audience is to be had for the buying of entertainment. The manager's main job continues to be the selling of it.

\* \* \*

**G**LAD tidings now arrive to point up the weight of that last sentence. Some weeks back, these pages featured an account of ingenious and consistent activities by Manager Earle H. Bailey, of the Harris, in Warren, Ohio, on the circuit's annual Managers' Month contest. In all, a comprehensive job of promotion, the Bailey campaigns were further endorsed by John H. Harris, general manager, in awarding to Earle the contest's first prize.

\* \* \*

**P**ARAMOUNT bows in with 1942's first distributor-theatre exploitation contest wherein prizes of defense bonds are offered to Loewmen in the metropolitan area achieving the best records on a group of new Paramount releases. As a result, much fine showmanship may be looked for, especially since the material will also be eligible for the Quigley Awards. Through long practice, the manager's ear is keenly attuned to the sound of the extra bucks. Contests give off the kind of a tinkle to which he readily listens.

\* \* \*

**T**HOUGHT-FOOD for members to chew upon is conveyed via a communication from J. Harry Abbott, dwelling upon the consistent policy of generous display advertising for the Grant, in Georgetown, Ohio. "I can't see a show-selling value in the way most small-town ads are laid out," Harry comments. "People are getting so well educated, the theatre manager must really hustle to keep ahead of them these days."

\* \* \*

**F**AR be it from this corner to tell a man what kind of a woman to marry, what kind of a car to buy, or how to keep his pass situation under control. But three recently reported campaigns are built around offers of a heluva lot of passes on regulation exploitations. Managers, not particu-

The Quigley Grand Awards Judging for 1941 has been set for Tuesday, January 27, upon which date the judges, representing distribution, advertising and exhibition, will convene to vote upon the entries for the Silver and Bronze Grand Awards. The ceremonies will be marked by a luncheon to the Committee, tendered by Martin Quigley.

Entries to be judged will be selected from among those of theatremen scoring highest during the four Quarters of 1941, in the Quarter-Master Plaque, Medal and Citation classifications. Results in the last Quarter of 1941 are now being determined and will be announced in next week's issue.

larly concerned with the number of ducats they turn loose, might tighten up to go along with the national defense conservation drive to save waste paper.

\* \* \*

**P**LACED in circulation months before this nation went to war, and illustrated on a following page, the importance of the Fox Midwest institutional ad series now takes on a new significance in building public morale. It occurs to Senn Lawlor, circuit ad head, "that if the industry as a whole should engage in this type of week-by-week selling of the greatest medium extant for the communication of American principles and ideals, not blatantly, but rather humbly, such a campaign would do untold good".

\* \* \*

**N**UMEROUS Quigley Awards endorsements have been set down in the last issues and in this one. It is to be noted, and happily, that many of these expressions include praises as sound for the Round Table as a sterling medium of boxoffice promotion. This would bear out the fundamental purpose of this department—to act as a clearing house for ticket-selling ideas. Enthusiastically, the members assert that the Quigley Awards sell tickets.

*A-Mike Vogel*



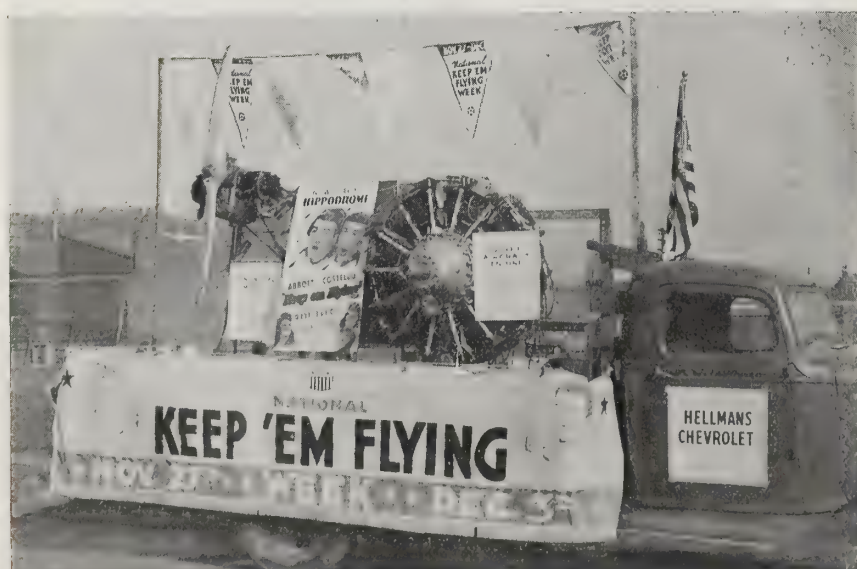


As Chairman of the Entertainment Committee of the local "Mountain of Toys" sponsored by the Daily News, Ray Powell, manager of the Warner Theatre in West Chester, Pa., above center, proudly displays part of the aggregation collected at the theatre.



Animation formed background of Sam Gilman's front for "Tarzan's Secret Treasure" at Loew's in Harrisburg. Heads, arms and mouths of monkey figures atop boxoffice moved to accompaniment of jungle noises.

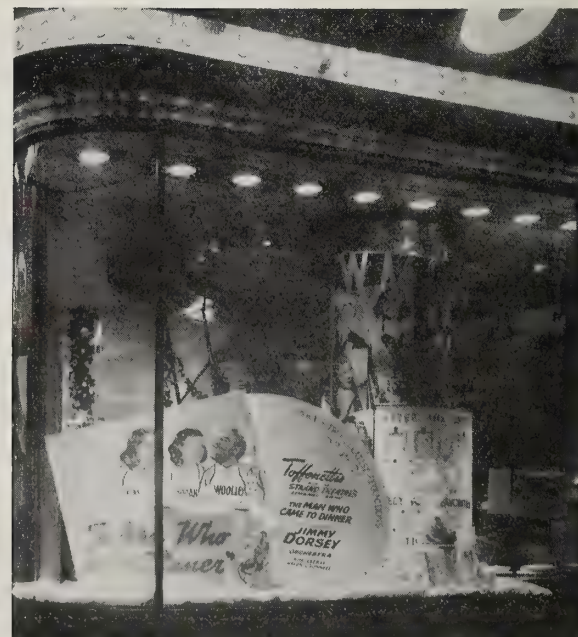
Cleveland's part in the defense movement as a key airplane manufacturing city was illustrated in Dave Bachner's timely float for "Keep 'Em Flying" at Warner's Hippodrome



## ROUND TABLE IN PICTURES



Credited by Chris Christos as the most valuable "selling" display at the Lincoln, Chicago, is this 7-foot calendar, attractions noted by color cutouts from HERALD trade ads and posters, stapled to white background. Month, days, dates are in bright red.



Featured in one of the leading Broadway restaurant windows was the display on "The Man Who Came to Dinner", showing currently at the New York Strand. Star heads featured center of setpiece.



# LATE EXPLOITATION FLASHES

## WHEELER TIES HOPPER SHORTS TO LOCAL NEWSPAPER COLUMN

For his initial 1942 contribution, Ray Wheeler describes a recent cooperation with his local paper having to do with the new "Hedda Hopper Hollywood" shorts, playing at the Granada, South Bend, Ind. The paper recently took on the regular Hopper column service, so Wheeler proposed a tie-in wherein the daily would carry quarter-page co-ops, plugging the Hopper shorts at the theatre, plus the rest of the programs, and all "for free".

This quarter-page is had with every new subject in the series shown at the Granada. Ray permitted to write his own copy, which of course features the column as well. He receives this in exchange for a one-frame trailer mentioning the new newspaper service plus the name of the daily.



## LIVINGSTON GIVES AWAY "RYE" FOR THE NEW YEAR'S EVE SHOW

In advance of his New Year's Eve show, at Century's Farragut, Brooklyn, Manager Murry Livingston had a man outside distributing small envelopes marked: "News to you for New Year's Eve". The man was dressed in straw hat, earmuffs, cane, lapel flower, summer white shoes, blue eyeglasses, but wore no theatre sign, his make-up proving the magnet. The envelopes contained messages addressed to "My Dear Patron", detailing all the big doings, plus the fact that a "bottle of rye" would be given to every adult attending.

Livingston kept to his promise, the customers receiving small medicine bottles, imprinted and filled with rye seeds. Label noted it was a souvenir from the theatre, the catch-line being: "It's pure rye".



## PINCUS TIES "BLACKOUT" TO AIR RAID PRECAUTIONS

Hooking his date on "Pacific Blackout" at the Utah, Salt Lake City, to the official air raid instructions by the OCD, Charlie Pincus got out a black-and-white throw-away, 7 by 14 inches, carrying the detailed precautions adopted nationally. Eye-catcher head read: "Hot from the Headlines. The greatest entertainment scoop that ever blasted you out of your seat," etc.

Following the theatre credits came this: "The thrills in 'Pacific Blackout' are the real thing now. Official instructions on what to do in an air raid are as follows".



## PLUGS REVIEW BOARD CHOICE TO SELL "CITIZEN KANE"

Playing "Citizen Kane" at the subsequent-run Lincoln, Chicago, Manager Chris Christos built his date on the heels of the recent selection of the picture by the National Board of Review. To circulate the fact widely and to use something out of the ordinary, Christos promoted miniature Western Union telegram blanks and envelopes, message emphasizing the

## Annual RKO Fordham Football Rally Packs House, Gets Wide Publicity

How football events, which often take customers away from the theatre, can be turned into boxoffice and garner nationwide publicity was recently illustrated in the celebration, at the RKO Fordham, of the Fordham University football victory at the Sugar Bowl. Featured at the rally was a 1,200-foot reel by Pathe News made up of the game's highlights, advance and follow-up shots. On hand were the team, coaches, university heads, civic and community notables, the entire proceedings put on by Sol Schwartz, circuit division manager, assisted by Manager Irving Gold, John Cassidy and Ray Malone of Harry Mandel's home-office publicity staff.

Activities started some time back on the occasion of the fifth annual Fordham University Night at the theatre. Guests included the pigskin squad, student body, cheer leaders, university band, coaches and prominent citizens. Then the ball really started rolling on the night of the Fordham Victory Dinner, held on the campus, on December 3rd, where coverage was arranged with Pathe News. This event was attended by university heads, public officials and "name" sports writers, including Grantland Rice. The Pathe cameras picked up from here, taking scenes of the squad packing for the trip to New Orleans, boarding the train, activities en route and other shots, climaxed by highlights of the game and following celebrations.

On their return home, the Rams were given a big welcome, topped by the rally at the theatre, colorfully decorated in honor of the team. Speeches were made by Borough President Lyons, representing Mayor LaGuardia, university athletic heads, Coach Jim Crowley and others. After their showing, the special pictures were presented to the university by RKO officials. The house was packed with fans and students who followed the program and songs led by cheer leaders and the university band on the stage, in all making for one of the most memorable nights in the community.

Publicity, local and out-of-town, was vast. The New York papers followed-through, some with layouts of the proceedings, the theatre included in all the credits. The celebration, now a community event of importance, has also been found to add to the theatre's prestige throughout the metropolitan area.

Board's choice and dates. In addition, Chris had colored "flash" cards distributed by the cashiers in advance, spotting the selection under the heading, "Special News Flash".



## TISDALE INVITES PATRONS TO TAKE PART IN QUIZ

As a builder for Friday nights at the Ga-Ana, Georgiana, Ala., Manager Felix H. Tisdale is successfully producing a stage quiz show in which patrons participate for prizes donated by merchants. When patron buys ticket, he is queried on his willingness to go up on the stage. If accepted, Tisdale writes patron's name on card, then draws 10 cards. Names drawn are called up and select questions from one box. Those answering correctly select slips from another box carrying names of the prizes. Those who miss get guest tickets for the next quiz show.

After first question round, an elimination is held with questions asked until one patron remains to receive the cash prize of defense stamps. Guest tickets are also given for accepted questions, most of which are required to deal with coming pictures advertised in papers and trailers. The Round Tabler notes that this is causing his customers to pay more attention to his ads.

## STAGE STAR APPEARS IN PERSON FOR GLASS

Continuing his tieups with Broadway stage shows to exploit the attractions at Fabian's Paramount, Staten Island, Manager Elihu Glass reports the success of a personal appearance at the theatre of Joseph Schildkraut, now starring in "Clash By Night", to build interest in Glass' date on the M-G-M short, "Telltale Heart", in which Schildkraut also is featured. Since the action of the play takes place on Staten Island, Glass was able to sell Billy Rose, the producer, on the advantages of the appearance to increase interest in the stage drama among Island theatregoers.

The unusual nature of the promotion caused M-G-M to allow the theatreman the first booking of the short in the area, after its showing at the New York Astor on the same program with "Chocolate Soldier", which was duly noted in the Staten Island press along with other generous publicity on the hookup. The Schildkraut appearance took the form of an interview with Glass in which the star answered questions on the play and short, spoke on the difference in stage and screen acting. Elihu also points with pride to the fact that the New York papers also carried stories on the appearance, one of the "first-times" for theatres in his area.



## F&M-men Stress "York" Contests

Widespread community interest in "Seigneur York" dates at neighborhood Fanchon & Marco St. Louis theatres was aroused in colorful promotions by the theatremen through newspaper contests and other exploitations, reported by Les Kaufman, divisional ad head, and represented by a bannered U. S. Army cannon display out front at the Shady Oak, by Manager Ray Parker, who placed an usher in uniform alongside carrying rifle for added atmosphere. Machine guns, rifles, gas masks were borrowed for lobby display and a similar showing obtained for one of the sector's most prominent windows.

Parker's newspaper contest offered guest tickets in a co-op tiein, wherein awards were made to readers assembling names of American heroes from the various ads, then listing the names telling what each was famous for. Outstanding publicity was a double-truck photo layout on the story.

At the Mikado, Manager Joe Goldstein hooked the American Legion to his promotion through an unusual two-column ad, paid for by the Legion, endorsing the picture and urging public attendance. The organization also sponsored a presentation to the community's outstanding American, staged at the theatre. Direct mail was also employed by the Legion to sell the date to members.

### Legion Buys Bond on Stage

Goldstein's contest was centered around a co-op page, a key word in italics set in each ad, and prizes given to those clipping all the italicized words to make a sentence reading: "I am proud to be an American." Many windows were had, the Round Tabler receiving further aid from the Legion on display in receiving permission to banner army tanks located on the post's ground. The Legion paraded to the theatre on opening night, where a purchase of a \$500 defense bond by the organization was consummated on the stage, the Postmaster of St. Louis being present to make the actual sale.

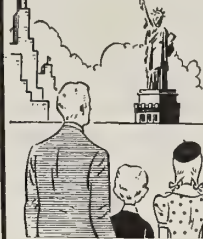
Contest stuff at the Hi-Pointe and West End was effected with the community sheet, guest tickets offered for readers making the most words out of the title and the two theatres. Promoted heralds were distributed over the area, and theatre banners hung outside so as to be visible from five adjoining streets, the banners spotlighted at night. Announcements made at Better Council Film meetings also aided.

### Mayoral Endorsement in Lobby

Endorsement of the picture by the St. Louis Mayor was made into a 40 by 60 blowup by Manager Marvin Stiver at the Shenandoah and added to atmospherically with a machine-gun display. Miniature scene exhibit using soldiers figures gathered attention, as did the personnel wearing overseas lettered caps. Ushers called further attention to the date ahead with miniature cutout letters of the title worn against their shirtfronts, and lit up to flash the date. This was done with flashlights behind the gelatine covered letters. Stiver used an attractor for the front—a silhouetted soldier figure behind frosted glass, lit via flasher alternating red, white and blue color lamps.

## SOME FOX MIDWEST "INSTITUTIONALS"

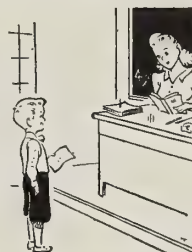
### "Gee, Dad, It's Just Like The Movies!"



Many youngsters on their first vacation trip this summer found that the movies had given them a preview of this great free land of ours! Keep going to the movies, youngsters, to learn and to be entertained.

### I Learned It at the Movies

Teachers know the value of visual education...and while the chief purpose of the movies is to entertain, a lot of knowledge that sticks is mixed in—science, travel, history, art, literature and current news of the world at large.



### THANKS FOR THE TANKS

You'd be surprised how many tanks these movie tax pennies are buying! Every time you go to a show you are helping the Defense Program, besides getting your money's worth of fun.



### The Army Demands Movies



Every camp and fort has one or more movie theatres...the recreational directors know that effortless relaxation is necessary to army health and morale...It is just as necessary to civilian welfare... You need it... Relax, see a movie tonight!

**B**EFORE the war started, Fox Midwest theatres began using a series of two-column newspaper "institutionals" throughout the territory, based on the importance of the motion picture as an educational and morale-building factor in a nation preparing for war. Of the series of 50 prepared by Senn Lawlor, division ad head, the above are representative, with others of topical nature placed according to season or current developments.

## "Amateurs" Steady Holiday Business

Starting in the middle of November and continuing for five weeks, a series of amateur shows put on at the Commercial Theatre, in Chicago, by J. W. Shaffer, publicist, and W. D. Galligan, manager, in conjunction with local jeweler and one of the dailies did much to maintain December grosses. Shows were put on Saturday evenings on the theatre stage and broadcast over Station WJOB. Weekly prizes were given to winners during the four preliminary shows and grand prizes for the best amateurs in the finals. Applause was judged by an automatic electric applause meter. Finalists were also auditioned over station WCFL for an added prize of a week's engagement at the downtown Oriental.

Jeweler paid all costs, the newspaper contributing daily publicity and publishing entry blanks which, after being filled in, were to be brought to the jewelry store. In addition, the paper also came in with large display ads to boost further interest. Other seasonal activities included a New Year's eve midnight show, which the theatremen plugged far in advance, premiere publicity concentrating on trailers and lobby posters. In addition to the screen programs, special stage attractions were listed, noise makers and other appropriate material distributed to the crowded house.

### Term Pass Offered First 1942 Baby

Much also was made of a 1942 promotion with a term pass offered to the parents of the first baby born in the sector during the year. This was noted in special newspaper advertising and along with the pass other gifts were also promoted for the proud parents. During December further slack was taken up by an arrangement wherein the house was rented to a local steel corporation for five days with specially prepared film presented for the factory employees. The picture, a commercial, told the story of the company's work in national defense, sequences including manufacture of military material and other company matters having to do with national defense. Leading industrial, professional and businessmen in the area were guests at the opening show to give the tiein a newspaper sendoff.

"LET'S HEAR FROM YOU"

### Atmospheric Lobby Used By Bickerstaff on "Yank"

For his publicity on "Yank in the R.A.F." at the L. & J. Palace, in Athens, Ga., Frank Bickerstaff had his artist cut out a one sheet and then paint pictures of an airport using small toy planes in front of the hangar. To create interest in this, Frank booked the picture for the homecoming of the Georgia team which had played Dartmouth. Publicity director of the University was contacted for photographs of the team and these together with scene stills were used on the field which the artist had drawn.

To create further interest, Bick sold the editor of local daily on running a seven column spread which features Recreation of Dunkirk Inferno. Due to the present world conditions, editor was anxious to cooperate and the spread was run two days in advance of opening.



## Art Exhibitions Aid Fox Grosses

Co-sponsored by the county art association and the Fox West Coast California, San Bernardino, Cal., to observe National Art Week, was an exhibition of paintings by local amateurs, credited by Manager Charles Long with definitely building the grosses. Carried over a period of weeks, the exhibit was changed every five weeks to keep alive critical and public interest.

This was done also to stimulate a vote contest held in conjunction wherein the public was invited to select for special awards the pictures most fancied. Balloting was held in different divisions, water color and oil, and for the grand award, the results made known from the stage on the last night of the exhibition. Added patronage was drawn from art centers along the Coast and the consistent publicity obtained from the county press.

At the circuit's Chinese, in Hollywood, Manager Spyros Cardas also made much of a recent art display, composed of intriguing water colors from the brush of a famed Chinese artist, now visiting in California and showing the paintings on behalf of the China war fund. The exhibit was hung in the foyer and widely publicized in the local press by George Watters, circuit exploiter.

Art groups, amateur and professional, were informed of the showings and as a result of the intensive campaign the theatre received more inquiries about the display than any other previous presentation at the theatre. Since the exhibit was inside the theatre, Cardas credits it with boosting the grosses considerably plus an extra generous sum realized for the war relief.

"LET'S HEAR FROM YOU"

### Street Ballys Aid Palmquist's Dates

Two ushers, one pulling the other along Duluth streets in a small cart, were employed by Don Palmquist, at the Strand, for his "When Ladies Meet" campaign. The one pulling the cart carried signs reading: "I lost a bet" and "When Ladies Meet" is terrific!"; and the other, "I won the bet" and "When Ladies Meet" is a great picture!"

For his "Lady Be Good" promotion, Palmquist had a man walking through the streets with a sign reading: "Strand Theatre unfair to other theatres in Duluth because it is showing the best picture, etc."

"LET'S HEAR FROM YOU"

### "York" Week Proclaimed By Mayor for Graefe

Contacting head of the American Legion in his town for a special "Sergeant York" week, Herbert Graefe, at the Wisconsin, Wisconsin Rapids, secured cooperation of them and the Mayor, who issued a proclamation. Recruiting sergeant also aided, banners hung across streets reading: "Enlist during Sergeant York Week." Opening day Legion members, boy and girl scouts and Veterans of Foreign Wars paraded through center of town and to theatre, where a retreat ceremony was held, entire program being broadcast, and newspapers came through with stories and art work.

## FIRST 1942 FORTNIGHT

*The initial 1942 two-weeks preliminary "Fortnight" period of the Quigley Awards finishes in fine style as 55 Appointments are voted to 58 entrants, the extra number, as usual, for double-credits on three entries. Names and situations, set down as follows, are distinguished by the inclusion of theatremen new to the Awards Competitions and who are determined to take over in setting the pace for the year.*

H. M. ADDISON  
Paramount, Glens Falls, N. Y.

BOB BEREZIN  
Elgin, Ont., Canada

MORT BERMAN  
Orpheum, Springfield, Ill.

FRANK BICKERSTAFF  
L. & J. Palace, Athens, Ga.

ARTHUR C. BOWDEN  
Strand, Florala, Ala.

LIGE BRIEN  
Warner's Belmar, Pittsburgh, Pa.

VERNON BURNS  
Regent, Sudbury, Ont., Canada

M. H. CHAKERES  
State, Springfield, Ohio

LOUIS CHARNINSKY  
Capitol, Dallas, Tex.

CHRIS CHRISTOS  
Lincoln, Chicago, Ill.

BEN COHN  
Warner's Frolic, Chicago, Ill.

FRANCIS DEERING  
Loew's, Houston, Tex.

LEWIS DREIBACH  
Ora, Freeport, Tex.

BILL ELDER  
Loew's, Indianapolis, Ind.

JAMES H. ESHELMAN  
Paramount, St. Paul, Minn.

RICHARD FELDMAN  
Schine's Paramount, Syracuse, N. Y.

JACK GRANARA  
BENJAMIN DOMINGO  
Keith Memorial, Boston, Mass.

S. G. GILLESPIE  
Marks, Oshawa, Ont., Canada

R. H. GUENTHER  
Apollo, Buffalo, N. Y.

GUY D. HAMMITT  
Strand, Crawfordsville, Ind.

LOU HART  
Schine's Glove, Gloversville, N. Y.

ED HARRIS  
Glendale, Glendale, Calif.

JOHN HEFLINGER  
Lafayette, St. Louis, Mo.

GUY W. HEVIA  
Empire, Syracuse, N. Y.

EARLE HOLDEN  
Capitol, Atlanta, Ga.

BILL JOHNSON  
Smalley, Dolgeville, N. Y.

MEL JOLLEY  
Columbia, St. Thomas, Ont., Can.

KAL KALBERER  
Switow's Indiana  
Washington, Ind.

JACK KEITH  
Rialto, Baltimore, Md.

PAUL KLINGLER  
Rialto, Lewistown, Pa.

LESTER KOLSTE  
Van Der Vaart, Sheboygan, Wis.

MAC LIVINGSTON  
Farragut, Brooklyn, N. Y.

ED MAY  
Schine's Russell, Maysville, Ky.

LOUIS E. MAYER  
RKO Temple, Rochester, N. Y.

ROY METCALFE  
Rapids, Rock Rapids, Ia.

PAT NOTARO  
Columbia, Sharon, Pa.

PEARCE PARKHURST  
Colonial, Nashua, N. H.

RAY V. POWELL  
Warner, West Chester, Pa.

LEO RAEISON  
Farrell, Ozone Park, L. I., N. Y.

H. T. RASTETTER  
Warner, Erie, Pa.

FRED REETHS  
Neenah, Neenah, Wis.

DAVE SABLOSKY  
Norris, Norristown, Pa.

EDDIE SELETTE  
Warner's Albany, Albany, N. Y.

FRANK SHAFFER  
Warner's Dixie, Staunton, Va.

JOHN SHAFFER  
W. D. GALLIGAN  
Commercial, Chicago, Ill.

HAROLD SIMONS  
Palace, Antigo, Wis.

CLYDE SMITH  
Paramount, Hot Springs, Ark.

HARRY STEARN  
SI MONEN  
Schine's Manring, Middlesboro, Ky.

RICHARD STODDARD  
Rocket, Rock Island, Ill.

ARNOLD STOLTZ  
Warner's Avon, Utica, N. Y.

DAN S. TERRELL  
Loew's Capitol, Washington, D. C.

FELIX H. TISDALE  
Ga-Ana, Georgiana, Ala.

HARRY UNTERFORT  
Keith, Syracuse, N. Y.

J. R. WHEELER  
Granada, South Bend, Ind.

BILL YURASO  
Sedgwick, Philadelphia, Pa.

*Next week's Round Table will include results in the last Quarter of 1941, for which the selections of Quarter-Master Plaques, Medals and Citations are now being studied. Shortly after, on Tuesday, January 27th, the Grand Awards Judging Committee will convene to vote upon the winners of the Silver and Bronze Grand Awards for the year, from among the top finishers in the four Quarters of 1941.*



# FIND AWARDS STIMULATE GROSSES

## LEO G. JUSTIN

*Walter Reade Theatres  
New York*

Will be very happy to help carry on the good work of the Quigley Awards by serving as one of the Judging Committee for 1942.

I have always felt that these awards serve more than the purpose of stimulating men in the field to greater activity, but has also been the means to securing possible future executives to carry on the work of operating groups of theatres.

## ARNOLD STOLTZ

*Manager, Warner's Avon  
Utica, N. Y.*

There is no doubt that the Quigley Awards do a great job for the entire picture industry but what it does for the individual theatre manager in addition to properly directing his thinking is to make him realize that he is really a part and parcel of that industry and gives him a dignity and respect for both himself and his job.

From your weekly meetings of the Round Table you learn that showmanship is like other pleasant things; it becomes a habit and the more you sell the shows you play, the more you realize the need to sell each show every week and you find out that a good campaign leaves you with a "lift" that beats any drink yet concocted.

## WILLIAM K. SAXTON

*City Manager, Loew's Theatres  
Baltimore, Md.*

Quigley Awards not only keep first-runs pepped up in exploiting product, but they have created a competitive showmanship among subsequent-run managers, a thing that was never heard of before only in rare instances.

## J. R. MAC EACHRON

*Manager, Malco Paramount  
Jackson, Tenn.*

As the year closes, I wish to express my appreciation for being permitted to compete in the Quigley Awards. This is the finest "insurance" I know of for all theatre managers. Insurance? Just that, for when a manager is active, and he must be to compete, he is insuring his job.

I wouldn't take anything for the Awards I have been fortunate in winning and my efforts have not been without pleasing results, financially.

## ROY O. PRYTZ

*Manager, Granada  
Duluth, Minn.*

Immediately upon receipt of my two Quarter Master Citations, I had them framed and on display in prominent lobby positions. This in addition to stories in dailies caused considerable comment, but I believe the greatest advantage was the personal feeling of achievement and the sincere congratulations of my superiors that caused me to work even harder on later campaigns which showed very definite financial benefits.

Working for an Independent, I am fortunate in receiving top money and every possible consideration at all times, but feel that should I ever have occasion to seek a new berth, my Citations and campaign material will pay darn good dividends.

## HARRY ROSE

*Manager, Loew's Globe  
Bridgeport, Conn.*

To me, the winning of any of the awards is recognition of a job well done, something in the way of competition to strive for and attain, also knowing that once having obtained one award, with a little extra effort and thought, one may secure a higher medal or plaque. To date have received a Quarter-Master Citation, but I won't be satisfied until I win a higher award, having this in mind with every campaign or stunt.

I believe it enhances your prestige in the eyes of fellow showmen, with better salary and promotion a natural after effect.

## EDGAR GOTH

*Director Advertising and Publicity  
Staten Island Fabian Theatres*

The recognition, both in the Home Office and in the field, resulting from the Quigley Awards, has been a definite incentive toward healthy competitive, live-wire and ingenious showmanship among the men in the Staten Island group of Fabian theatres.

## PETE EGAN

*Manager, F. P. Canadian Palace  
Calgary, Alta., Canada*

I have been striving for the past three years for a Quigley Silver or Bronze, have won over 17 Quigley Quarter-Master Citations and will continue to keep trying as I believe it's a great incentive for any manager to go on and do bigger and better.

## DAN S. TERRELL

*Publicity Manager  
Loew's Washington Theatres*

It's always a pleasure to report that your excellent department in the HERALD is a help in at least two ways: by keeping us posted on what the other fellow is doing and by giving a recognition to our own efforts which gratifies us—and gives us an added incentive to keep plugging away, looking for new publicity possibilities.

The Quigley Awards represent a tangible evidence of work well done, and I'm sure any showman would be proud to be included in the listings. I hope to be in there, fighting harder than ever in 1942.

## GEORGE E. FRENCH

## BILL MORTON

*Manager and Publicity Director, respectively, RKO Albee  
Providence, R. I.*

To say that the three years we have participated in the Manager's Round Table have been well spent puts it mildly. It's the sort of incentive that keeps one in there punching.

It's very interesting to us in this first run house, playing pictures often prior to general release, to be able to compare what we believed was the best method of exploiting a picture in our city—as compared with others. Of course the awards one receives shows that there was something different in the campaign.

The Manager's Round Table in the MOTION PICTURE HERALD has proven itself the only place where one could find a complete round-up of exploitation material on a picture for an acid comparison.



# HAIL ROUND TABLE AS IDEA MEDIUM

## ED FITZPATRICK

Manager, Loew's Poli  
Waterbury, Conn.

We all get quite a kick out of trying to get somewhere in the Awards trying to have the judges decide that we are able to promote space, make tie-ups and do general publicity that will react for the benefit of the theatre.

Many good ideas come out that while the exact stunt may not be worked here we are able to twist it around and work it to fit the local situation, that is the first section that everyone in the theatre turns to when it comes in.

## DAVID BACHNER

Advertising Department  
Warner Cleveland Theatres

Are Cleveland papers tough to crack? . . . are local merchants uncooperative? . . . is our exploitation ahead or behind other towns? Comparing experiences of theatre men in the pages of the Managers' Round Table, readily answers these and many other related questions. Your service stimulates the imagination by providing a multitude of ideas, either new or with fresh slants.

## "DOC" TWEDT

Manager, Lido  
Manly, Iowa

I most certainly believe that the Quigley Awards stimulate showmanship. They are an inspiration to every theatre manager that is constantly seeking ways to increase his box-office receipts. Not only that, but being published and commented upon by you in the Motion Picture Herald there is that exchange of promotions, ideas and gags. More power to you in inaugurating the ninth year of the Quigley Awards.

## LOU S. HART

Manager, Schine's Hippodrome  
Gloversville, N. Y.

I have always felt that the Quigley Awards are a manifestation of an interest by the executive branches of our great industry in their manpower.

All too infrequently are the men in the theatres—the firing line of the motion picture industry—given public credit for their constant efforts in the theatres of the nation. The Quigley Awards make this all possible. I'm sure I voice the sentiments of the great majority of theatre men when I say "Good work—keep it up."

## BILL ELDER

Manager, Loew's Theatre  
Indianapolis, Ind.

This year as in the past we look forward with great interest in competing for the Quigley Awards. Our sincere thanks for this fine medium of exchanging ideas.

## HAROLD H. THOMAS

Manager, Malco Fulton  
Fulton, Ky.

I derive a keen pleasure from competing with fellow managers in the field of exploitation.

It gives one a very great degree of satisfaction to know that his campaigns receive the approval of such competent judges as the Quigley Awards committee supplies.

## FRANCIS DEERING

Manager, Loew's Theatre  
Houston, Tex.

Through the years the Quigley Awards represent the only consistent means of recognition for motion picture promotion activities.

Fly-by-night contests come and go and are soon forgotten, but the Quigley Awards are an incentive for year round activity and the steady flow of promotional benefits for the Motion Picture industry.

We sincerely trust that 1942, in spite of War, Hell and high water, will be a banner year for you and the Managers' Round Table.

## HERMAN ADDISON

Manager, Schine's Paramount  
Glens Falls, N. Y.

The Awards speak for themselves. Nothing I could say would be more effective than the fact that participating members are naturally active and activity has ever been the basic foundation for the advancement and improvement of the manager who is going places. Expect to find me working for the Plaques again this coming season because they not only look good on the wall, they indicate an effort that has been recognized.

## CHARLES ZINN

Manager, Century  
Minneapolis, Minn.

I have always received many excellent ideas from the Managers' Round Table section of the Motion Picture Herald. Some of our merchandising plans, after completion, may not have been recognized by the originator, but, he should receive full credit for planting the seed for the thought which is, after all, the most important. Nothing ever grew without a seed.

Because this section has been so helpful, we have tried to reciprocate by sending in some of our merchandising plans with the thought some manager, somewhere may get an idea from it which will be as helpful to him as some of them have been to us.

## LESLIE V. CAMPBELL

Manager, Strand  
Trail, B. C., Canada

Nothing has given me more personal satisfaction and the urge to step out and do better than the three Quarter Master Citations I have received this year, and the thought that my efforts were judged by real showmen.

I don't think there is any better way to praise the Motion Picture Herald and its Quigley Awards Competition, and point out the boxoffice value derived therefrom, than to say, my Bosses stress the point of taking part.

## MAURICE DRUKER

Manager, Loew's State  
Memphis, Tenn.

Always trying to stimulate the box-office, knowing that other showmen are competing adds zest to our own promotions. Even though the enhancement of our prestige isn't conspicuous, we feel certain by hitting the ball continuously recognition must come. Your competitive award policy keeps that thought alive.



# FURTHER AWARDS ENDORSEMENT

## ALBERT E. SINDLINGER

*Director, Advertising and Publicity  
The March of Time*

I was glad to hear that you are continuing the Quigley Awards for 1942 and will be very happy to serve on your judging committee.

I know full well the value of the Quigley Awards to theatre managers from personal experiences, as you know. The efforts that managers put forth in preparing the campaigns for submission to the committee does stimulate business to a great degree, and too, the Quigley Awards give managers the opportunity for national recognition which is so difficult, especially for a manager of a suburban theatre or in a small town.

That to me is most important because manpower and recognition of talent in 1942 is going to be an even greater problem.

## SEYMOUR MORRIS

*Director of Publicity  
Schine Circuit*

Personally I would like to see all of our managers participate in the Quigley Awards Competition. It is through media like these that a manager can compare his efforts with those of others and take an inventory of what kind of a job he is doing. We have to realize that in order to get ideas in this business, we must give them, and the Quigley Awards offer an exchange of thoughts that is vitally important to the life blood of this industry.

## ARNOLD N. GATES

*Manager, Loew's Park  
Cleveland, Ohio*

The Quigley Awards should by now be considered an important part of the business. They are an established incentive to theatremen everywhere. Their value from every point of consideration is unquestioned.

## JACK E. LYKES

*Manager, Loew's Valentine  
Toledo, Ohio*

The Quigley Awards are an inspiration to the men in the field of theatre management.

## FRANK MURPHY

*Manager, Loew's State  
Syracuse, N. Y.*

It is our opinion that the Quigley Awards are a never ending stimulus to box office showmanship, not only with the prestige which goes with the winning, but also for the ready exchange of exploitable ideas in each issue of the Herald.

## ROBERT BEREZIN

*Manager, Elgin  
Ottawa, Ont., Canada*

Awards certainly do stimulate boxoffice showmanship. They make a fellow think just that much more about putting over a big campaign on a picture.

Regarding winning of a Quarter-Master Plaque, Medal or Citation, I believe that winning raises your prestige with your bosses and the future takes care of itself as to promotion, salary raise, etc. But you have to keep on working and winning Awards to show that you can keep up the good work.

## CHARLES REED JONES,

*Director, Advertising, Publicity  
Republic Pictures Corp.*

Of course I will be glad to co-operate with you in judging the Quigley Awards for 1942.

There isn't any question in my mind that the Quigley Awards serve a very definite and important purpose. Your plan of bringing this important recognition to exploitation men in the field has made countless numbers of them do far better jobs than before in their efforts to gain such recognition.

And, of course, every intelligent exploitation effort means increased business at the box-office, and so, I do not think it is out of order to say that the Quigley Awards have contributed to better theatre business.

## CLAYTON S. CORNELL

*Manager, Schine's State  
Tupper Lake, N. Y.*

Great incentive to beat your own past efforts and the other fellows as well.

Such competition keeps one active and on their toes, with an ear to the ground for new ideas.

## JOE FEULNER

*Manager, Des Plaines  
Des Plaines, Ill.*

A sense of "importance" to our industry, and an inner feeling of well-being by the manager for the recognition he receives—these are only two by-products of the increased box office grosses that the Quigley Awards stimulate.

Sincerely hope that this year's contributions from exhibitors to the Round Table will be the most successful in the history of this important motion picture promotion department.

## CHUCK SHANNON

*Manager, Cathaum  
State College, Pa.*

The Quigley Awards, without a shadow of doubt, offer an excellent medium to every showman to improve his situation, both from the standpoint of Box-Office Stimulation and personal prestige. It has done just that for me!

Thus, the inauguration of the ninth consecutive, successful birthday of the Quigley Awards, certainly speak volumes.

## WILL HARPER

*Manager, Empress  
Kelowna, B C.*

Regarding the promotion or salary rises or bonuses coming from my having won citations in your valuable paper, I must say I have benefited considerably personally in the knowledge I have tried to do my job well and have even been mentioned. All I ask and work for is the conscientious satisfaction of striving to do my best. If I can satisfy my conscience, then all else will be satisfied.

## JACK GRANARA

*Manager, Keith Memorial  
Boston, Mass.*

The winning of a Quigley Award definitely gives a man in the field the inspiration and enthusiasm to continue in high gear. I believe it makes one feel that his efforts and accomplishments are recognized in no small measure.



# EXPLOITATION BRIEFS FROM A-FIELD

Street bally that proved effective for Roy Helson at the Indiana, in East Chicago, Ind., for "The Bride Came C.O.D." was girl dressed in bridal attire who toured city in bannered car. Public address system on car plugged picture, while car would stop at intersections and "bride" distributed heralds. For "In the Navy," cutout beaver board boat on rollers was propelled around area covering all schools at breaks. Lobby display featured naval posters.

Concentrating on school children, Allan Easson at the Oakwood, in Toronto distributed imprinted blotters on "Caught in the Draft" and "The Reluctant Dragon." In addition, these were available at banks, stores, offices, etc. Tinted heralds were distributed in addition.

Eye arresting was the front of the Kenosha Theatre, Kenosha, Wis., ahead of "Moon Over Miami," when Francis B. Schlax planted a life-size cutout of Betty Grable over his marquee. Girls in abbreviated costumes toured the city in bannered car, carrying title imprinted grips, visiting stores, night clubs, etc.

With considerable interest manifested in the series "Football This Week," Hal Thomas at the Malco Fulton, in Fulton, Ky., secured atmospheric window display consisting of grass covered floor representing a football field with goal posts, etc. On the back drop were posters, playdates, school pennants, megaphones, etc.

Neat publicity breaks were accorded "Chocolate Soldier" through the efforts of Carl Rogers at Loew's Granada, in Cleveland, the theatremen arranging for the presentation of a Nelson Eddy trophy to high school team winning football game held on Thanksgiving Day. Papers came through with stories and cut of Rogers presenting the prize.

Dressed in the same type of uniform worn by Nelson Eddy in "The Chocolate Soldier," a "mechanical" man toured the streets of Altoona, Pa., during the campaign for the film put over by Dave Murphy, State.

A stunt that attracted a great deal of attention was the Santa Claus gag used by Louis Guidetti, State, Charleroi, Pa., for his "Babes on Broadway" campaign. He had a Santa on the streets several days after Christmas with a sign on his back reading: "I just had to stay around to see 'Babes on Broadway.'"

Reaching students in almost every local school, Clare Southworth, Bentley, Monongahela, Pa., arranged for announcements about her "Kathleen" playdate at the daily junior and senior high school assemblies.

A tie-up with Life Savers, arranged with the company's main office, permitted Robert Neilson, State, Johnstown, Pa., to distribute several thousand packages, each carrying "Babes on Broadway" copy.

## ABELSON IMPRINTS DATES ON DOILIES

*As a refreshing switch from the imprinted paper napkin advertising, Art Abelson reports a new slant on this restaurant tiein by using the paper lunch plate doilies instead for dates at the Lake, in Devil's Lake, N. D. Thus, when diners are seated, the first thing they see on the doilies before them is the theatre advertising. In exchange, Abelson divides the space with the restaurant with tiein food copy.*

Street bally that attracted the anticipated attention was fellow costumed as W. C. Fields who covered downtown streets of Syracuse ahead of Dick Feldman's date on "Never Give a Sucker an Even Break." Lad distributed cards reading: "Just discovered the greatest tonic in the world. It's the picture to see," etc., these were printed up in prescription form. Covering the walk under the marquee copy was written in colored crayon: "You're a sucker if you don't see . . ."

To sell "Birth of the Blues" at the Ritz Theatre, in McGehee, Ark., C. B. King had boys distribute programs in surrounding towns in a house-to-house canvass. Scene mat of Bing Crosby and Mary Martin was given good space in the local daily and numerous window displays landed.

For the Australian-made picture "40,000 Horsemen" at the RKO Temple, in Rochester, Lou Mayer held a special screening for newspaper critics, editors of foreign papers, etc., which brought favorable reviews. Several different radio announcements were spotted, and papers came through with scene mats and stories.

Despite the difficulties of theatre promotion in wartime Australia, a well-rounded job was done by L. J. Smith, acting manager of the Wintergarden Theatre, in Ipswich, for his date on "North West Mounted Police." The Round Tabler led off with teaser announcements twice daily over radio stations two weeks ahead, trailers; house-to-house and school distribution of heralds and lobby displays. Numerous windows were promoted and fleet of trucks carried banners advertising the date.

A 50-voice chorus in front of the theatre, floodlights and green flares and girls in Welsh costumes were used for atmosphere by Round Tabler Willard Matthews for the pre-release showing of "How Green Was My Valley" at the Comerford Theatre in Scranton, Pa. The showing was sponsored by the Cambrian Society of Lackawanna County with both local radio stations broadcasting the opening and the arrival of guests. Traffic was closed off in the theatre block during the opening.

Concentrating on the schools, D. M. Dillenbeck, ahead of "It Started With Eve" at the Rialto Theatre, in Bushnell, Ill., distributed a nice red, juicy apple to each teacher in the local schools. Card attached carried copy: "It Started With Eve. From your pet, the Rialto Theatre." Superintendent of Schools cooperated to the extent of calling one child from each class to distribute the apples.

Counter cards plugging Gene Autry records were used in five and dime stores as part of Ed May's advance exploitation on "Down Mexico Way" at the Schine Washington Theatre, in Maysville, Ky. Life size cutouts of the star were used in lobby ahead and out front during run, while attraction cards were mailed to box holders in rural routes and distributed house-to-house in the city.

For two Polish pictures, "Two Thieves at a Wedding" and "Maryanne" at the Strand, in Erie, Pa., M. H. Parker contacted the ministers of the four Polish parishes and secured their cooperation to the extent of having them urge attendance at the picture. Among other things was a radio program two weeks in advance on the Polish Hour over WLEU. Window cards were placed in Polish stores and clubs and trailer run ahead.

Half-page co-op ad was promoted by Bob Fulton of the Des Moines, in Des Moines, ahead of "Birth of the Blues." Banner line read: "Believe me, these buys and 'The Birth of the Blues' are good." Star cuts were spotted throughout the page.

Hundreds of candy kisses, surrounded by appropriate stills from "Smilin' Through," were planted in a local window by R. W. Hornick, Orpheum, Connelville, Pa. Guest tickets were awarded those guessing nearest the exact number of kisses displayed.

A local department store cooperated with J. C. Keefe, Cambria, Johnstown, Pa., by awarding a pup similar to Asta in "Shadow of the Thin Man" to the writer of the best letter on the topic, "What I'd do with a cousin to Asta."

For "The Bride Came C. O. D., Sam Freedman, at the Centre Theatre, in St. Catharines, Ont., had one of his ushers carry a dummy of a woman around town on his shoulder. Fastened to the arms of the dummy, hanging behind the boy was a card appropriately worded with title, stars and playdates. On "The Ape" Sam ran teaser ads in the newspaper three days previous to opening and had dressed in ape costume tour streets.

Atmospheric lobby was installed by S. Yellen ahead of "Dive Bomber" at the De Luxe Theatre, in the Bronx. Round Tabler promoted use of a mounted airplane engine, machine guns, parachute and three model planes from the Rockefeller Centre Museum of Science and Industry.



# CLASSIFIED ADVERTISING

*the great  
national medium  
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

## THEATRES

FOR SALE, FULLY EQUIPPED THEATRE IN small town New York state, now operating. BOX 1485, MOTION PICTURE HERALD.

FOR SALE TWO MODERN THEATRES IN Western North Carolina Town. Wish to retire. Must be able finance deal for equipment and real estate. No competition. BOX 1488, MOTION PICTURE HERALD.

## HELP WANTED

WANTED THEATRE MANAGER WESTERN North Carolina town. No liquor, draft exempt, must furnish A-1 references. BOX 1487, MOTION PICTURE HERALD.

## BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75, \$2.00 per thousand. \$17.50 for 10,000. BOX 1434, MOTION PICTURE HERALD.

BUY YOUR BINGO CARDS DIRECT FROM THE world's largest manufacturer of theatre bingo cards. Write us today for samples and prices. BOX 1477, MOTION PICTURE HERALD.

## THEATRE TRAINING SCHOOL

LEARN MODERN THEATRE MANAGEMENT and advertising. Big opportunities for trained theatre men to advance to better theatre positions. Free catalog. 14th year. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

## USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR QUICK SALE: COMPLETE EQUIPMENT and chairs from 400 seat theatre. Exceptional bargain. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

BUY BLOWERS, WASHERS, VARIABLE SPEED pulleys, motors now. New and used. You'll be disappointed later. SOUTHERNAIRE, 145 Walton, Atlanta, Ga.

FOR SALE: COOLING PLANT, TWO SIXTY cushion chairs, sound projectors, lamps, rectifiers, carpet, drapes, all incidentals, excellent condition. Must sell by January 31. Bargain. GALA THEATRE, Galesburg, Illinois.

2 MOTIOGRAPH DELUXE PROJECTORS COMPLETE with sound heads and motors in excellent condition. Removed from state institution where used only one day a week. An excellent buy for the pair at \$600. GATES COMPANIES, Quincy, Illinois.

## NEW GENERAL EQUIPMENT

DEFENSE TAX ADMISSION PLACQUES—GLASSINE enamelled, 8"x10", any two prices, Adults, Children—Special \$1.49 S.O.S. CINEMA SUPPLY CORPORATION, New York.

## BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## PRINTING SERVICE

THEATRE BLOWERS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

## BOOKS

PUBLISHERS' OVERSTOCKS, DISCONTINUED EDITIONS—Cameron's, Nadell's, also limited Richardson's 3rd sound edition, 39c up. List mailed. S. O. S. CINEMA SUPPLY CORPORATION, New York

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

JUST PUBLISHED: 1942 EDITION OF FAME, Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide book to box office champions. Send your order today with check or money order for \$1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 1941-42 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today, \$3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF  
C. J. O'BRIEN, INC.  
NEW YORK, U. S. A.



# PRODUCT DIGEST

## THE RELEASE CHART

### SHOWMEN'S REVIEWS

### Woman of the Year (Metro-Goldwyn-Mayer)

Tracy and Hepburn Entertain

Spencer Tracy and Katharine Hepburn entertain without letdown for the 112 minutes of this excursion into the uptodate at the humorous expense of some modern institutions and in the interests of some basic ones, including matrimony. It is a film designed for people who know their way around and what's going on, but it also contains plenty of laughs for all the varieties of customers.

Miss Hepburn portrays with skill and understanding a newspaper woman, columnist and lecturer on world affairs, a character which those who choose to do so can identify as the Dorothy Thompson type.

Mr. Tracy portrays, taking advantage of the technique of understatement, a sports columnist employed by the same newspaper who finds himself, after a battle of wits with the lady, in love with the "woman of the year," ultimately married to her, in spite of a different in opinions as to whether a woman's place is in the home or flitting about the world in quest of the news in the making.

Ring Lardner, Jr., and Michael Kanin, writers of the original screenplay, start out on a sophisticated level and maintain a high pitch of humour throughout save for brief but powerful intervals of drama. It is well toward the end of the picture when they arrive, normally and effectively, at the seriousness of the basic situation, and the conversion of the fame-stricken wife to the home-loving husband's ideals of domestic solidarity is arrived at earnestly and in convincing manner.

Dialogue is of the best and many episodes rich in amusement on their own behalf figure in the continuity. The tone of the picture in whole and a few of the sequences in particular place it in the adult classification both in point of topic and treatment.

Production is by Joseph L. Mankiewicz and direction by George Stevens, both of whom are entitled to a taking of bows.

*Screened for the trade press and the paying guests of the Alex theatre, Glendale, which has housed more previewings than any other theatre in the world but few more successful, in point of audience enjoyment, than this one.*—WILLIAM R. WEAVER.

Release date, Feb., 1942. Running time, 112 mins. PCA No. 7814. Adult audience classification.

Sam Craig.....Spencer Tracy  
Tess Harding.....Katharine Hepburn  
Ellen Whitcomb.....Fay Bainter  
Wm. J. Harding.....Minor Watson  
Reginald Owen, William Bendix, Gladys Blake, Dan Tobin, Roscoe Karns, William Tannen, Ludwig Stossel, Sara Haden, Edith Evanson, George Kezas.

### Bombay Clipper (Universal)

Spy Melodrama

Packed with all the dramatic adventure and

intrigue that is usually associated with India and the Far East, "Bombay Clipper" is a swift paced story of foreign spies representing an unnamed country who attempt to steal a diamond treasure valued at \$5,000,000 being shipped on the Bombay Clipper from India to England as a token of inter-empire solidarity and good will.

William Gargan competently heads the cast as the glib-tongued foreign correspondent assigned to uncover the reason for the shipment of diamonds, and Irene Hervey portrays his bride regretting the marriage because of her husband's all-absorbing profession despite his many promises to give up his world traveling job and settle down.

Although the picture is somewhat dated since it was completed before war started in the Pacific and most of the film's action is centered around that area, there is much to provide almost any audience who enjoy this type of screen fare with an entertaining and exciting evening in the theatre.

Marshall Grant, associate producer, and Jack Rawlins, director, have kept the narrative unwinding at a steady pace and the dialogue balanced evenly with the amount of action.

*Reviewed at the Rialto theatre on Broadway where a noontime audience comprised mostly of men, displayed their liking by their attentive silence.*—GEORGE SPIRES.

Release date, Feb. 6, 1942. Running time, 61 minutes. PCA No. 7650. General audience classification.

Jim Wilson.....William Gargan  
Frankie Gilroy.....Irene Hervey  
Mrs. McPherson.....Mary Gordon  
George Lewis.....Lloyd Corrigan  
Chundra.....Turhan Bey  
Truman Bradley, Maria Montez, Charles Lang, Richard Davies, Wade Boteler.

### We Were Dancing (Metro-Goldwyn-Mayer)

Comedy of Marital Errors

Designed primarily for showmen catering to audiences who prefer and enjoy sophisticated comedy, Metro-Goldwyn-Mayer offers a film version of Noel Coward's comedy "Tonight at 8:30," which played the Broadway stage during the 1936-37 theatrical season with Mr. Coward and Gertrude Lawrence in the leading roles. The film version, entitled "We Were Dancing," has in its starring positions Norma Shearer and Melvyn Douglas who eke out a successful existence as "professional guests" to

## Reviews

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

the wealthy society seeking royal titles to glamorize their house parties, estates and lodges.

Directed by Robert Z. Leonard, who has become identified with sophisticated comedy, the dialogue and situations sometimes overreaches for sprightliness causing a lull in the progression of the theme while unwinding the complexities of the plot. However, the wider scope possible in transferring such an out-and-out stage piece to the screen is evident by the well taken opportunities for the injection of deeper interior sets and bits of elaborate indoor and outdoor scenery and costumes.

On the screen Miss Shearer and Mr. Douglas, as handsome and attractive as in any previous ventures, handle their roles competently in the characterizations of the "titled" couple which made New York followers of the legitimate stage laugh for many successive weeks. In supporting portrayals are Gail Patrick as the forgotten love of Mr. Douglas who succeeds in breaking up his happy married life with Miss Shearer, and Lee Bowman as the wealthy and successful divorce lawyer who is literally left at the altar when his bride-to-be flees with her new found suitor. Marjorie Main, as the judge in the divorce suit which develops, lends many moments of comedy in her limited part, while Alan Mowbray, Florence Bates and others extract the utmost from their parts.

Throughout the picture there is an undertone of society sophistication in purveying the lives and adventures of the two "guests" which keeps the production in the adult bracket. The dialogue and situations, however are not quite as outspoken as the numerous so-called sophisticated comedies which are now in release.

*Previewed at the Metro-Goldwyn-Mayer projection room in New York. The screening was attended by representatives of the trade papers who had little comment to make on the picture as a whole, but who found a few moments of enjoyment in the presentation.*—G. S.

Release date, not set. Running time, 94 minutes. PCA No. 7883. Adult audience classification.

Vicki Wilomirsky.....Norma Shearer  
Nicki Prax.....Melvyn Douglas  
Linda Wayne.....Gail Patrick  
Hubert Tyler.....Lee Bowman  
Judge.....Marjorie Main  
Reginald Owen, Alan Mowbray, Florence Bates, Heather Thatcher, Connie Gilchrist, Dennis Hoey, Sig Rumann, Nella Walker.



## Man from Cheyenne

(Republic)  
Musical Western

Republic brings to the screen another of the recently inaugurated contemporary westerns replete with all the conveniences of modern ranch life. Roy Rogers is the star of this production aided, as he has been in previous films, with The Sons of the Pioneers, a cowboy band.

Produced and directed by Joseph Kane the story concerns the familiar plot of cattle rustling, this time by one of the ranchers in the valley. Roy and his colleagues, after many adventures, uncover and expose the operations of the gang.

George "Gabby" Hayes and Sally Payne are seen in supporting roles as ranch owners, while Lynn Carver portrays competently the society girl and ranch owner who heads the rustlers. Gale Storm, as the romantic interest, William Haade and others aid the swift progression of the story.

Throughout, Roy and the Pioneers are given ample musical opportunities for their interpretation of "You Ain't Heard Nothin' Until You Hear Him Roar," "Home Again in Old Wyoming," "When a Cowboy Starts to Courtin'," and others.

*Previewed in the Republic projection room in New York at a screening for the trade press. Those in attendance had little comment to make on the presentation.*—G. S.

Release date, Jan. 16, 1942. Running time, 60 minutes. PCA No. 7996. General audience classification.  
Roy Rogers.....Roy Rogers  
"Gabby".....George Hayes  
Sally.....Sally Payne  
Marian.....Lynn Carver  
William Haade, James Seay, Gale Storm, Jack Ingram, The Sons of the Pioneers.

## The Miracle Kid

(Producers Releasing Corp.)  
Prizefight Melodrama

"The Miracle Kid" will provide a few moments of pleasure for the boxing fans. For others it will be a story of the prize fight game interspersed with romance, intrigue and adventure with the usual happy ending.

It is a story of a professional boxer who also is employed as a physical training director for a body-building institute. His fiancée is secretary to the head of a rival institute. She makes the boxer promise to give up fighting after his next bout. People interested in the fighter's career succeed in breaking up the romance and he signs to fight again. His fiancée learns that the fights are to be fixed and with the aid of the fighter outwits the others. Tom Neal is seen as the prizefighter and Carol Hughes is his fiancée. Others in the cast include Betty Blythe, Ben Taggart, Vicki Lester and Alex Callam.

The picture was produced by John T. Coyle and directed by William Beaudine within the limits of the production budget.

*A late afternoon audience at the New York theatre on Broadway had little comment.*—G. S.

Release date, No. 14, 1941. Running time, 69 minutes. PCA No. 7796. General audience classification.  
Jimmy Conley.....Tom Neal  
Pat Hilton.....Carol Hughes  
Madame Gloria.....Betty Blythe  
J. Hamilton Gibbs.....Ben Taggart  
Helen Gibbs.....Vicki Lester  
Alex Callam, Thornton Edwards, Frank Otto, Paul Bryar, Joe Gray, Billy McGowan.

## Jail House Blues

(Universal)  
Comedy about Criminals

A novelty among penitentiary pictures and among comedies, this adventure in humour makes comedians of its criminals and treats of racketeering for purposes of laughter. It furnishes an hour of different and, in the main, diverting screen material.

The story by Paul Gerard Smith, scripted by himself and Harold Tarshis, is about a convict so engrossed in producing the prison show that he resists pardoning, departing the peni-

tentiary unwillingly, temporarily and with leave to return in time for the show after capturing the escaped convict who was to be his prima donna. While outside he spends some time in putting his racketeering mother's affairs to rights, which is to say to wrongs, and picks up a tenor whose enforced performance in the show gets him a Broadway contract, cements a romance and brings on the quick but appropriate ending.

Nat Pendleton, Robert Paige, Elizabeth Risdon and Warren Hymer are the standouts in a balanced cast.

Production by Ken Goldsmith and direction by Albert S. Rogell combine to extract a maximum of screen results from the budget.

*Previewed at the studio to a turnout of trade press reviewers who found it sufficiently entertaining to take their minds off of the industry's multiplying problems for the period of the screening.*—W. R. W.

Release date, Jan. 9. Running time, 62 minutes. PCA No. 7471. General audience classification.

Sonny McGann.....Nat Pendleton  
Cliff Bailey.....Robert Paige  
Mrs. McGann.....Elizabeth Risdon  
Doris Daniels.....Anne Gwynne  
Horace MacMahon, Warren Hymer, Samuel S. Hinds, Cliff Clark, John Kelly, Reed Hadley, Paul Pix, Dewey Robinson.

## Arizona Terrors

(Republic)  
Western

This is a well paced, exciting western and one of the best of this series. Don "Red" Barry is the star and the man who destroys the carefully laid plans of land grant swindlers. Destroying those plans involves hard riding, shooting and fist fights—the usual ingredients of any western. It all adds up the right way.

It is the opening of the twentieth century. An adventurer, posing as a Spanish nobleman, produces a document which purports to show that in 1781, King Charles III of Spain granted his ancestors a certain area comprising one million acres of choice grazing land. The claim is upheld in court and the impostor immediately starts a reign of terror, imposing taxes and evicting those unable to pay. Barry and his side-kick, Al St. John, become "ghost riders," robbing the tax collectors and returning the money to the ranchers. Caught, they are sentenced to die but the sheriff fakes the execution and the "ghost riders" live to expose the fantastic swindle.

George Sherman was associate producer and director.

*Previewed in Republic's home office projection room.*—PAUL C. MOONEY, JR.

Release date, Jan. 6, 1942. Running time, 56 minutes. PCA No. 7918. General audience classification.

Jim Bradley.....Don "Red" Barry  
Lila Adams.....Lynn Merrick  
Hardtack.....Al St. John  
Reed Hadley, John Maxwell, Frank Brownlee, Rex Lease, Lee Shumway, Tom London

## A Yank On The

## Burma Road

(MGM)  
Action and War in China

That eternally popular "Yank," who proved his worth in "A Yank at Oxford" and "A Yank in the R. A. F.," appears again to further advantage in "A Yank on the Burma Road," and since the Burma Road now is of timely significance, the title is unquestionably one of strong box-office possibilities.

The plot revolves around Barry Nelson, a New York taxi driver, who, because he has attained fame for capturing two desperate gangsters, is asked by Chinese charity organizations to supervise the driving of trucks over the Burma Road, which he accepts. At Rangoon he meets Laraine Day, who because she is having visa difficulties, induces him to take her along. He ultimately discovers she is married and is anxious to locate her husband, an aviator suspected of working for the Japanese. After a number of adventures, hazards and contact with the enemy, Nelson gets his trucks through,

Miss Day's husband is killed, and they are both free to resume their romance.

There are a number of good action scenes throughout—in the beginning, with two vicious gangsters attempting a get-away in the subway, the trials and dangers which face the hero in his endeavor to get the trucks over the Burma Road, and a battle with the Japanese, all of which should prove of interest to action lovers.

The original screen play by Gordon Kahn, Hugo Butler and David Lang is up to the minute in its timeliness and calculated to arouse sympathy and patriotism, and director George B. Seitz, responsible for so many of the "Andy Hardy" pictures, has kept the picture moving at a reasonable pace. Samuel Marx was the producer.

With a provocative title, contemporary story, and action with trucks and with the Japanese, our avowed enemy, "A Yank on the Burma Road" has the ingredients of popular appeal.

*Previewed at the company projection room before an audience of trade press reviewers who seemed to view it favorably.*—IRENE SMOLEN

Release date, not set. Running time, 66 minutes. PCA No. 7966. General audience classification.

Gail Farwood.....Laraine Day  
Joe Tracey.....Barry Nelson  
Tom Farwood.....Stuart Crawford  
Kim How.....Keye Luke  
Sen Yung, Phillip Ahn, Knox Manning, Matthew Boulton.

## Saddle Mountain Roundup

(Monogram)  
Western Adventure

Spiced throughout with such western songs as "Little Brown Jug," "The Doggone Dogie Got Away," and "That Little Green Valley of Mine," The Range Busters return in another of their vehicles for Monogram and are called upon to solve the murder of an old rancher.

Ray Corrigan and John King are the justice seeking cowboys who also handle the romantic interest in the picture in vieing for the affections of the girl, played by Lita Conway. Max Terhune and his ventriloquist's dummy are the third members of the Range Busters' combination lending the comedy to the production.

Produced by George W. Weeks and directed by S. Roy Luby this episode in the series of adventures for the three is on a par with previous endeavors.

*Reviewed at the New York theatre on Broadway. A late afternoon audience found moments of enjoyment in the picture.*—G. S.

Release date, Aug. 29, 1941. Running time, 60 minutes. PCA No. 7581. General audience classification.

Crash.....Ray Corrigan  
Dusty.....John King  
Alibi.....Max Terhune  
Nancy.....Lita Conway  
Freeman.....Jack Mulhall  
Willie Fung, John Elliott, George Chesebro, Jack Holmes, Steve Clark, Carl Mathews, Herald Goodman.

## Report from Russia

(Artkino)  
Documentary

Hollywood producer Lewis Milestone, and documentarian Joris Ivens, have adroitly edited and cut some 40,000 feet of newsreel clips photographed in Russia since Hitler's attack on June 22nd, and have turned out a 45-minute "Report from Russia," produced under the auspices of Russian War Relief, Inc. When, as and if it is distributed theatrically or non-theatrically, 50 per cent of the proceeds will go to the war relief agency. Distribution rights of the film are held by Artkino Pictures, Inc.

Opening with a quotation from President Roosevelt referring to the "heroic" resistance of the Russians, and a foreword by William Averell Harriman, former U. S. missionary to the Soviet Union, the film tells the story of a nation's battle against the Nazis. It is timely. It is propaganda, of course. War propaganda. But producers Milestone and Ivens, assisted by Elliot Paul who contributed the written commentary, have carefully avoided Communistic propaganda. Walter Huston is the commentator. The musical background is by Dmitri Tiomkin.

Reel after reel, some recognized from pre-



vious newsreel clips, rapidly portrays the war and defense efforts of the Russians, at the front, behind the lines, in the air, through guerilla tactics, through the scorched earth policy and the combined activities of farmer and factory hand. As a documentary showing an American ally warring against the common enemy, the film has value. It is doubtful, however, whether the picture would have received the attention of the American film-goer before December 7th.

Seen at the Preview Theatre, New York, before a large audience of press, celebrities, representatives of Russian War Relief, the Army, and other interested groups, whose enthusiastic applause indicated the film was very much to their liking.—J. E. SAMUELSON

Release date, not set. Running time, 45 minutes. General audience classification.

## Valley of the Sun

(RKO Radio)

Arizona Western

From the skilled hands of Clarence Budington Kelland, who has given to the screen such fine film fare as "Mr. Deeds Goes to Town" and "Arizona," comes "Valley of the Sun," a story about Indians and the West, which ran as a serial in *The Saturday Evening Post*. It has sufficient adventure, fighting, shooting, Indians on the march, dance and warpath, to meet the requirements of the most demanding action fan, and enough humor and romance to satisfy those not of this category.

The background of the picture is Arizona in 1868, when the Indians and the authorities were clashing. James Craig, who portrays an Indian scout attached to the Army, is the hero and the one who understands and sympathizes with the Indians, and Dean Jagger plays the Indian agent, who is always breaking his promises to the Indians and cheating them. The two men are in perpetual conflict over the Indians and over Lucille Ball, with Jagger finally losing all, including the girl.

Among the films' more exciting moments are a good fist fight between the hero and villain, a struggle for supremacy in a tug-of-war on horses, in arrow-shooting and hatchet-throwing between Craig and "Geronimo," played by Tom Tyler, and a charge by many Indians on the town. Particularly humorous are the attempts made by Craig and his cronies to prevent the fair Lucille from marrying Jagger, one of which consisted of dropping red ants from the ceiling on the bridegroom during the ceremony.

Good histrionic performances are very much in evidence. Lucille Ball, who is more a product of the twentieth century, nevertheless makes a spirited and attractive western heroine, and James Craig and Dean Jagger are good in their respective roles. Honorable mention must go to Sir Cedric Hardwicke as friendly "Lord Warwick," and Peter Whitney as a brute with a kind heart. Billy Gilbert is humorous as usual as a justice of the peace, and oldtimers may be interested in seeing Antonio Moreno once again, playing an Apache chief.

Graham Baker has produced the picture with care and with real Indians, and George Marshall, who has directed such pictures as "Destry Rides Again" and "Texas" has kept the picture moving and interesting throughout. The musical direction by C. Bakaleinikoff and photography by Harry Wild are of a high calibre.

The exhibitor need not be afraid to meet the customers on their way out.

Previewed at the company projection room before an audience of trade press reviewers and others who appeared interested.—I. S.

Release date, Feb. 6, 1942. Running time, 84 minutes. PCA No. 7764. General audience classification.

Christine .....	Lucille Ball
Jonathan .....	James Craig
Warwick .....	Sir Cedric Hardwicke
Jim Sawyer .....	Dean Jagger
Willie .....	Peter Whitney
Justice of the Peace .....	Billy Gilbert
Geronimo .....	Tom Tyler
Chief Cochise .....	Antonio Moreno
George Cleveland, Hank Bell, Richard Fiske and Indians from the pueblos of Taos, Santa Clara, Jemes, San Juan and Tesque.	

(Review reprinted from last week's HERALD)

**Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.**

## Joan of Paris

(RKO-Radio)

Adventure in Occupied France

Producer David Hempstead breaks new ground in more than one direction with this contribution to the field of topical fiction.

His picture is the first to deal extensively with conditions in Paris since its occupation and the setting turns out to be a fertile one for fictioneers.

His leads are two newcomers, but he works them like veterans and has surrounded them with seasoned players. Possibly no pair of beginners ever started their careers under more auspicious circumstances than Paul Henreid and Michele Morgan.

Mr. Hempstead's picture, directed by Robert Stevenson, from a script by Charles Bennett and Ellis St. Joseph, drops five RAF fliers into occupied France by parachute, following the crash of their bomber, and depicts the efforts of their leader, a Frenchman, to smuggle them back to Britain by way of Paris. He enlists the cooperation of a priest and the aid of a girl, with whom a romance develops, in establishing contact with British agents in Paris who arrange for the return of the fliers across the channel.

The film creates in its first minutes a tension which is sustained steadily throughout sequences of stealth, violence and intrigue which depict the efforts of the Gestapo to locate and capture the squadron leader's associates. The ending in which the French girl sacrifices her life in order that the fliers may escape, is true to the rules of cause and effect, although tragic.

The production rates high as melodrama and in point of timeliness, and it is assuredly a natural for showmen in those locations where sympathy for the oppressed French and confidence in their ultimate triumph over the invaders continue as fervent as when the picture was started.

Previewed at the studio.—W. R. W.

Release date, February 20, 1942. Running time, 91 minutes. PCA 7723. General audience classification.

Joan .....	Michele Morgan
Paul .....	Paul Henreid
Father Antoine .....	Thomas Mitchell
Herr Funk .....	Laird Cregar
Mlle. Rosay .....	May Robson
Alexander Granach, Alan Ladd, Jack Briggs, James Monks, Richard Fraser, Paul Weigel, John Abbott, and the Robert Mitchell Boy Choir.	

(Review reprinted from last week's HERALD)

## Broadway Big Shot

(Producers Releasing Corp.)

Comedy

Excellent comedy, novel plot, competently executed artistic and technical assignments mark "Broadway Big Shot" as one of the top offerings of the Producers Releasing Corp. program. Its chief character is a football playing newspaper reporter who pleads guilty to a felony in order to enter a prison and obtain the true story of a huge embezzlement from one of the convicts. The convict dies the day he arrives and the reporter's publisher and the district attorney, who knowingly sent him there, are unable to obtain him a pardon. Under a modern honor system, advocated by the warden with whose daughter he has fallen in love, the reporter trains a convict football team, averts a prison break and gets the story and pardon. The climax coming with the prison team winning the annual game with the professional eleven owned by his publisher.

Ralph Byrd as the reporter, Virginia Vale as the warden's daughter, William Halligan, Herbert Rawlinson, Tom Herbert, Stubby Kruger and Joe Oakie head the cast.

The original screenplay by Martin Mooney, moves swiftly and is replete with sparkling dialogue. Direction by William Beaudine paces action and humor neatly and effectively. Dick L'Estrange and Charles Wayne were Jed Buell's associate producers, with George R. Batcheller doing an over-all supervisory job.

Previewed at a private projection room in Hollywood to a press and professional audience, wise in the ways of picture making, which was loud in its praises. The picture is the first to carry after the *finis* insignia a plea to buy defense bonds and stamps.—V. K.

Release date, February 13, 1942. Running time, 59 minutes. PCA No. 8032. General audience classification.

Jimmy O'Brien .....	Ralph Byrd
Betty Collins .....	Virginia Vale
Warden Collins .....	William Halligan
Tom Barnes .....	Dick Rush
District Attorney .....	Robert Rawlinson
Buck White .....	Bill Hunter
Cecile Weston, Tom Herbert, Stubby Kruger, Frank Hagney, Jack Buckley, Harry Depp, Jack Roper, Al Goldsmith, Joe Oakie, John Ince, Alfred Hall, Jim Aubrey.	

(Review reprinted from last week's HERALD)

## ADVANCE SYNOPSIS AND INFORMATION

### THE GHOST OF FRANKENSTEIN (Universal)

Melodrama

ASSOCIATE PRODUCER: George Waggner. Directed by Erle C. Kenton.

PLAYERS: Sir Cedric Hardwicke, Lionel Atwill, Ralph Bellamy, Bela Lugosi, Evelyn Ankers, Janet Ann Gallow, Lon Chaney.

SYNOPSIS

Believing there is a curse upon them, the people of Frankenstein Village dynamite the Frankenstein castle, to remove all trace of the Monster and his mad friend Ygor (Bela Lugosi). Ygor survives the blasts, however, and finds the Monster (Lon Chaney) alive. Ygor takes the Monster to Ludwig (Sir Cedric Hardwicke), second son of Frankenstein, but villagers attack him and he is jailed. It is not known that Dr. Ludwig Frankenstein is a son of the infamous creator of the Monster but Ygor threatens to expose him unless he agrees to instill new life into the Monster. Instead, Ludwig replaces the Monster's brain with that of his assistant, who had been strangled to death by the Monster. Bohmer (Lionel Atwill), another assistant, for "revenge," replaces the newly inserted brain with that of Ygor's, when Ygor is accidentally killed by the Monster. The Monster is now more fearsome than ever. The Monster goes berserk in Dr. Frankenstein's laboratory. A fire is started and Bohmer, Ludwig and the Monster perish in the flames.

### A CLOSE CALL FOR ELLERY QUEEN

(Columbia)

Murder Mystery

PRODUCER: Larry Darmour. Directed by James Hogan.

PLAYERS: William Gargan, Margaret Lindsay, Charley Grapewin, Ralph Morgan, Kay Linaker, Edward Norris, James Burke.

SYNOPSIS

Wealthy Allen Rogers is being blackmailed by two unwanted visitors when Ellery Queen arrives to investigate. He is refused an interview but discovers that the man's two daughters are missing. The blackmailers are found dead with Rogers suspected of murder, and the daughters show up, but one of them is Nikki, Queen's secretary. Queen solves the case and produces the real daughters.



# ADVANCE SYNOPSSES

## and information

### THE MALE ANIMAL (Warner Brothers)

*Romance, Comedy, Drama*

EXECUTIVE PRODUCER: Hal B. Wallis. Associate Producer: Wolfgang Reinhardt. Directed by Elliott Nugent.

PLAYERS: Henry Fonda, Olivia de Havilland, Jack Carson, Joan Leslie, Eugene Pallette, Herbert Anderson, Ivan Simpson.

#### SYNOPSIS

There's a hot time on the old campus at Midwestern U. It's the eve of the big homecoming football game with Michigan. Among the old grads present is Joe Ferguson (Jack Carson), Midwestern's all-time All-American. That doesn't enthrall Professor Turner (Henry Fonda). Joe was once practically engaged to Ellen (Olivia de Havilland), who is now Tommy's wife. But Tommy has other worries. Not a Red, or even a pale pink, Tommy finds himself in the middle of a hot discussion because of a paper he had planned to read to his English class. Meanwhile Ellen and Joe see a good deal of each other. Listening to the radio description of the big game and freely imbibing strong drink, Tommy's male instinct comes to the fore. When Ellen and Joe return from the game, Tommy picks a fight with Joe. The next day, like a wounded soldier, Tommy proudly marches to his classroom to read the disputed paper. It proves to be, as Tommy contended, eloquent and moving, but innocuous so far as expression of political ideals is concerned. Tommy is cheered for his courage and, in the din, Ellen manages to tell him she thinks he is wonderful.

#### SPECIAL REMARKS

The picture is based on the play of the same name by James Thurber and Elliott Nugent.

### THE LADY HAS PLANS (Paramount)

*Comedy, Espionage*

ASSOCIATE PRODUCER: Fred Kohlmar. Directed by Sidney Lanfield.

PLAYERS: Paulette Goddard, Ray Milland, Roland Young, Margaret Hayes, Albert Dekker, Cecil Kellaway, Addison Richards.

#### SYNOPSIS

"The Lady Has Plans" is a broad spy comedy—the story of an American radio commentator (Ray Milland) in Lisbon. Paulette Goddard, American newspaper woman, is assigned as his assistant in tracking down international news stories. While in Lisbon, Miss Goddard's identity gets mixed with that of red-haired Margaret Hayes who portrays an American racketeer in the employ of a foreign spy ring. Albert Dekker, Roland Young, Cecil Kellaway and Addison Richards make up other important members of the cast.

### ALWAYS IN MY HEART (Warner Brothers)

*Drama*

ASSOCIATE PRODUCERS: Walter MacEwen and William Jacobs. Directed by Jo Graham.

PLAYERS: Kay Francis, Walter Huston, Gloria Warren, Patty Hale, Frankie Thomas, Una O'Connor, Sidney Blackmer, Borrah Minevitch and His Harmonica Rascals.

#### SYNOPSIS

Vicki (Gloria Warren) and her brother, Martin (Frankie Thomas) are the children of Marjorie (Kay Francis) and MacKenzie

Scott (Walter Huston). MacKenzie has been in prison twelve years and had insisted that Marjorie divorce him when he was convicted. The children believe him dead. Marjorie has remained loyal during his imprisonment and has visited him regularly but MacKenzie hides from her the fact that he is being discharged from prison and declared innocent. Philip Ames (Sidney Blackmer), meanwhile, has been courting Marjorie and wants to marry her. Vicki isn't fond of him but Martin approves of Philip's financial standing. MacKenzie, released from prison, hangs around the vicinity of the Scott home so that he can see his children without them knowing who he is. He and Vicki become great friends and eventually Vicki learns that he is her father. When she discovers that her mother and Ames plan to elope she sets out after her father in a speedboat. He had told her he was sailing away. The elements involved in the rescue of Vicki bring Marjorie and MacKenzie and the two children together again.

#### SPECIAL REMARKS

The title takes its name from the theme song, "Always in My Heart."

### JUKE GIRL (Warner Brothers)

*Drama*

EXECUTIVE PRODUCER: Hal B. Wallis. Associate Producers: Jerry Wald and Jack Saper. Directed by Curtis Bernhardt.

PLAYERS: Ann Sheridan, Ronald Reagan, Richard Whorf, Gene Lockhart, Betty Brewer, Faye Emerson, George Tobias, Alan Hale.

#### SYNOPSIS

Steve (Ronald Reagan) and Danny (Richard Whorf), arrive in Cat Tail, Fla., the same time as Lola (Ann Sheridan) and her friend "Murph" (Faye Emerson), dime-a-dance girls. The girls have no difficulty in finding jobs. Steve and Danny head for Madden's. Madden (Gene Lockhart) runs a vegetable packing plant, sets his own prices. When Madden underpays happy-go-lucky Nick Garcos (George Tobias) for a truck load of tomatoes, Steve takes Nick's side, incurring the enmity of Madden. Danny sides with Madden. Steve and Nick, now partners, grow a new bumper crop and dispose of it in Atlanta despite the difficulties imposed by Madden. Then Nick is killed and Steve is accused of the murder. Fearful of letting Steve come to trial, Madden organizes a lynch mob. Danny forces Madden to confess, saving Steve.

### THE FLEET'S IN (Paramount)

*Comedy, Music*

ASSOCIATE PRODUCER: Paul Jones. Directed by Victor Schertzinger.

PLAYERS: Dorothy Lamour, William Holden, Eddie Bracken, Betty Hutton, Cass Daley, Gil Lamb, Leif Erickson, Jimmy Dorsey and Band.

#### SYNOPSIS

This is a hilarious battle between a Shakespearean-inclined sailor who suddenly finds himself the glamour boy of the fleet, and the girl singer who has never been kissed. Dorothy Lamour tops the list of feminine entertainers, with Betty Hutton and Cass Daley on hand, while Bill Holden, Eddie Bracken, Leif Erickson and Gil Lamb don Navy uniforms. Jimmy Dorsey and his band provide the music and Lorraine and Rogan the dancing.

### RIDE 'EM, COWBOY (Universal)

*Abbott & Costello Comedy*

ASSOCIATE PRODUCER: Alex Gottlieb. Directed by Arthur Lubin.

PLAYERS: Bud Abbott and Lou Costello, Judd, Ted and Joe (Merry Macs) McMichael, Mary Lou Cook, Dick Foran, Johnny Mack Brown, Anne Gwynne, Samuel S. Hinds.

#### SYNOPSIS

Ten thousand oddly assorted characters are gathered on a Long Island Island estate to witness or participate in a charity rodeo. Among them are Duke (Bud Abbott) and Willoughby (Lou Costello), a pair of Brooklyn drugstore cowboys employed as peanut and hot dog vendors; Robert (Bronco Bob) Mitchell (Dick Foran), author of western novels and songs, and Anne Shaw (Anne Gwynne), rodeo ace. Bob falls for Anne but she is disillusioned when she discovers that Bob is a fake—he has never been west of Broadway. Bob takes the same west-bound train as Anne. By a strange coincidence Duke and Willoughby also take that train. Duke and Willoughby are hired as cow hands for the Shaw ranch. The plot that follows involves the usual western fare of villain vs. hero, Indians, posse, etc., all interpreted in the Abbott and Costello manner.

### TORPEDO BOAT (Paramount)

*Action Drama*

PRODUCED by William H. Pine and William C. Thomas. Directed by John Rawlins.

PLAYERS: Richard Arlen, Jean Parker, Mary Carlisle, Phil Terry, Dick Purcell, Ralph Sanford.

#### SYNOPSIS

"Torpedo Boat" is the fifth picture from the William Pine-William Thomas unit at Paramount and the producers are continuing their policy of presenting action films. Richard Arlen, Jean Parker, Mary Carlisle, Phil Terry and Dick Purcell head a cast which John Rawlins directed from a script by Maxwell Shane. The latter has worked on all four of the previous Pine-Thomas films. The story revolves around a torpedo boat which Arlen and Terry have invented. Terry meets and falls in love with Jean Parker, an ex-sweetheart of Arlen's. Jean, a night club singer, comes between the two friends. Mary Carlisle plays the romantic interest.

### BELOW THE BORDER (Monogram)

*Western*

PRODUCER: Scott R. Dunlap. Directed by Howard Bretherton.

PLAYERS: Buck Jones, Tim McCoy, Raymond Hatton, Linda Brent, Eva Puig, Charles King, Dennis Moore.

#### SYNOPSIS

A gang of outlaws operating around Border City climax their activities by stealing the Garcia jewels from Senorita Rosita (Linda Brent), returning from Washington, D. C., where she attended the President's ball. Buck Roberts (Buck Jones), a U. S. Marshal, posing as a criminal joins the gang. Buck is assisted by his friends, Col. Tim (Tim McCoy), posing as a cattle buyer from Mexico, and Sandy (Raymond Hatton). Buck finds out who is the head of the gang but his own identity is discovered about the same time. In the showdown, Buck and his pals round up the gang.



# SHORTS

## advance synopses and information

### KING SALMON (WB)

*Sports Parade (Color) (7402)*

Here is described the stirring fight for existence waged by the Columbia River salmon. Born upstream, the small fish take a long trip down to the Pacific, which will be their home for three years. Nobody knows where they go or what they do, during their ocean stay, but at the end of three years they're back heeding the call of the river. Hundreds of fishermen annually crowd the waters of the Wilamet, just below the Oregon City bridge, eager to test rod and reel against the speed and wariness of the battling prodigals returning home to spawn. After the fish have passed that first barrier, they reach the Bonneville dam where the government has supplied fish ladders. Further upstream the fish come to commercial fishing waters. Finally they reach their destination, where they will spawn and from which newly born salmon will begin the three-year trip all over again.

Release date, December 27, 1941. 10 Minutes

### FIGHTING FISH (RKO)

*Sportscope (24,305)*

Mr. and Mrs. Kip Harrington in this subject pit their skill against tough salt water game fish off the Pacific port of Tocopilla at the foot of the Chilean Andes. Unlike many others, the swordfish saves much of his fight for the final round and, bringing him to gaff, is as difficult as playing him on the line. Farrington lands him—weight six hundred and seventeen pounds. When Marlin is sighted Mr. Farrington takes up the challenge and Mrs. Farrington maneuvers the fish across the water and up over the side of the boat.

Release date, December 26, 1941 9 Minutes

### HAPPY CIRCUS DAYS (20th-Fox)

*Terry-toon (Color) (2557)*

With the coming of the circus to town, the little boy and his dog awake early and scamper out to follow the parade. At the circus entrance the barker proceeds to recount the wonders of the spectacle so graphically the things he describes take shape before the eyes of the boy, the pup and the audience. There's the gigantic Ape, the Skating Jackass, Mlle. Petite, the agile Hippo on the flying trapeze; the Wild Man, the Man-Eating Lion and others.

7 Minutes

### WABBIT TWOUBLE (WB)

*Merrie Melodies Cartoon (7708)*

Elmer decides to spend a vacation in Yellowstone National Park to get some rest and relaxation. However, he meets Bugs Bunny, the screwy rabbit, who succeeds in making life miserable for Elmer. Elmer becomes disgusted and starts destroying the camp. Elmer spends his vacation in jail.

Release date, December 20, 1941. 7 Minutes

### RHAPSODY IN RIVETS (WB)

*Merrie Melodies Cartoon (7707)*

This Merrie Melodies cartoon is animated to the musical score of one of the most popular classics, the Second Hungarian Rhapsody. Interspersed with gags and musical novelties a building is constructed to the rhythm of the music.

Release date, December 6, 1941 7 Minutes

### Synopses Indexed

Page numbers on short subject synopsis published in *Product Digest* are listed in the *Shorts* chart, *Product Digest* Section, pages 454 and 455.

### LOCO BOY MAKES GOOD (Col.)

*Stooges (3404)*

The Three Stooges, after reading about a man collecting \$30,000 damages from a hotel for slipping on a cake of soap, decide to try it themselves. Curly makes several attempts to slip on a cake of soap but each time a dog grabs it. Then the Stooges learn that the proprietress of the hotel can't pay the interest on a note. They vow to get her out of debt. The Stooges become very involved fixing up the hotel's night club for the gala opening. A noted columnist is in attendance the night of the opening and the boys try everything in the book to impress him and finally do.

Release date, January 8, 1942 17 Minutes

### BARNYARD STEAM BUGGY (Univ.)

*Stranger Than Fiction (6376)*

Morris Oglesbee, 60 year-old farmer, has built a novel steam-driven auto. It is made from parts of old machines, a boiler and a chassis that survived the Ohio flood of 1913. Other oddities in this issue are the making of defense weapons out of spider webs (E. Emil Albright extracts the webs from spiders and uses them to make telescopic gun sights); flamingos raising their young at Hialeah Park; ducks unable to swim at the Pymatuning dam because fish are so numerous, and the collecting of old spinning wheels. Lillian Sandys uses them in spinning home-grown wool and flax as her contribution to national defense.

Release date, January 19, 1942 9 Minutes

### CALLING ALL GIRLS (WB)

*Broadway Brevities (7106)*

When audiences sit back and enjoy the lavish musical numbers in the screen's outstanding musical comedies, it is to be doubted that they realize the painstaking work and days of rehearsal that go into the five or ten-minute sequence in the picture. In "Calling All Girls" the labors involved in casting, rehearsing and designing sets for big musical numbers are described in a novel fashion. Examples of the finished product have been culled from the Warner library, including sequences from "Gold Diggers of Broadway" and "Footlight Parade."

Release date, January 24, 1942 20 Minutes

### CARL HOFF AND BAND (WB)

*Melody Master (7504)*

Carl Hoff and his band offers five musical number, namely "I Could Use a Dream," "Blue Danube," "Dark Eyes," "I Knew that You" and "When Yuba Plays the Rhumba on the Tuba." There are some solo contributions from members of the band. The setting is the usual bandstand, but lighting and camera angles make for variety.

Release date, January 3, 1942 10 Minutes

### THE ART OF SELF-DEFENSE (RKO)

*Disney Cartoon (14,115)*

The history of the art of self-defense is traced through the ages from prehistoric days to the present time. An off-stage narrator tells all about it while Goofy provides the visual demonstration. Goofy plays the role of Father Time as the history of two-man combat is unfolded. Shown are warriors of the stone ages, the Egyptian method of fighting, dueling and finally the art of boxing today. The Goof plays the part of a modern technician of the ring. After much preparation, the big night of the fight arrives. The Goof struts down the aisle, shakes hands with his opponent and assumes a fighting pose. The Goof is promptly knocked out.

Release date, December 26, 1941 8 Minutes

### WEST OF THE ROCKIES (WB)

*Broadway Brevities (7105)*

William Travis is a down-and-out cattle man with the wolf at the door. He learns that a prominent radio sponsor is coming out west to search for a "real" cowboy to star on his radio program. Travis and his henchmen, comics Rufe Davis and Willie Best, plan a rousing welcome for the radio man and his daughter and put on a great show with all the old fashioned western hoopla. Although the daughter learns of the ruse and threatens to spill the beans, she holds out because she has fallen for Travis. He is signed for the program and the farm is saved. Among the many popular tunes heard in the film are: "West of the Great Divide," "My Texas Home," "Home on the Range," "My Little Buckaroo," "I Gotta Get Back to My Gal."

Release date, November 29, 1941. 20 Minutes

### HOW TO BE A STAR (RKO)

*Picture People (24,405)*

Arlene Francis, radio commentator, introduces the fifth reel in this series. The subject opens with Joseph Cotton, of "Citizen Kane" fame, and Ann Baxter having their pictures sketched by the Brown Derby caricaturer. Leif Erickson gives a lesson in how not to be a fencer with a disgusted bystander suggesting that he take up golf. Milton Berle and Chester Morris try to beat Dante the magician at some of his black art. Lum and Abner pose for one of Hollywood's sculptresses but the session proves to be a long one since Lum falls for the life-like models of Garbo and Dietrich.

Release date, January 2, 1942 8 Minutes

### MIRACLE MAKERS (WB)

*Hollywood Novelties (7304)*

This reel describes the amazing advance of science during the last several hundred years, with particular emphasis placed on those improvements which make life easier and more comfortable. For the first time on any screen, the University of California's famed Cyclatron, the awesome atom busting machine, is shown at work. Every atom contains enough potential energy to run an airplane or train, or light a home. And it is this machine, and the men working at it, that holds much hope for the future.

Release date, February 21, 1942 10 Minutes



# FEATURES

*in order of releases, as set,  
also others to come*

(Chart published  
monthly)

## COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City.....	Aug. 14, '41
3040	Mystery Ship.....	Sep. 4, '41
3023	Harmon of Michigan.....	Sep. 11, '41
3009	Ladies in Retirement.....	Sep. 18, '41
3020	Two Latins from Manhattan.....	Oct. 2, '41
3008	Texas.....	Oct. 9, '41
3041	Blonde from Singapore.....	Oct. 15, '41
3210	Roaring Frontiers.....	Oct. 16, '41
3016	Three Girls About Town.....	Oct. 23, '41
3003	You Belong to Me.....	Oct. 30, '41
3036	The Stork Pays Off.....	Nov. 6, '41
3026	Secrets of the Lone Wolf.....	Nov. 13, '41
3201	Royal Mounted Patrol.....	Nov. 13, '41
3030	Ellery Queen and Murder Ring.....	Nov. 18, '41
3005	Men in Her Life.....	Nov. 20, '41
3015	Go West Young Lady.....	Nov. 27, '41
3022	Sing for Your Supper.....	Dec. 4, '41
3024	Honolulu Lu.....	Dec. 11, '41
3202	Riders of the Badlands.....	Dec. 18, '41
3039	Harvard Here I Come.....	Dec. 18, '41
3004	Bedtime Story.....	Dec. 25, '41
3211	Lone Star Vigilantes.....	Jan. 1, '42
3028	Confessions of Boston Blackie.....	Jan. 8, '42
3203	West of Tombstone.....	Jan. 15, '42
3017	Blondie Goes to College.....	Jan. 15, '42
3035	Cadets on Parade.....	Jan. 22, '42
3031	Close Call for Ellery Queen.....	Jan. 29, '42
3034	Man Who Returned to Life.....	Feb. 5, '42
3007	The Lady Is Willing.....	Feb. 12, '42
.....	Bullets for Bandits.....	Feb. 12, '42
.....	Shut My Big Mouth.....	Feb. 19, '42
.....	Adventures of Martin Eden.....	Feb. 26, '42
.....	Lawless Plainsman.....	Mar. 12, '42
.....	Camp Nuts.....	Mar. 12, '42
.....	Canal Zone.....	Mar. 19, '42
.....	Two Yanks in Trinidad.....	Mar. 26, '42
.....	The Devil's Trail.....	Not Set
.....	North of the Rockies.....	Not Set
.....	Highly Irregular.....	Not Set
.....	Five Men.....	Not Set
.....	Down Rio Grande Way.....	Not Set
.....	The Gentlemen Misbehave.....	Not Set
.....	He Kissed the Bride.....	Not Set
.....	Prairie Gunsmoke.....	Not Set
.....	Blondie's Blessed Event.....	Not Set
.....	Salute to Tobruk.....	Not Set
.....	Destroyer Men.....	Not Set
.....	Alias Boston Blackie.....	Not Set

## MGM

201	Dr. Jekyll and Mr. Hyde.....	Sep. '41
202	Lady Be Good.....	Sep. '41
203	Down in San Diego.....	Sep. '41
204	Honky Tonk.....	Oct. '41
205	Married Bachelor.....	Oct. '41
206	Smilin' Thru.....	Oct. '41
207	The Feminine Touch.....	Oct. '41
208	Chocolate Soldier.....	Nov. '41
209	Unholy Partners.....	Nov. '41
210	Shadow of the Thin Man.....	Nov. '41
211	Two-Faced Woman.....	Nov. '41
212	H. M. Pulham, Esq.....	Dec. '41
213	Design for Scandal.....	Dec. '41
214	Tarzan's Secret Treasure.....	Dec. '41
215	Kathleen.....	Dec. '41
216	Babes on Broadway.....	Jan. '42
217	Dr. Kildare's Victory.....	Jan. '42
218	Johnny Eager.....	Jan. '42
219	Mr. and Mrs. North.....	Jan. '42
220	The Bugle Sounds.....	Jan. '42
221	Joe Smith, American.....	Jan. '42
222	Woman of the Year.....	Feb. '42
223	The Vanishing Virginian.....	Feb. '42
224	A Yank on the Burma Road.....	Feb. '42
.....	Panama Hattie.....	Not Set
.....	We Were Dancing.....	Not Set
.....	I Married an Angel.....	Not Set
.....	Born to Sing.....	Not Set
.....	Mrs. Miniver.....	Not Set
.....	Tortilla Flat.....	Not Set

Prod. No.	Title	Release Date
.....	Out of the Past.....	Not Set
.....	Rio Rita.....	Not Set
.....	Courtship of Andy Hardy.....	Not Set
.....	This Time for Keeps.....	Not Set
.....	Tarzan's Secret Treasure.....	Not Set
.....	Along Came Murder.....	Not Set
.....	Fingers at the Window.....	Not Set
.....	Ship Ahoy.....	Not Set
.....	Then There Were Two.....	Not Set
.....	Mokey Delano.....	Not Set
.....	Tarzan Against the World.....	Not Set
.....	Salute to the Marines.....	Not Set
.....	Love Me Not.....	Not Set
.....	Girl Crazy.....	Not Set
.....	Somewhere I'll Find You.....	Not Set
.....	Just Between Us.....	Not Set

## MONOGRAM

.....	Arizona Bound.....	July 19, '41
.....	Saddle Mountain Roundup.....	Aug. 29, '41
.....	Gentleman from Dixie.....	Sep. 5, '41
.....	Let's Go Collegiate.....	Sep. 12, '41
.....	The Driftin' Kid.....	Sep. 19, '41
.....	Gun Man from Bodie.....	Sep. 26, '41
.....	Stolen Paradise.....	Oct. 10, '41
.....	Tonto Basin Outlaw.....	Oct. 10, '41
.....	Top Sergeant Mulligan.....	Oct. 17, '41
.....	Spooks Run Wild.....	Oct. 24, '41
.....	Zis Boom Bah.....	Nov. 7, '41
.....	Siren of the South Seas.....	Nov. 7, '41
.....	Double Trouble.....	Nov. 21, '41
.....	Underground Rustlers.....	Nov. 21, '41
.....	I Killed That Man.....	Nov. 28, '41
.....	Borrowed Hero.....	Dec. 5, '41
.....	Lone Star Law Men.....	Dec. 5, '41
.....	Riot Squad.....	Dec. 12, '41
.....	Here Come the Marines.....	Dec. 26, '41
.....	Forbidden Trails.....	Dec. 26, '41
.....	Freckles Comes Home.....	Jan. 2, '42
.....	Thunder River Feud.....	Jan. 9, '42
.....	Road to Happiness.....	Jan. 9, '42
.....	Snuffy Smith, the Yard Bird.....	Jan. 16, '42
.....	Man from Headquarters.....	Jan. 23, '42
.....	Below the Border.....	Jan. 30, '42
.....	Law of the Jungle.....	Feb. 6, '42
.....	Western Mail.....	Feb. 13, '42
.....	Mr. Wise Guy.....	Feb. 20, '42
.....	Rock River Renegades.....	Feb. 27, '42
.....	Yellow Menace.....	Mar. 6, '42
.....	Texas Round-Up.....	Mar. 6, '42
.....	Shed No Tears.....	Mar. 13, '42
.....	Black Beauty.....	Mar. 20, '42
.....	Land of the Sky Blue Water.....	Not Set
.....	Aunt Emmy Paints the Town.....	Not Set
.....	Maxwell Archer, Detective.....	Not Set

## PARAMOUNT

Block 1		
4103	Hold Back the Dawn.....	Sep. 26, '41
4102	Buy Me That Town.....	Oct. 3, '41
4101	Nothing But the Truth.....	Oct. 10, '41
4104	Henry Aldrich for President.....	Oct. 24, '41
4105	New York Town.....	Oct. 31, '41
Block 2		
4109	Birth of the Blues.....	Nov. 7, '41
4107	Skylark.....	Nov. 21, '41
4106	Night of January 16th.....	Nov. 28, '41
4110	Glamour Boy.....	Dec. 5, '41
4108	Among the Living.....	Dec. 19, '41
Block 3		
4111	Bahama Passage.....	Not Set
4112	Sullivan's Travel.....	Not Set
4113	No Hands on the Clock.....	Not Set
4114	Mr. Bug Goes to Town.....	Not Set
4115	Pacific Blackout.....	Not Set
Block 4		
.....	Torpedo Boat.....	Not Set
.....	The Remarkable Andrew.....	Not Set

Prod. No.	Title	Release Date
.....	The Lady Has Plans.....	Not Set
.....	Fly by Night.....	Not Set
.....	The Fleet's In.....	Not Set
Block 1 (Westerns)		
.....	Secrets of the Wasteland.....	Not Set
.....	Outlaws of the Desert.....	Not Set
.....	Riders of the Timberline.....	Not Set
.....	Stick to Your Guns.....	Not Set
.....	Twilight on the Trail.....	Not Set
SPECIAL		
4136	Louisiana Purchase.....	Dec. 26, '41

SPECIAL		
.....	Reap the Wild Wind.....	Not Set
.....	Sweater Girl.....	Not Set
.....	Beyond the Blue Horizon.....	Not Set
.....	Great Man's Lady.....	Not Set
.....	Henry and Dizzy.....	Not Set
.....	American Empire.....	Not Set
.....	Night in New Orleans.....	Not Set
.....	Mr. and Mrs. Cugat.....	Not Set
.....	Prison Widows.....	Not Set
.....	This Gun for Hire.....	Not Set
.....	No Time for Love.....	Not Set
.....	For Whom the Bell Tolls.....	Not Set
.....	Sky Over China.....	Not Set
.....	Triumph Over Pain.....	Not Set
.....	The Wizard of Arkansas.....	Not Set
.....	True to the Army.....	Not Set
.....	Dr. Broadway.....	Not Set
.....	Bad Man of Arizona.....	Not Set
.....	Palm Beach Story.....	Not Set
.....	Take a Letter, Darling.....	Not Set
.....	I Live on Danger.....	Not Set
.....	Out of the Frying Pan.....	Not Set
.....	Holiday Inn.....	Not Set
.....	My Favorite Blonde.....	Not Set
.....	Satan Plays the Piano.....	Not Set
.....	Merton of the Movies.....	Not Set
.....	Wildcat.....	Not Set
.....	I Married a Witch.....	Not Set
.....	You Go Your Way.....	Not Set
.....	Henry Aldrich, Editor.....	Not Set
.....	Road to Morocco.....	Not Set
.....	Mrs. Wiggs of the Cabbage Patch.....	Not Set
.....	Wake Island.....	Not Set
.....	My Heart Belongs to Daddy.....	Not Set
.....	Channel Port.....	Not Set
.....	Black Curtin.....	Not Set
.....	Silver Queen.....	Not Set
.....	Washington Escapade.....	Not Set
.....	Listening Post.....	Not Set
.....	The Forest Rangers.....	Not Set
.....	The Glass Key.....	Not Set

## PRODUCERS REL. CORP.

205	Hard Guy.....	Oct. 17, '41
257	Billy the Kid Wanted.....	Oct. 24, '41
213	The Miracle Kid.....	Nov. 14, '41
230	Swamp Woman.....	Dec. 5, '41
258	Billy the Kid's Round Up.....	Dec. 12, '41
215	Law of the Timber.....	Dec. 19, '41
251	Texas Man Hunt.....	Jan. 2, '42
263	Lone Rider and the Bandit.....	Jan. 16, '42
206	Duke of the Navy.....	Jan. 23, '42
214	Today I Hang.....	Jan. 30, '42
207	Broadway Big Shot.....	Feb. 13, '42
252	Raiders of the West.....	Feb. 20, '42
259	Billy the Kid Trapped.....	Feb. 27, '42
202	Girls Town.....	Mar. 13, '42
208	Rookie Trouble.....	Mar. 20, '42
210	Girl Trouble.....	Mar. 20, '42
229	The Strangler.....	Mar. 27, '42
209	The Mad Monster.....	Mar. 27, '42

## RKO

Block 1		
201	Citizen Kane.....	Sep. 5, '41
202	Parachute Battalion.....	Sep. 12, '41

Prod. No.	Title	Release Date
203	Lady Scarface.....	Sep. 26, '41
204	Father Takes a Wife.....	Oct. 3, '41
205	All That Money Can Buy.....	Oct. 17, '41
Block 2		
206	The Gay Falcon.....	Oct. 24, '41
207	Unexpected Uncle.....	Nov. 7, '41
208	Suspicion.....	Nov. 14, '41
209	Look Who's Laughing.....	Nov. 21, '41
210	Mexican Spitfire's Baby.....	Nov. 28, '41
Block 3		
211	Week End for Three.....	Dec. 12, '41
212	Playmates.....	Dec. 26, '41
213	A Date with the Falcon.....	Jan. 16, '42
214	Four Jacks and a Jill.....	Jan. 23, '42
215	Obliging Young Lady.....	Jan. 30, '42
Block 4		
216	Valley of the Sun.....	Feb. 6, '42
217	Call Out the Marines.....	Feb. 13, '42
218	Joan of Paris.....	Feb. 20, '42
219	Sing Your Worries Away.....	Feb. 27, '42
220	Mexican Spitfire at Sea.....	Mar. 6, '42
Block 5		
.....	The Magnificent Ambersons.....	Mar. 13, '42
.....	The Bashful Bachelor.....	Mar. 20, '42
.....	Syncope.....	Mar. 27, '42
.....	Mayor of 44th St.....	Apr. 10, '42
.....	Powder Town.....	Apr. 17, '42
Block 6		
.....	Tuttles of Tahiti.....	Apr. 24, '42
.....	Falcon No. 3.....	May 1, '42
.....	My Favorite Spy.....	May 8, '42
.....	Mexican Spitfire No. 3.....	May 15, '42
.....	Army Surgeon.....	May 22, '42
Block 1 (Westerns)		
281	Bandit Trail.....	Oct. 10, '41
282	Dude Cowboy.....	Dec. 12, '41
283	Riding the Wind.....	Feb. 13, '42
Block 2 (Westerns)		
284	Land of the Open Range.....	Apr. 10, '42
285	Come on Danger.....	Not Set
286	Thundering Hoofs.....	Not Set
SPECIAL		
293	Dumbo (Disney).....	Oct. 31, '41
252	Ball of Fire (Goldwyn).....	Jan. 9, '42
292	Fantasia (Disney).....	Apr. 3, '42
.....	Bambi (Disney).....	Not Set
SPECIAL		
.....	Growing Pains.....	Not Set
.....	The Gilded Pheasant.....	Not Set
.....	Bombardiers.....	Not Set
.....	Little Pinks.....	Not Set
.....	Journey into Fear.....	Not Set

## REPUBLIC

107	Mountain Moonlight.....	July 12, '41
108	Hurricane Smith.....	July 20, '41
133	The Pittsburgh Kid.....	Aug. 29, '41
161	Outlaws of the Cherokee Trail.....	Sept. 10, '41
171	The Apache Kid.....	Sept. 12, '41
172	Death Valley Outlaws.....	Sept. 29, '41
109	Sailors on Leave.....	Sept. 30, '41
110	Mercy Island.....	Oct. 10, '41
151	Jesse James at Bay.....	Oct. 17, '41
162	Gauchos of Eldorado.....	Oct. 24, '41
121	Public Enemies.....	Oct. 30, '41
111	Devil Pays Off.....	Nov. 10, '41
143	Sierra Sue.....	Nov. 12, '41
173	A Missouri Outlaw.....	Nov. 25, '41
113	Tuxedo Junction.....	Dec. 4, '41
152	Red River Valley.....	Dec. 12, '41
163	West of Cimarron.....	Dec. 15, '41
112	Mr. District Attorney in the Carter Case.....	Dec. 18, '41
.....	Lady for a Night.....	Jan. 5, '42
174	Arizona Terrors.....	Jan. 6, '42
153	Man from Cheyenne.....	Jan. 16, '42
144	Cowboy Serenade.....	Jan. 23, '42
122	Pardon My Stripes.....	Jan. 26, '42



Prod. No.	Title	Release Date
164	Code of the Outlaw	Jan. 30, '42
114	A Tragedy at Midnight	Feb. 2, '42
154	South of Santa Fe	Not Set
...	Sleepytime Gal	Not Set
...	Spoilers of the North	Not Set
...	Dusk on the Painted Desert	Not Set
...	Yokel Boy	Not Set

20TH CENTURY-FOX

Block 1

201	Charley's Aunt	Aug. 1, '41
202	Dressed To Kill	Aug. 8, '41
203	Wild Geese Calling	Aug. 15, '41
204	Private Nurse	Aug. 22, '41
205	Sun Valley Serenade	Aug. 29, '41

Block 2

206	Charlie Chan in Rio	Sep. 5, '41
207	Belle Star	Sep. 12, '41
208	We Go Fast	Sep. 19, '41
209	Last of the Duanees	Sep. 26, '41
210	Man at Large	Sep. 26, '41

Block 3

211	A Yank in the R.A.F.	Oct. 3, '41
212	Great Guns	Oct. 10, '41
213	Riders of the Purple Sage	Oct. 10, '41
214	Weekend in Havana	Oct. 17, '41

Block 4

215	Moon Over Her Shoulder	Oct. 24, '41
217	Small Town Deb	Nov. 7, '41
216	Hot Spot	Nov. 14, '41
218	Swamp Water	Dec. 5, '41

Block 5

219	Rise and Shine	Nov. 21, '41
220	Cadet Girl	Nov. 28, '41
221	Marry the Boss' Daughter	Nov. 28, '41
222	Confirm or Deny	Dec. 12, '41
223	Perfect Snob	Dec. 19, '41



...	Remember the Day	Dec. 26, '41
...	Young America	Jan. 2, '42
...	Son of Fury	Jan. 9, '42
...	How Green Was My Valley	Jan. 23, '42
...	Blue, White and Perfect	Not Set
...	A Gentleman at Heart	Not Set
...	Right to the Heart	Not Set
...	Lone Star Ranger	Not Set
...	The Outlaw	Not Set
...	Castle in the Desert	Not Set
...	Roxie Hart	Not Set
...	Tales of Manhattan	Not Set
...	Song of the Islands	Not Set

Prod. No.	Title	Release Date
...	On the Sunny Side	Not Set
...	Highway to Hell	Not Set
...	Remarkable Mr. Kipps	Not Set
...	Moontide	Not Set
...	Moon Tide	Not Set
...	To the Shores of Tripoli	Not Set
...	Ten Gentlemen from West Point	Not Set
...	My Gal Sal	Not Set
...	This Above All	Not Set
...	Rings on Her Fingers	Not Set
...	Not for Children	Not Set
...	A Tommy in the U.S.A.	Not Set
...	The Night Before the Divorce	Not Set
...	Over the Burma Road	Not Set
...	Whispering Ghosts	Not Set
...	No Coffin for the Corpse	Not Set
...	Sundown Jim	Not Set
...	Orchestra Wife	Not Set
...	Strictly Dynamite	Not Set
...	Coney Island	Not Set
...	Hello, Frisco, Hello	Not Set
...	Melody Man	Not Set
...	Campus in the Clouds	Not Set
...	Young Mr. Pitt	Not Set
...	Iceland	Not Set
...	Springtime in the Rockies	Not Set
...	Hearses Don't Hurry	Not Set
...	Secret Agent of Japan	Not Set

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4, '41
...	Major Barbara	Sep. 12, '41
...	Tanks a Million	Sep. 12, '41
...	International Lady	Sep. 19, '41
...	Lydia	Sep. 26, '41
...	New Wine	Oct. 10, '41
...	Niagara Falls	Oct. 17, '41
...	Sundown	Oct. 31, '41
...	All American Co-Ed	Oct. 31, '41
...	Miss Polly	Nov. 14, '41
...	Fiesta	Nov. 28, '41
...	Love on the Dole	Dec. 12, '41
...	Hayfoot	Dec. 12, '41
...	Dudes Are Pretty People	Dec. 25, '41
...	The Corsican Brothers	Dec. 25, '41
...	Twin Beds	Jan. 15, '42
...	Shanghai Gesture	Jan. 15, '42
...	Jungle Book	Jan. 31, '42
...	To Be or Not to Be	Feb. 15, '42
...	Ships with Wings	Not Set
...	Pimpinel Smith	Not Set
...	The Gold Rush (Chaplin—with word and music)	Not Set

Prod. No.	Title	Release Date
...	Alias Heliotope Harry	Not Set
...	Cobana	Not Set
...	Brooklyn Orchid	Not Set
...	Strawfoot	Not Set
...	About Face	Not Set

UNIVERSAL

6061	Man from Montana	Sep. 5, '41
6013	Badlands of Dakota	Sep. 5, '41
6004	Unfinished Business	Sep. 12, '41
6051	Kid From Kansas	Sep. 19, '41
6045	A Girl Must Live	Sep. 19, '41
6030	Sing Another Chorus	Sep. 19, '41
6005	It Started with Eve	Sep. 26, '41
6021	Mob Town	Oct. 3, '41
6016	Never Give a Sucker an Even Break	Oct. 10, '41
6020	South of Tahiti	Oct. 17, '41
6035	Burma Convoy	Oct. 17, '41
6062	The Masked Rider	Oct. 24, '41
6028	Flying Cadets	Oct. 24, '41
6007	Appointment for Love	Oct. 31, '41
6033	Swing It Soldier	Nov. 7, '41
6063	Arizona Cyclone	Nov. 14, '41
6025	Moonlight in Hawaii	Nov. 21, '41
6044	Quiet Wedding	Nov. 21, '41
6001	Keep 'Em Flying	Nov. 28, '41
9038	Sealed Lips	Dec. 5, '41
6015	The Wolf Man	Dec. 12, '41
...	Road Agent	Dec. 19, '41
6065	Fighting Bill Fargo	Dec. 19, '41
...	Melody Lane	Dec. 19, '41
...	Hellzapoppin	Dec. 26, '41
6037	Don't Get Personal	Jan. 2, '42
6032	Jail House Blues	Jan. 9, '42
...	Paris Calling	Jan. 16, '42
...	North to the Klondike	Jan. 23, '42
...	The Panama Kid	Jan. 30, '42
6031	Bombay Clipper	Feb. 6, '42
...	Town Hall	Feb. 13, '42
6064	Stage Coach Buckaroo	Feb. 13, '42
...	Ride 'Em Cowboy	Feb. 20, '42
...	Mad Doctor of Market Street	Feb. 27, '42
...	The Saboteur	Mar. 6, '42
...	The Ghost of Frankenstein	Mar. 13, '42
...	'Frisco Lil	Mar. 20, '42
...	Juke Box Jennie	Mar. 27, '42
...	Mississippi Gambler	Not Set
...	Tough As They Come	Not Set
...	They Lived Alone	Not Set
...	Dr. RX	Not Set
...	There's One Born Every Minute	Not Set
...	You're Telling Me	Not Set
...	Drums of the Congo	Not Set

WARNER BROS.

102	The Smiling Ghost	Sep. 6, '41
103	Navy Blues	Sep. 13, '41
104	Nine Lives Are Not Enough	Sep. 20, '41
101	Sergeant York	Sep. 27, '41
105	Law of the Tropics	Oct. 4, '41
106	International Squadron	Oct. 11, '41
107	The Maltese Falcon	Oct. 18, '41
108	One Foot in Heaven	Nov. 1, '41
109	Target for Tonight	Nov. 8, '41
110	Blues in the Night	Nov. 15, '41
111	The Body Disappears	Dec. 6, '41
112	Steel Against the Sky	Dec. 13, '41
113	You're in the Army Now	Dec. 25, '41
114	They Died with Their Boots On	Jan. 1, '42
116	All Through the Night	Jan. 10, '42
117	The Man Who Came to Dinner	Jan. 24, '42
118	Wild Bill Hickok Rides	Jan. 31, '42
119	Sons of the Sea	Feb. 7, '42
121	Dangerously They Live	Feb. 14, '42
122	Captains of the Clouds	Feb. 21, '42
...	King's Row	Not Set
...	The Male Animal	Not Set
...	The Prime Minister	Not Set
...	Remember Tomorrow	Not Set
...	Manhattan Fury	Not Set
...	The Widow Wouldn't Weep	Not Set
...	The Gay Sisters	Not Set
...	The Constant Nymph	Not Set
...	In This Our Life	Not Set
...	Background to Danger	Not Set
...	Iceland Patrol	Not Set
...	Klondike	Not Set
...	Juke Girl	Not Set
...	Always in My Heart	Not Set
...	The Desert Song	Not Set
...	Arsenic and Old Lace	Not Set
...	Larceny, Inc.	Not Set
...	Yankee Doodle Dandy	Not Set
...	Saratoga Trunk	Not Set
...	Pittsburgh Pilot	Not Set
...	Casablanca	Not Set
...	Escape from Crime	Not Set
...	Desperate Journey	Not Set
...	Forty Whacks	Not Set
...	Rhapsody in Blue	Not Set
...	The Hard Way	Not Set
...	Shadow of Their Wings	Not Set

ADVANCE SYNOPSSES AND INFORMATION

TODAY I HANG (Producers Rel. Corp.)

Murder Mystery

PRODUCED by Alfred Stern and Johnny Lange. Directed by George Merrick and Oliver Drake. PLAYERS: Walter Woolf King, Mona Barrie, William Farnum, Harry Woods, James Craven.

SYNOPSIS

Intent upon reclaiming a diamond necklace valued at a half million dollars which he had left with Henry Courtney and his partner, Joseph Rand (James Craven), Jim O'Brien (Walter Woolf King) waits in the former's office. Courtney fails to show up and Jim leaves. Several hours later Jim is charged with murder when Courtney's body is found in his office and the murder weapon is discovered in Jim's luggage. Meanwhile the necklace has disappeared. Courtney's widow, Martha (Mona Barrie), Jim's sweetheart of several years ago, arranges for Jim's escape from the death house. Jim is recaptured but Martha continues to press her investigation which leads to Rand. Rand admits to the murder and the theft of the necklace and Jim is freed.

Synopses Indexed

Feature synopses published in Product Digest are indexed in The Release Chart, starting on page 468.

BILLY THE KID TRAPPED (Producers Rel. Corp.)

Western

PRODUCER: Sigmund Neufeld.

PLAYERS: Buster Crabbe, Al St. John, Bud McTaggart, Ann Jeffreys, Glenn Strange.

SYNOPSIS

After Billy, Fuzzy and Jeff are rescued from a hanging by mysterious strangers, the countryside is terrorized by three men, posing as the Kid and his saddle partners. The Kid trails the impostors to Mesa City, an outlaw town run by Jim Stanton (Glenn Strange), whose henchmen have been robbing and murdering, disguised as Billy and his pals. Billy brings the killers to justice but they are released by the crooked judge. The newly appointed sheriff enlists Billy's aid in cleaning up the town.

'FRISCO LIL (Universal)

Romance, Melodrama

ASSOCIATE PRODUCER: Paul Malvern. Directed by Erle C. Kenton.

PLAYERS: Irene Hervey, Kent Taylor, Minor Watson, Samuel S. Hinds, Jerome Cowan.

SYNOPSIS

Lillian Grayson (Irene Hervey) is a University law student in love with her instructor, Pete Brewster (Kent Taylor). At the insistence of her father, Jeff Gray (Minor Watson), co-owner of a gambling house, she keeps secret their relationship. Jeff has a falling out with his partner, Vincent (Jerome Cowan). Vincent frames Jeff and Jeff finds himself accused of murder. When he is convicted and sentenced to die, Lilian vanishes from school to reappear one night at the gambling house as Frisco Lil. There Pete sees her when he enters the gambling place with his father and mother, a clubwoman who is crusading against gambling. Pete's father asks for an explanation and she tells him the truth. With his help, Lillian traps Vincent into confessing, with the result that Jeff is freed.



# THE RELEASE CHART

## Index to Reviews, Advance Synopses and Service Data in *PRODUCT DIGEST SECTION*

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the *PRODUCT DIGEST SECTION* for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the *PRODUCT DIGEST SECTION* of *MOTION PICTURE HERALD*.

Short Subject Release Chart with Synopsis Index can be found on pages 454-455.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 466.

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —				Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section				
ADVENTURES of Martin Eden	Col.	...	Glenn Ford-Claire Trevor	Feb. 26, '42	...	...	...	...	...	...	...
All American Co-Ed	UA	...	Frances Langford-Johnny Downs	Oct. 31, '41	49m	Oct. 18, '41	p319	...	p308	...	...
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28, '37	p330	...	...	...	...
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17, '41	106m	July 19, '41	p251	...	p197	p386	...
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10, '42	105m	Dec. 6, '41	p394	...	p376	...	...
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29, '41	77m	Aug. 30, '41	p233	...	p217	p367	...
Always in My Heart	WB	...	Kay Francis-Walter Huston	Not Set	...	...	...	...	p464	...	...
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19, '41	68m	Sept. 6, '41	p260	...	p235	p288	...
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12, '41	56m	Oct. 25, '41	p330	...	p277	...	...
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31, '41	89m	Nov. 1, '41	p341	...	p277	p452	...
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19, '41	57m	July 25, '41	p249	...	p172	p210	...
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14, '41	57m	...	...	...	p230	...	...
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6, '42	56m	Jan. 17, '42	p462	...	p408	...	...
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan. '42	118m	Dec. 6, '41	p393	...	p363	p452	...
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5, '41	74m	Aug. 30, '41	p233	...	p207	p421	...
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5, '41	61m	Sept. 20, '41	p274	...	p277	...	...
Bahama Passage	Para.	4111	Madeleine Carroll-Stirling Hayden	Not Set	82m	Dec. 13, '41	p420	...	p320	p452	...
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9, '42	111m	Dec. 6, '41	p393	...	...	...	...
Bandit Trail (formerly Outlaw Trail)	RKO	261	Tim Holt	Oct. 10, '41	60m	Sept. 6, '41	p245	...	p235	...	...
Bashful Bachelor, The	RKO	...	Lum and Abner	Mar. 13, '42	...	...	...	...	...	...	...
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25, '41	85m	Dec. 13, '41	p406	...	p363	...	...
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12, '41	87m	Aug. 23, '41	p250	...	p161	p386	...
Below the Border	Mono.	...	Rough Riders	Jan. 30, '42	...	...	...	...	p464	...	...
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24, '41	64m	Nov. 1, '41	p342	...	p299	...	...
Billy the Kid's Roundup	Prod.	258	Buster Crabbe	Dec. 12, '41	58m	...	...	...	p376	...	...
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 27, '42	...	...	...	...	p467	...	...
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7, '41	86m	Sept. 6, '41	p261	...	p235	p452	...
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26, '41	67m	Dec. 20, '41	p419	...	...	...	...
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16, '41	65m	Aug. 30, '41	p246	...	...	...	...
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15, '42	...	...	...	...	p409	...	...
Blue, White and Perfect	20th-Fox	...	Lloyd Nolan-Helene Reynolds	Jan. 6, '42	75m	Dec. 20, '41	p419	...	p408	...	...
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15, '41	88m	Nov. 1, '41	p343	...	p308	...	...
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6, '41	70m	Dec. 6, '41	p394	...	p376	...	...
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6, '42	61m	Jan. 17, '42	p461	...	p432	...	...
Borrowed Hero	Mono.	...	Alan Baxter-Florence Rice	Dec. 5, '41	65m	Dec. 6, '41	p407	...	p364	...	...
Born to Sing	MGM	...	Virginia Weidler-Ray McDonald	Not Set	...	...	...	...	p442	...	...
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 13, '42	59m	Jan. 10, '42	p463	...	...	...	...
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan. '42	101m	Dec. 20, '41	p417	...	p387	...	...
Bullets for Bandits	Col.	...	Bill Elliott-Tex Ritter	Feb. 12, '42	...	...	...	...	p364	...	...
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17, '41	60m	Oct. 4, '41	p298	...	p137	...	...
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3, '41	70m	Aug. 2, '41	p262	...	p208	p210	...
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28, '41	69m	Nov. 15, '41	p374	...	p351	...	...
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22, '42	...	...	...	...	p409	...	...
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13, '42	67m	Jan. 10, '42	p450	...	p443	...	...
Camp Nuts	Col.	...	Jackie Gleason-Jack Durant	Mar. 12, '42	...	...	...	...	...	...	...
Canal Zone	Col.	...	Chester Morris-John Hubbard	Mar. 19, '42	...	...	...	...	...	...	...
Captains of the Clouds	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21, '42	...	...	...	...	p308	...	...
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1, '41	82m	July 26, '41	p262	...	p172	p288	...
•Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5, '41	62m	Aug. 23, '41	p262	...	p172	p260	...
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18, '41	p317	...	p289	p452	...
Citizen Kane	RKO	201	Orson Welles	Sept. 5, '41	119m	Apr. 12, '41	p249	...	p61	p367	...
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29, '42	...	...	...	...	p463	...	...
Code of the Outlaw	Rep.	...	Tom Tyler-Bob Steele	Jan. 30, '42	...	...	...	...	...	...	...
Come On, Danger	RKO	285	Tim Holt	Not Set	58m	Dec. 13, '41	p407	...	p387	...	...
Common Touch, The (British)	Anglo-Amer.	...	Greta Gynt-Geoffrey Hibbert	...	95m	Oct. 11, '41	p306	...	...	...	...
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8, '42	65m	Dec. 13, '41	p406	...	...	...	...
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12, '41	73m	Nov. 15, '41	p362	...	p351	...	...
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Dec. 25, '41	110m	Dec. 20, '41	p431	...	p299	p452	...
Cottage to Let (British)	...	...	Leslie Banks	Not Set	90m	Aug. 23, '41	...	...	...	...	...
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31, '41	p330	...	...	...	...
Cowboy Serenade	Rep.	144	Gene Autry-Smiley Burnette	Jan. 23, '42	...	...	...	...	p443	...	...



Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
DANGEROUSLY They Live	WB	121	John Garfield-Raymond Massey	Feb. 14, '42	78m	Dec. 27, '41	p429	.....	.....
• Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22, '41				p408	.....
• Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3, '41	64m	Oct. 11, '41	p307	p219	.....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16, '42	63m	Nov. 8, '41	p350	p332	.....
Day in Soviet Russia, A	Artkino	....	Documentary	Not Set	60m	Sept. 13, '41	p259	.....	.....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 26, '41	56m	Oct. 4, '41	p298	.....	.....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41*	82m	Nov. 15, '41	p361	p351	.....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10, '41	70m	Nov. 15, '41	p363	p343	.....
• Dive Bomber (Color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30, '41	133m	Aug. 16, '41	.....	p145	p353
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26, '41	p248	p134	p367
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6, '41	p394	p387	.....
• Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22, '41	82m	Aug. 23, '41	.....	p209	p367
• Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug. 27, '41	65m	Sept. 13, '41	p259	p221	.....
Don't Get Personal	Univ.	6037	Hugh Herbert-Anne Gwynne	Jan. 2, '42	60m	Jan. 3, '42	p441	p343	.....
Double Trouble	Mon.	....	Harry Langdon	Nov. 21, '41	63m	Nov. 15, '41	p363	p332	.....
• Down Mexico Way	Rep.	042	Gene Autry	Oct. 15, '41	78m	Oct. 18, '41	p319	p277	p421
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2, '41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8, '41	74m	July 26, '41	p249	p149	p236
• Driftin' Kid	Mono.	....	Tom Keene	Oct. 17, '41	55m	Sept. 27, '41	p286	p277	.....
Dude Cowboy	RKO	282	Tim Holt	Dec. 12, '41	59m	Sept. 6, '41	p246	.....	p260
Dudes Are Pretty People	UA	....	Marjorie Woodworth-Jimmy Rogers	Dec. 25, '41	.....	.....	.....	.....	.....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31, '41	64m	Oct. 4, '41	p297	.....	p452
Duke of the Navy	Prod.	206	Ralph Byrd-Veda An Borg	Jan. 23, '42	.....	.....	.....	p409	.....
ELLERY Queen and Murder Ring Col.		3030	Ralph Bellamy	Nov. 18, '41	70m	Sept. 27, '41	p286	.....	.....
FANTASIA (color)	RKO	292	Disney-Stokowski	Apr. 3, '42	135m	Nov. 16, '40	p262	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3, '41	79m	July 19, '41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95	Sept. 13, '41	p275	p247	p386
Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28, '41	45m	Dec. 27, '41	p430	.....	.....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19, '41	.....	.....	.....	p364	.....
Fleet's In, The	Para.	....	Dorothy Lamour-William Holden	Not Set	.....	.....	.....	p464	.....
Fly By Night	Para.	....	Nancy Kelly-Richard Carlson	Not Set	.....	.....	.....	p376	.....
• Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29, '41	70m	Aug. 23, '41	.....	p219	p260
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24, '41	60m	Oct. 25, '41	p330	p161	.....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26, '41	59m	Jan. 3, '42	p441	p396	.....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16, '41	67m	Aug. 30, '41	p246	.....	.....
49th Parallel (British)	Col.	....	Howard-Massey-Olivier	Not Set	123m	Nov. 8, '41	p349	.....	.....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23, '42	68m	Nov. 8, '41	p350	p332	.....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2, '42	.....	.....	.....	p396	.....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Hays	Nov. 7, '41	80m	Nov. 15, '41	p363	.....	.....
'Frisco Lil	Univ.	....	Irene Hervey-Kent Taylor	Mar. 20, '42	.....	.....	.....	p467	.....
GAUCHOS of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24, '41	56m	Oct. 25, '41	p330	p308	.....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24, '41	67m	Sept. 20, '41	p276	p218	.....
General Suvorov	Artkino	....	Documentary	Sept. 19, '41	100m	Sept. 27, '41	p287	.....	.....
Gentleman at Heart, A	20th-Fox	....	Carole Landis-Cesar Romero	Jan. 16, '42	66m	Jan. 10, '42	p449	p432	.....
• Gentleman from Dixie	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5, '41	63m	Sept. 13, '41	p259	p206	.....
(formerly Li'l Louisiana Belle)									
Ghost of Frankenstein, The	Univ.	....	Lon Chaney-Sr. Cedric Hardwicke	Mar. 13, '42	.....	.....	.....	p463	.....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19, '41	92m	Dec. 27, '41	p431	.....	.....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19, '41	69m	Oct. 11, '41	p306	.....	p367
Girls Town	Prod.	202	June Storey-Edith Fellowes	Mar. 13, '42	.....	.....	.....	.....	.....
Girl Trouble	Prod.	210	Neil Hamilton-June Lang	Mar. 20, '42	.....	.....	.....	.....	.....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5, '41	80m	Sept. 6, '41	p261	p235	.....
Gold Rush, The	UA	....	Chaplin—Words and Music	Not Set	.....	.....	.....	.....	.....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27, '41	70m	Nov. 29, '41	p385	p289	.....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10, '41	73m	Sept. 13, '41	p275	p247	.....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joel McCrea	Not Set	.....	.....	.....	p396	.....
Gunman from Bodie	Mono.	....	Buck Jones-Tim McCoy	Sept. 26, '41	62m	Oct. 18, '41	p319	p263	.....
(formerly Bad Man from Bodie)									
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17, '41	68m	Nov. 1, '41	p342	p263	.....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11, '41	66m	Sept. 20, '41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arlene Judge	Dec. 18, '41	.....	.....	.....	p376	.....
Hatter's Castle (Paramount-British)	....	....	Robert Newton-Deborah Kerr	Not Set	100m	Dec. 20, '41	p418	.....	.....
Hayfoot	UA	....	William Tracy-James Gleason	Dec. 12, '41	48m	Jan. 10, '42	p450	.....	.....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20, '41	p276	.....	.....
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Dec. 26, '41	84m	Dec. 20, '41	p431	.....	.....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24, '41	70m	Aug. 2, '41	p248	p207	p210
Henry and Dizzy	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	.....	.....	.....	p443	.....
• Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21, '41	93m	July 26, '41	.....	p194	p367
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Dec. 26, '41	.....	.....	.....	p432	.....
Hi, Gang (British)	General Film	....	Bebe Daniels-Ben Lyon	Not Set	100m	Dec. 27, '41	p430	.....	.....
• Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23, '41	63m	Aug. 9, '41	.....	p170	p221
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41*	117m	Nov. 15, '41	p362	p351	p452
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26, '41	116m	Aug. 2, '41	p251	p208	p452
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20, '41	p273	p235	p452
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11, '41	.....	.....	.....	p364	.....
How Green Was My Valley	20th-Fox	....	Roddy McDowall-Walter Pidgeon	Jan. 23, '42	118m	Nov. 1, '41	p341	p320	p452
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20, '41	69m	July 26, '41	p249	p197	p236
• ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20, '41	88m	Aug. 23, '41	.....	p219	p323
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19, '41	102m	Oct. 18, '41	p317	p277	p367
International Squadron	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11, '41	87m	Aug. 16, '41	p262	p196	p452
(formerly Flight Patrol)									



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26, '41	90m	Oct. 4, '41	p297	p205	p452
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28, '41	71m	Nov. 15, '41	p363	....	....
I Thank You (British)	General Film	....	Arthur Askey-Richard Murdoch	....	81m	Oct. 11, '41	p306	....	....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14, '41	82m	Oct. 18, '41	p317	p299	p421
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9, '42	62m	Jan. 17, '42	p462	p396	....
Jeanne (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	....	101m	Aug. 23, '41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17, '41	56m	Oct. 18, '41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henried	Feb. 20, '42	91m	Jan. 10, '42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10, '42	p449	p409	....
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13, '41	p405	p363	....
Juke Box Jennie	Univ.	....	Ken Murray-Harriet Hillard	Mar. 27, '42	....	....	....	....	....
Juke Girl	WB	....	Ann Sheridan-Ronald Reagan	Not Set	....	....	....	p464	....
Jungle Book, The	UA	....	Sabu	Jan. 30, '42	....	....	....	p396	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10, '41	63m	Oct. 11, '41	p307	....	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41*	85m	Nov. 15, '41	p362	p351	p452
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28, '41	80m	Nov. 22, '41	p386	....	p452
Kid from Kansas, The (formerly The Americanos)	Univ.	6501	Dick Foran-Andy Devine	Sept. 19, '41	60m	Sept. 20, '41	p276	p221	....
King, The (French)	Trio Film	....	Raimu	Oct. 27, '41	90m	Nov. 8, '41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14, '41	63m	Aug. 9, '41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Not Set	130m	Dec. 27, '41	p429	p320	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1, '41	65m	Dec. 6, '41	p395	....	....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18, '41	92m	Sept. 13, '41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothorn-Robert Young	Sept. '41*	110m	July 19, '41	p248	p146	p421
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5, '42	88m	Jan. 3, '42	p441	p351	....
Lady Has Plans, The	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	p464	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12, '42	....	....	....	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26, '41	66m	July 26, '41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10, '42	60m	Dec. 13, '41	p407	p387	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26, '41	57m	Sept. 13, '41	p260	p247	....
Lawless Plainsman	Col.	....	Charles Starrett-Russell Hayden	Mar. 12, '42	....	....	....	....	....
Law of the Jungle	Mono.	....	Mantan Moreland	Feb. 6, '42	....	....	....	....	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19, '41	64m	Dec. 20, '41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4, '41	78m	Sept. 6, '41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12, '41	62m	Sept. 20, '41	p274	p209	....
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29, '41	115m	Aug. 16, '41	....	p217	p367
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29, '41	63m	Nov. 1, '41	p342	p230	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 9, '42	....	....	....	p409	....
•Lone Rider Fights Back	• Prod.	168	George Houston	Nov. 7, '41	64m	Dec. 27, '41	p431	p320	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5, '41	....	....	....	p387	....
Lone Star Ranger	20th-Fox	....	John Kimbrough-Sheila Ryan	Not Set	....	....	....	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1, '42	58m	Sept. 27, '41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21, '41	79m	Sept. 20, '41	p273	p221	....
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25, '41	98m	Nov. 29, '41	p385	p332	p452
Love on the Dole (British)	UA	....	Clifford Evans	Dec. 12, '41	100m	Apr. 19, '41	p418	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26, '41	104m	Aug. 23, '41	p262	....	p452
MAD Doctor of Market Street	Univ.	....	Una Merkel-Claire Dodd	Feb. 27, '42	61m	Jan. 10, '42	p451	p432	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Mar. 13, '42	....	....	....	....	....
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12, '41	115m	May 10, '41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Not Set	....	....	....	p464	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18, '41	100m	Oct. 4, '41	p298	....	p452
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26, '41	69m	Sept. 13, '41	p258	p247	p353
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16, '42	60m	Jan. 17, '42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23, '42	....	....	....	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, '41	56m	Oct. 11, '41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24, '42	105m	Dec. 27, '41	p429	p332	....
Man Who Returned to Life	Col.	3034	John Howard-Roger Clark	Feb. 5, '42	....	....	....	....	....
Man Who Seeks the Truth	Dome (French)	....	Raimu	Oct. 7, '41	80m	Oct. 11, '41	p307	....	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13, '41	p258	p247	p452
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28, '41	60m	Nov. 15, '41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24, '41	58m	Oct. 11, '41	p305	p276	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	Apr. 10, '42	....	....	....	....	....
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19, '41	60m	Dec. 20, '41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20, '41	89m	Oct. 25, '41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10, '41	72m	Oct. 11, '41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28, '41	70m	Sept. 6, '41	p261	p247	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 6, '42	72m	Jan. 10, '42	p450	p443	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14, '41	69m	Jan. 17, '42	p462	p320	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25, '41	58	Nov. 22, '41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14, '41	45m	Nov. 8, '41	p350	....	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3, '41	62m	Oct. 11, '41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21, '41	61m	Oct. 11, '41	p305	p149	....
Moonlight Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24, '41	68m	Oct. 18, '41	p318	p299	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12, '41	68m	July 19, '41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Not Set	78m	Dec. 13, '41	p405	p376	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31, '41	67m	Oct. 4, '41	p298	....	....
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18, '41	68m	Dec. 27, '41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20, '42	....	....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20, '41	p418	p387	....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10, '41	84m	Oct. 25, '41	p331	....	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4, '41	65m	Aug. 2, '41	p248	p194	p220



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13, '41	108m	Aug. 16, '41	p249	p205	p452
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10, '41	70m	Oct. 11, '41	p305	p299	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31, '41	75m	Aug. 2, '41	p248	p207	p236
New Wine	UA	...	Ilona Massey-Binnie Barnes	Oct. 10, '41	87m	Aug. 2, '41	p248	p157	p452
Niagara Falls	UA	...	Marjorie Woodworth-Tom Brown	Oct. 17, '41	43m	Sept. 27, '41	p285	...	...
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28, '41	80m	Sept. 6, '41	p261	p235	...
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20, '41	63m	Sept. 6, '41	p245	p235	...
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Not Set	76m	Dec. 13, '41	p406	p364	...
North to the Klondike	Univ.	...	Brod Crawford-Lon Chaney, Jr.	Jan. 23, '42	...	...	...	p396	...
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10, '41	90m	Aug. 2, '41	p250	p206	p421
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30, '42	80m	Nov. 8, '41	p349	p332	...
Old Mother Riley's Circus (British)	Anglo-Amer.	...	Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29, '41	p385	...	...
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1, '41	103m	Oct. 4, '41	p297	p206	p421
• Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28, '41	95m	Aug. 23, '41	...	p157	p260
Out of the Past	MGM	...	Conrad Veidt-Ann Ayars	Not Set	...	...	...	...	...
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10, '41	56m	Sept. 20, '41	p276	p263	...
Outlaws of the Desert	Para.	...	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27, '41	p287	...	...
PANAMA Hattie	MGM	...	Ann Sothorn-Red Skelton	Not Set	...	...	...	p396	...
Panama Kid, The	Univ.	...	Peggy Moran-Eddie Albert	Jan. 30, '42	...	...	...	p408	...
Pacific Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Jan. 2, '42	76m	Dec. 13, '41	p406	p364	...
(formerly Midnight Angel)	...	...	...	...	...	...	...	...	...
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12, '41	75m	July 19, '41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26, '42	...	...	...	p442	...
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Jan. 16, '42	95m	Dec. 6, '41	p407	p320	...
• Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22, '41	84m	June 21, '41	...	p169	p288
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19, '41	62m	Nov. 15, '41	p374	p351	...
Pimpnel Smith (British)	UA	...	Leslie Howard	Not Set	122m	July 5, '41	p450	...	...
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29, '41	76m	Sept. 6, '41	p246	...	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26, '41	96m	Nov. 8, '41	p349	p332	...
Powder Town	RKO	...	Victor McLaglen-Edmond O'Brien	Apr. 17, '42	...	...	...	...	...
• Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18, '41	58m	Sept. 6, '41	p245	p230	...
Prime Minister, The (British)	WB	...	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23, '41	p249	...	...
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22, '41	61m	July 26, '41	p250	p197	p236
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30, '41	66m	Nov. 1, '41	p342	...	...
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21, '41	80m	Feb. 15, '41	p386	...	...
RAIDERS of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 20, '42	...	...	...	p432	...
Reap the Wild Wind	Para.	...	Ray Milland-Paulette Goddard	Not Set	...	...	...	p408	...
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12, '41	62m	Dec. 20, '41	p418	p409	...
• Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5, '41	65m	Aug. 30, '41	p234	p221	...
Remarkable Andrew, The	Para.	...	William Holden-Ellen Drew	Not Set	...	...	...	p443	...
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynyard	Not Set	112m	Apr. 12, '41	...	...	...
Remember the Day	20th-Fox	...	Claudette Colbert-John Payne	Dec. 26, '41	86m	Dec. 20, '41	p417	p408	p452
Report from Russia	Artkino	...	Documentary	Not Set	45m	Jan. 17, '42	p462	...	...
Ride 'Em Cowboy	Univ.	...	Abbott and Costello	Feb. 20, '42	...	...	...	p464	...
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18, '41	...	...	...	p387	...
• Riding the Sunset Trail	Mono.	...	Tom Keene	Oct. 31, '41	56m	Dec. 6, '41	p395	p320	...
Riding the Wind	RKO	283	Tim Holt	Feb. 13, '42	60m	Sept. 6, '41	p246	...	...
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10, '41	56m	Sept. 13, '41	p275	p247	...
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27, '41	p286	...	...
Right to the Heart	20th-Fox	...	Brenda Joyce-Cornel Wilde	Jan. 23, '42	74m	Jan. 10, '42	p451	p432	...
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12, '41	60m	Dec. 13, '41	p420	p364	...
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21, '41	92m	Nov. 15, '41	p361	p351	p452
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19, '41	60m	Dec. 13, '41	p407	...	...
Road to Happiness	Mono.	...	John Boles-Mona Barrie	Jan. 9, '42	83m	Jan. 10, '42	p450	p396	...
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16, '41	60m	Aug. 30, '41	p234	...	...
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13, '41	59m	Dec. 20, '41	p419	p289	...
SABOTEUR, The	Univ.	...	Robert Cummings-Priscilla Lane	Mar. 6, '42	...	...	...	...	...
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29, '41	60m	Jan. 17, '42	p462	p299	...
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29, '41	71m	Oct. 11, '41	p305	p299	p432
• Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22, '41	70m	Aug. 30, '41	p234	p218	...
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5, '41	62m	Dec. 6, '41	p395	...	...
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13, '41	67m	Nov. 22, '41	p373	p289	...
Secrets of the Wasteland	Para.	...	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27, '41	p287	...	...
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27, '41	134m	July 5, '41	p250	p111	p421
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25, '41	p329	p308	p452
Shanghai Gesture, The	UA	...	Gene Tierney-Walter Huston	Jan. 15, '42	105m	Dec. 27, '41	p442	...	p452
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	...	Dec. 20, '41	p419	...	...
Shut My Big Mouth	Col.	...	Joe E. Brown-Adele Mara	Feb. 19, '42	...	...	...	...	...
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12, '41	64m	Nov. 15, '41	p362	p343	...
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazer	Sept. 19, '41	63m	Sept. 13, '41	p259	p137	...
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4, '41	65m	Dec. 6, '41	p394	p331	...
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Feb. 27, '42	71m	Jan. 10, '42	p450	p442	...
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7, '41	73m	July 21, '37	p374	p364	...
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21, '41	93m	Sept. 13, '41	p257	p235	...
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7, '41	72m	Oct. 18, '41	p318	p299	...
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6, '41	71m	Ang. 16, '41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13, '41	p257	p247	p421
Snuffy Smith, Yard Bird	Mono.	...	Bud Duncan-Edgar Kennedy	Jan. 16, '42	...	...	...	p408	...
Son of Fury	20th-Fox	...	Tyrone Power-Gene Tierney	Jan. 9, '42	98m	Jan. 10, '42	p449	p432	...
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7, '42	108m	July 5, '41	p430	...	...
(formerly Atlantic Ferry)	...	...	...	...	...	...	...	...	...
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17, '41	75m	Oct. 25, '41	p330	p308	...



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	...	...	...	...	...
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13,'41	p405	p320	p452
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p452
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p452
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	...	Adolphe Menjou-Jackie Cooper	Mar. 27,'42	...	...	...	....	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p421
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec. '41*	80m	Nov. 15,'41	p375	p289	p451
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p421
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	...	...	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	137m	Nov. 22,'41	p373	p308	p451
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Thunder River Feud	Mono.	...	Range Busters	Jan. 9,'42	...	...	...	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	...	Carole Lombard-Jack Benny	Feb. 15,'42	...	...	...	....	....
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	...	...	...	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	...	Richard Arlen-Jean Parker	Not Set	...	...	...	p464	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	...	...	...	....	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	...	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Jan. 15,'42	...	...	...	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melynn Douglas	Nov. '41*	94m	Oct. 25,'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	...	Pat O'Brien-Brian Donlevy	Mar. 26,'42	...	...	...	....	....
UNDERGROUND Rustlers (formerly Bullets and Bullion)	Mono.	...	Range Busters	Nov. 21,'41	...	...	...	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18,'41	p318	p289	p421
VALLEY of the Sun	RKO	216	Lucille James-James Craig	Feb. 6,'42	84m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6,'41	p394	p387	....
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p421
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
We Were Dancing	MGM	...	Norma Shearer-Melvyn Douglas	Not Set	94m	Jan. 17,'42	p461	p443	....
Western Mail	Mono.	...	Tim Keene-Jean Trent	Feb. 13,'42	...	...	...	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	...	...	...	....	....
• When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	...	p219	p323
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory	Artkino	...	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Dick Foran	Dec. 12,'41	70m	Dec. 13,'41	p420	....	....
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb. '42	112m	Jan. 17,'42	p461	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	...	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p451
Yank on the Burma Road, A (formerly China Caravan)	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17,'42	p462	p432	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
• You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	p421
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
Young America	20th-Fox	...	Jane Withers-William Tracy	Jan. 2,'42	73m	Jan. 10,'42	p451	p432	....
ZIS-Boom-Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

*Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 466.*



---

# A FAMILY RESEMBLANCE

---

ALL three Eastman negative films have one all-important attribute in common—unvarying high quality. This uniformity has been characteristic of Eastman films ever since the first motion picture was made. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee

Chicago

Hollywood

---

**PLUS-X**

*for general studio use*

**SUPER-XX**

*when little light is available*

**BACKGROUND-X**

*for backgrounds and general exterior work*

**EASTMAN NEGATIVE FILMS**



**A SURPRISE DRAMA THAT ROCKS THE  
SCREEN WITH HORROR-HAUNTED LOVE**

... **3** WOMEN  
PAY THE PRICE OF  
LOVING HIM!

... A MAN ABOUT  
TO **HANG** FOR  
"MURDERING" HIM!

Strange, daring and  
powerfully exciting!



# THE MAN WHO RETURNED TO LIFE

**JOHN HOWARD** • Lucile Fairbanks • Ruth Ford • Marcella Martin  
• Roger Clark • Elisabeth Risdon • A Columbia Picture  
Screen play by Gordon Rigby • Directed by LEW LANDERS • Produced by WALLACE MacDONALD



**EXHIBITORS:** Join THE MARCH OF DIMES! Lobby  
collections week of January 22nd. Sign that pledge now!

**RELEASED  
FEB. 5th**



FILE COPY  
DO NOT REMOVE

# MOTION PICTURE HERALD



MOTION PICTURE PROD. &  
DIST. OF AMERICA.

## REVIEWS

(In Product Digest)

*Captains of the Clouds*

*Born to Sing*

*The Remarkable Andrew*

*Torpedo Boat*

*Treat 'Em Rough*

*Fly by Night*

*The Fleet's In*

*North of the Klondike*

*Cowboy Serenade*

*The Lady Has Plans*

*Salute to Courage*

**WAR NEWS BOOSTS NEWSREEL THEATRE  
BUSINESS TEN-FIFTEEN PER CENT**

**CANADA TAKES OVER FILM BUSINESS  
FOR THE DURATION AND AFTER**

**U. S. DAYLIGHT SAVING IS LAW; SEEN  
BLACKOUT AID, HINDRANCE ELSEWHERE**

**MELLETT OF U. S. TELLS HOLLYWOOD  
ITS WAR JOB IS TO STAY ON JOB**

**FILMS GROSSED \$1,100,000,000 IN  
U. S. IN 1941, SAYS THE MPPDA**

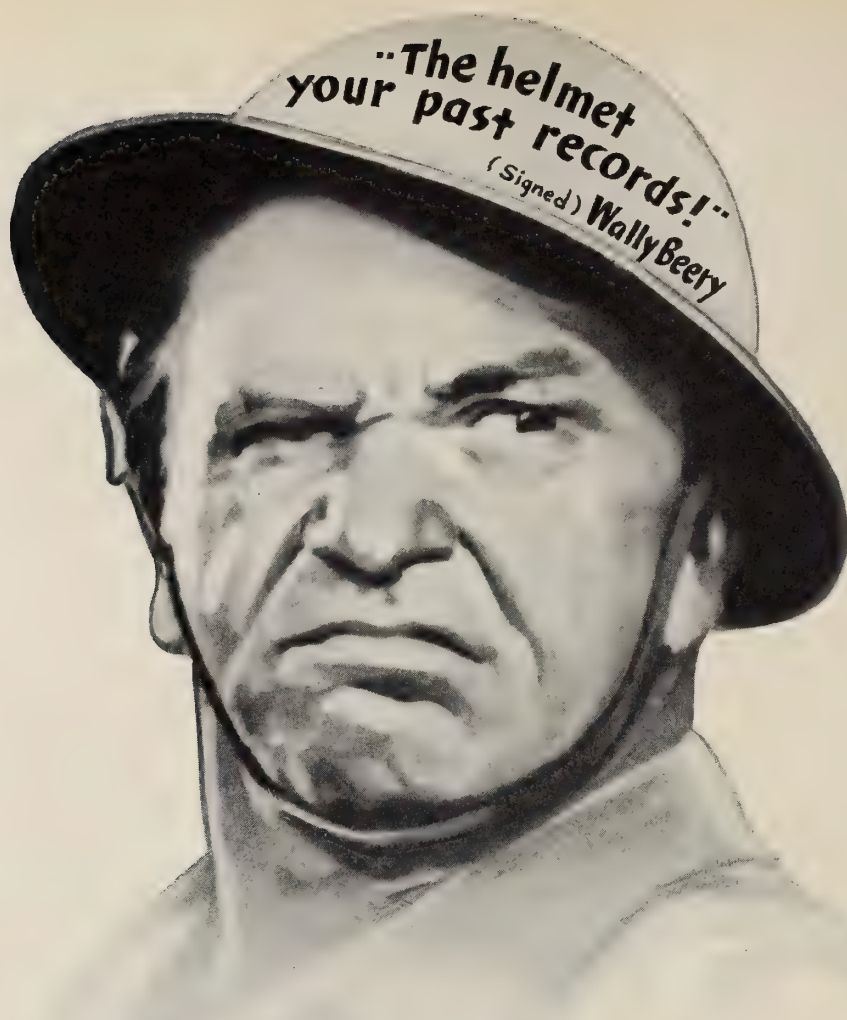


VOL. 146, NO. 4

JANUARY 24, 1942

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1942 by Quigley Publishing Company.





**The Picture of the Hour! Listen!**

# **"THE BUGLE SOUNDS"**

It sounds Louisville's success story!

It sounds 325% biz at Loew's Theatre there!

It sounds Louisville's great promotion campaign!

It sounds the call to alert showmen to book it fast!

It sounds timely thrills and robust fun for patrons!

It sounds like—and is—money in the bank!

**"THE BUGLE SOUNDS" starring WALLACE BEERY with Marjorie Main • Lewis Stone • George Bancroft • Henry O'Neil • Donna Reed • Chill Wills • William Lundigan • Screen Play by Cyril Hume • Based on a Story by Lawrence Kimball and Cyril Hume • Directed by S. SYLVAN SIMON • Produced by J. WALTER RUBEN • A Metro-Goldwyn-Mayer Picture**



# Little Old NEW YORK

By ED SULLIVAN

Has any major company topped Warners' current batting average? They've had these solid hits in a row: "Sergeant York", "The Maltese Falcon", "They Died with Their Boots On" and "The Man Who Came to Dinner" . . . And they have "Kings Row" and "Captains of the Clouds" coming up

The  
answer  
is  
'NO'

Thanks, Ed!







Just as with "Sergeant York",  
the engagement beginning  
February 2nd at the Astor T  
N.Y.C., will set up "Kings Row"  
for the entire nation.\*

Warner Bros.®

# Kings Row

ANN SHERIDAN • ROBERT CUMMINGS  
RONALD REAGAN • BETTY FIELD

in "KINGS ROW" with

CHARLES COBURN • Claude Rains • Judith Anderson • Nancy Coleman.

KAAREN VERNE • MARIA OUSPENSKAYA • HARRY DAVENPORT

Directed by SAM WOOD • Screen Play by Casey Robinson

From the Novel by Henry Bellamann • Music by Erich Wolfgang Korngold



ater

OW

\* As in the instance of "Sergeant York", this is the first of a limited series of pre-release engagements. The campaigns used and the experience gained will be available to all exhibitors upon national release.





**HERE'S YOUR  
1942 BOXOFFICE  
SWEET-HART!**

**The Good Little Girl  
Who Could Do No Wrong**

*But, Brother, She tried!)*

*Ginger* **ROGERS**  
as  
**ROXIE HART**

with  
**ADOLPHE MENJOU • GEORGE MONTGOMERY**

**LYNNE OVERMAN • NIGEL BRUCE  
PHIL SILVERS • SARA ALLGOOD  
WM. FRAWLEY • SPRING BYINGTON  
TED NORTH • HELENE REYNOLDS**

*Directed by William A. Wellman*

Produced and Written for the screen by Nunnally Johnson  
Based upon the Play "Chicago" written by Maurine Watkins  
and produced by Sam H. Harris • Dances staged by Hermes Pan

Watch  
**GEORGE MONTGOMERY**  
... he's on his  
way to stardom!

**20th  
CENTURY  
FOX**



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 146, No. 4



January 24, 1942

## PERENNIAL ISSUE

**T**WO militant, emphatic, and no doubt sincere, young men are hotly engaged in calling the motion picture industry a coward because it has a plan, policy and instrument of self-regulation.

These viewers-with-alarm are Mr. Morris L. Ernst, lawyer, and Mr. Garson Kanin, a director, currently a government film consultant in Washington.

They have both done pieces for the first page of the January 7 issue of *Variety*, a special number. Special numbers need special pieces on special subjects—and "censorship" is a perennial topic. It has conduced to fervour and welkin-ringing ever since Atlantic City decided that "Dolorita in the Passion Dance" was too educational for the peep show film audiences of the Boardwalk in 1894. The Ernst and Kanin pieces read like assignments in the old familiar pattern.

It is because of that familiarity of pattern, and its quality of perennial recrudescence that it appears indicated that once again the subject should be reviewed here. The contenders for what can for the moment be called the Ernst-Kanin position are entirely within their rights as contenders. One must assume that they sail by their lights. There is nothing in the record of either to denote ulterior motive or guile. But one must also take cognizance of professional belligerency, together with viewpoints based on narrow perspectives. Probably not many would be prepared to see them take over the administration of the policies of the motion picture industry.

**M**R. KANIN'S piece initially concerns itself with entirely political considerations, such as pressures of the German and Japanese embassies, which have not much to do with the real text, and suffice only to indicate that the organized motion picture industry is of sufficient scope and significance to be asked to align itself with the purposes of the nation as interpreted by Washington. But he achieves a junction with Mr. Ernst in the parallel column when he says: "... supported general censorship ... hoped to do some good by regulating what other people should hear and see and think. They hope to check or forbid obscenity, vulgarity, bad taste, immortality. The Public Spirit itself forbids these things, with or without censorship."

One may at this point inquire if that Public Spirit is any better represented by Mr. Kanin than by the devices of self-regulation which the motion picture industry has evolved for itself? Does the Public Spirit have secrets which it whispers into the eager ears of Mr. Kanin, and which are unheard by the combined alertness and sensitivities of the executives of cinemaland?

There is indeed a public spirit, an American standard of decency to which the motion picture industry especially addressed itself with distinct success a decade ago with the founding of the Production Code Administration. It was then listening to an articulate voice of that public spirit.

That precisely is what Mr. Ernst and Mr. Kanin are calling "censorship." It is a handy term of militant prejudice.

Any source of inhibitive control may be called "censorship" without violence to the language. Psychologists in their writing sometimes call the internal decision not to commit rape or murder a censorship. Such decisions achieved by the cautions of internal processes are not, however, commonly to be considered destructively invasive of human liberty. "Keep off the Grass" signs and traffic lights are instruments of censorship, too.

But in the motion picture world the outcry of "censor" is equivalent to "Hey Rube" among the canvassmen of the circus.

Mr. Ernst is a lawyer. His whole career and business is concerned with the codified human experience and rules of conduct embodied in the law. Most of those laws are censorships.

**I**T IS to be observed that Mr. Ernst, for a citation, goes back to Anthony Comstock, and "some tawdry post cards such as are still sold on the boulevards of the world's capitals." The smutty French post card may be merely tawdry to Mr. Ernst. Some persons of perhaps another perspective consider them obscene, filthy and degrading. The fact that they are "still sold on the boulevards" is a fact but not an argument for them. Tawdry means cheap and tasteless. Mr. Ernst's use of the term is either misuse, or expression of a personal point of view.

In this matter of reference points in measure of social attitudes we have, to be sure, more than a partial explanation of this reoccurring militancy against the norm of American decency. The sophistications, or semi-clinical attitudes of the Kanins and the Ernsts, which they would proclaim as standards and principles of motion picture production, have been arrived at by experiences, educations and assorted influences which are peculiar to the minorities which they represent. If those gentlemen were representative of the audience, or even really acquainted with it there would be rather less of argument.

It is interesting to observe that in all these presentations of this order the authors commonly make but slightest reference to the actual nature and content of disputed material, either by illustration or quotation of the blue lines. Generalization is their device of evasion.

There is simply not much room for argument in any specific case as to whether or not a line or a sequence is indecent.

A considerable indecency has invaded the stage of the metropolitan centers and the printed page—neither of which have the comprehensive mass and family audiences of the screen, and both of which are exposed to the customers only if they go in special quest. But what goes into the motion picture is equivalent to something poured into the public water supply.

**M**R. ERNST also appears considerably indignant at the Legion of Decency. It would hardly be consistent with his zeal for civil liberties to deny the Catholics the right to maintain a consumers' research bureau for their own purposes. It would seem also less than fair to shout

[Continued on following page, column 1]



# This Week

## in the News

### War Preparations!

STEPS for the protection of motion picture theatre audiences in blackouts and air raids and even in the event of a direct hit were outlined this week at a series of conferences in Washington between officials of the Office of Civilian Defense and representatives of exhibition, scheduled to conclude with a meeting Friday at which a permanent national advisory committee and technicians were to be named to carry on the work.

The theatre protection work was initiated at a conference at the OCD Monday at which Major General L. D. Gasser outlined generally the organization in the theatre, the equipment, training of personnel and procedure to be followed during blackouts and air raids and in the event a theatre suffers a direct hit from a raiders' bombs.

With John J. Payette, zone manager of Warner Brothers theatres, named temporary chairman, the theatre representatives held a second meeting Wednesday in the Warner Brothers Washington office, to develop suggestions to be carried back to the OCD's final meeting on Friday.

## PERENNIAL ISSUE

[Continued from preceding page]

"coward" at the makers of entertainment wares if they chance to be interested in making them acceptable to that bureau. That would be true even if the standards concerned were arbitrary and special for that portion of the audience.

Examination of the facts leading up to what Mr. Ernst calls censorship and what the industry calls self-regulation, and examination of the products where they have deviated from the Production Code, will however, reveal that the order evolved and established in the last ten years has been attuned to the American idea. Meanwhile, any person is within his rights in making pictures ignoring that way if he so chooses. That does not, meanwhile, imply enfranchisement of his policy or picture.

Just in passing it may be observed, again, that most of all this fuss and contention in the glorious cause of "liberty" and in behalf of the "art" has the curious pattern of concerning itself with the bedroom and the antics of sex. A lot of that art and liberty is more suitable for the boudoir than Macy's window or the screen.

And that is no pressure group notion—further, it will not destroy the Republic.

—Terry Ramsaye

LABOR peace heralded by new contract giving 10% increase Page 12

STUDIOS told to stay on job; exhibitors press war plans Page 13

DAYLIGHT time seen help in blackouts; hindrance otherwise Page 16

CLEARANCE award winner asks for more and gets it Page 18

UNITY subcommittees report on progress at New York meeting Page 19

WAR NEWS booms newsreel theatre business 10 to 15 per cent Page 21

CANADA takes over film industry for the duration and after Page 25

MPPDA reports \$1,100,000,000 gross for U. S. films in 1941 Page 29

NEGROES in America support 430 theatres in country Page 35

HOW the British Government sells the war on the screen Page 37

## SERVICE DEPARTMENTS

Asides and Interludes

Page 32

Hollywood Scene

Page 38

Managers' Round Table

Page 47

What the Picture Did for Me

Page 42

PRODUCT DIGEST, including Reviews and Release Chart

Page 57

### QP Awards on Tuesday

THE QUIGLEY AWARDS for showmanship, selected from the best promotions of the year and their promoters elected by the ranking executives of the industry, will be determined on Tuesday, at New York's Astor Hotel, following a luncheon at which Martin Quigley will be host.

The Award, an institution established in the *Managers' Round Table* of MOTION PICTURE HERALD to encourage motion picture showmanship, this year is riding to a new high in all of its eight years, distribution and exhibition executives going expressly for the purpose to the judging hall in the Astor from all over the east and mid-west, from Chicago, Charlotte, St. Louis, Pittsburgh, Providence, the Schines of Gloversville, Albany, and, of course, those in high rank in New York.

### Universal Upswing

UNIVERSAL PICTURES' net for the year ended November 1st, after all deductions including taxes, was \$2,673,249, an increase of \$282,477 over the preceding year, according to J. Cheever Cowdin, chairman of the board, in New York on Wednesday.

Net income from operations, after all charges, except taxes, amounted to \$4,396,499 as compared to \$2,861,472 in 1940. Mr. Cowdin pointed out that although gross income rose to \$30,283,523 from \$27,677,627 in 1940, the company set aside taxes of \$2,630,426 last year, more than double the \$1,210,648 in the previous fiscal year.

Current working assets, excluding blocked

sterling, amounted to \$14,139,817, with current liabilities of \$3,651,592. In the previous year, assets were \$11,065,337, liabilities \$4,241,774.

Universal's domestic revenues last year totaled \$19,008,495, compared with \$17,554,261 in 1940. Foreign business brought \$11,275,028 as against \$10,123,366 in 1940. Gross revenue in Great Britain of £1,499,907, marked a gain of 14.8 per cent over 1940, and 250 per cent above 1937.

### Plays They're Buying

STORY and play scouts of major home offices this week said that since America's entry into the war, their search on Broadway for film material had veered sharply towards comedies and musicals and themes with a war or patriotic slant. Motion picture producers in Hollywood are doing likewise.

Although no set policy has been formulated by studios, play editors agree that future purchases of Broadway shows will depend largely upon the entertainment-morale value of the scripts. Little, if any, attention will be given to "heavy" or social-problem-realistic plays, it was said.

Paramount and Columbia are reported in the bidding race for "Junior Miss," one of the season's new hits. "Let's Face It," the musical starring Danny Kaye, is another show stirring interest among film play scouts. Noel Coward's "Blithe Spirit," it is said, had been bid by a few film companies but playwright-actor-composer-producer Coward is reported to be "not interested." He is considering producing the film himself in England, it was learned.



## Mars to Rio

ORSON WELLES, he of the Mercury Theatre and RKO ("Citizen Kane") is now turning his cinema talents towards Latin American goodwill.

Hollywood, at mid-week, reported the inside about how Mr. Welles has agreed, with the U. S. Government's blessing, to make a million-dollar picture in Brazil. Richard Wilson, Mr. Welles' business agent headed for New York at midweek to conclude final details of a contract with John Hay Whitney's motion picture section of the Nelson Rockefeller Office of Inter-American Affairs. A Mercury Theatre attorney in New York confirmed the discussions with the U. S. films agency.

The picture will take precedence over other Welles commitments to RKO. It will be distributed commercially in the U. S. by RKO and it is reported that the Government is underwriting any losses sustained by shifts in the Welles production schedule.

President Vargas of Brazil is reported to have sent personal approval of the project to Hollywood. The Brazilian Minister of Information also is said to have endorsed the project.

The picture is described as another Wellesian departure from established technique with four separate stories against a Brazilian background; 95 per cent of the picture will be photographed in Brazil. The sections will include a short story, "Bonita," "Four Men on a Raft" a South American tale and material based on the life of Simon Bolivar and the Rio de Janeiro Fiesta.

## Justice Report

THE Department of Justice at Washington was expected at mid-week to issue a long report reviewing the industry's operations under the consent decree which settled the Government's anti-trust action against the distributors in the New York anti-trust case. The report was written by Robert L. Wright, assistant United States attorney general in charge of the film anti-trust division for Thurman Arnold. At press-time it was heard from the capital that the report would make "certain recommendations" for industry procedure under the decree.

## Adams Express Buying

ADAMS EXPRESS, now an investment trust but once the giant haulage company which wrestled with railroads and the American Railway Express Company to control American shipping, this week loomed large as an owner of motion picture stocks. In the final six months of 1941, an annual report, issued Tuesday, showed, Adams Express increased its holdings in Paramount Pictures from 5,400 to 37,380 shares of common stock. On January 1st, the trust also held 10,400 shares of 20th

Century-Fox common as against 13,100 shares on June 30, 1941.

The Adams portfolio also holds large quantities of railroad, automotive, chemical, munition, elevator, mail order, drug and other stocks, with the 37,380 shares in Paramount ranking second in size among the 22 issues of 22 companies; 267,800 shares of American International tops.

## Uncle Wants an Oscar

UNCLE SAM wants an Oscar. Following the adoption by the Academy of Motion Picture Arts and Sciences of a new annual award classification for documentary films the U. S. Office of Emergency Management, at Washington, has entered one of its productions in the Hollywood voting. "Bomber," ten-minute reel produced by the film unit of OEM, a part of the information division headed by Robert Horton, is the U. S. Government's bid for an Academy statuette.

The picture, which describes the manufacture of a bomber, was based on a script written by the unit staff. Carl Sandburg, American poet, who wrote and recited the commentary, received the sole screen credit. The picture was photographed by Carl Pryer and Floyd Crosby, both members of Hollywood's American Society of Cinematographers.

## In Training Again

EX-PUGILIST and Shakespeare student, U. S. Navy Lieutenant-Commander James J. (Gene) Tunney who was quoted last week as believing that "boxing gloves, skipping rope and athletic activities" are better morale builders for servicemen than "movies and ice cream" and other pleasures, the while also holding the chairmanship of American Distillers (MOTION PICTURE HERALD, January 17th page 9) has decided to concentrate on fisticuffs and calisthenics for the Navy. The *Wall Street Journal* on Wednesday reported that Mr. Tunney had resigned as chairman of the board of the American Distilling Company. He also quit directorships of the Greenfield Tap and Die Company, and the Morris Plan Industrial Bank.

## PICTURES ADVERTISED THIS WEEK

"The Bugle Sounds," MGM, 2nd cover  
 "Kings Row," Warners, Pages 4, 5  
 "Roxie Hart," 20th-Fox, Page 6  
 "Johnny Eager," MGM, Page 23, 24  
 "Son of Fury," 20th-Fox, Page 27  
 "Lady for a Night," Republic, Page 31  
 "The Gold Rush," UA, Page 35

## Few Cancellations

MINNESOTA exhibitors have not been cancelling 20 per cent of films they buy *en masse* from distributors, as provided under the state's anti-decree law. Such was the implication Tuesday, in testimony during the trial in St. Paul, of Twentieth Century Fox, Paramount, and RKO, for violating that state law by selling blocks of five. W. H. Workman, MGM Minneapolis branch manager, testified Tuesday that the rate of cancellation under the state law (which allows 20 per cent) had been running only from 11 to 13 per cent.

Mr. Workman said selling was much harder under the decree, testifying that the short contracts for blocks of five were more difficult to negotiate than contracts for full blocks.

At midweek, 17 Minnesota exhibitors had been subpoenaed to appear for the state in an effort to refute defense claims that the law affects exhibition and distribution alike, and to get into the record the state's contention that the law has benefited independent exhibitors.

The distributors are selling according to the law, having obtained relief from the decree in New York Federal Court. Originally they had been faced with selling only in blocks of five, provided by the decree, but breaking the state law, or offering all of their pictures, the law's requirement, and violating the decree.

## Percentage Pain

BEN WASHER, representative for Samuel Goldwyn, in New York, on Wednesday formally announced that because the Sparks Circuit refused to book Goldwyn's "The Little Foxes," on a percentage basis, Mr. Goldwyn and RKO were playing "The Little Foxes" in seven situations in Florida in opposition to Sparks.

In 14 Florida cities where there are no opposition houses to Sparks, Mr. Goldwyn has taken large newspaper advertisements, explaining to moviegoers that "Little Foxes" will not be seen in their theatre and why it will not.

The advertisements also call attention to the engagement in the nearest situation. Cities in which the advertisements have been placed are Sanford, New Smyrna, Orlando, Deland, Palm Beach, Lake Worth, St. Augustine, Clearwater, Bradenton, Sarasota, Winter Haven and Lakeland.

The ad has been refused by only one paper, the West Palm Beach *Post and Times*, which reported a policy of not accepting advertisements from one advertiser in criticism of another advertiser.

Other distributors have in recent years sold away to competitors of Sparks, dominant exhibition source in Florida, also because of inability to strike satisfactory rental arrangements on special pictures.





■ ■ HOLLYWOOD, before the official visit last week of Lowell Mellett, Coordinator of Government Films, had heard and worried about dragoonings of art and industry practised abroad. Afterward, persons who attended one or more of the closed meetings he held were full of praise for the Coordinator and endorsements of his purpose. They are proceeding about their business with conspicuous confidence born of what they heard but cannot reveal. Here are Y. Frank Freeman, chairman of the Hollywood War Activities Group; Clark Gable, chairman of the Actors Committee of the Victory Committee; Mr. Mellett; Charles Boyer, member of the Actors Committee; and Edward Arnold, president of the Screen Actors Committee.



LUNCHEON AT THE SAVOY, followed the opening in London of "Ships with Wings", at a special screening for the British Admiralty Lords. Left are Vice-Admiral W. E. C. Taft, C.B., M.V.D., and Michael Balcon, producer of the film.

# *This Week*

■ ■ ■ the Camera observes



FIRST to sign. Bette Davis calls on Spencer Tracy, chairman of the Motion Picture Committee for the Celebration of the President's Birthday, to place her signature on the greeting being prepared.

AT MGM's third exhibitor forum in St. Louis last week, part of the proceedings was a luncheon for J. E. Flynn, central division manager. Seated on the dais are Fred Wehrenberg, president of the MPTOA of St. Louis, eastern Missouri and southern Illinois; Mr. Flynn; Besa Short of the Interstate Amusement Company; J. X. Quinn, MGM St. Louis manager; H. P. Wolfberg, MGM district manager, and Edward Salzberg, Bluefield, West Va., exhibitor.





PATRICIA DANE, MGM featured player and one of the corps of stars now traveling the country in the interest of the Defense Bond Drive.



By Staff Photographer

THIRD FACTOR in the New York projectionists battle involving Local 306 and the Empire State unions is the Independent Motion Picture Operators Union, some members of which claim to have been trying to enter 306 for as long as 18 years. Officers are, standing, James Lemonda, treasurer; Frank C. Maniello, executive board; Joseph DeCaro, board member. Seated: Joseph Castaldo, recording secretary; Charles Axelrod, president and business agent; Joseph Rallo, vice-president.

A-MIKE VOGEL, of The Herald's Round Table, and veteran of 1st World War over-seas service with the United States Army Ambulance Corps, at the wheel of a Red Cross ambulance, on emergency bombing and disaster call, at Lenox Hill Hospital in New York in today's bigger war. Mr. Vogel belongs to the New York club of those "Usaccs" which has volunteered for service on the home front. Mr. Vogel saw service at Cantigny, Chateau Thierry, and on the Flanders, Meuse-Argonne and Lorraine fronts—to say nothing of the Battle of Paris and six months with the Army of Occupation.



HAROLD JONES of the Fox-Nampa Theatre Corporation of Boise and Nampa, Idaho, and Mrs. Jones meet Ray Milland on the set of Paramount's "Mr. and Mrs. Cugat".



By Metropolitan

■ DOROTHY LAMOUR sells her first block of Defense Bonds to Stanton Griffis—\$20,000 worth. Miss Lamour afterward spoke to 800 members of the New York Paramount Pep Club in the interest of Bond sales.



By Ed Sullivan



# PEACE FOR 2 YEARS BETWEEN HOLLYWOOD AND LABOR

MONTHS of troubled negotiating ended Wednesday in New York, amid the flare of flashbulbs and the floods of newsreel cameramen, as signatures were affixed by producers and labor union representatives to a two-year contract between the International Alliance of Theatrical Stage Employees and the studios; a contract which according to Richard F. Walsh, IATSE president, and Pat Casey, producers' labor agent, will give:

"A complete and lasting labor peace to the motion picture producing industry."

The ten Alliance studio locals with nearly 10,000 workers comprise makeup artists, projectionists, wardrobe, props, grips, and sound workers, lamp operators, cameramen, and laborers. The wage increases in the contracts vary according to category but average 10 per cent.

The current negotiations had been on 16 days. They occurred in the New York offices of Pat Casey, succeeding previous conferences on the Coast and before then in New York.

The workers' increased wage scales are retroactive to July, 1941. They follow a 10 per cent general increase granted the seven American Federation international unions in the studio basic labor agreement, last Fall.

Mr. Walsh recommended the back pay be given workers in Defense Bonds or Stamps and the locals are to vote on this.

Mr. Walsh and Mr. Casey pointed out that the negotiations were unique. Each local negotiated its contract separately, but in the presence of agents from the others, and of international officers of the IATSE, who, having granted the locals' autonomy, were merely advisory.

Although some meetings lasted late into night, they were never acrimonious, it was stressed.

## Harmony Stressed

"In all my experience in labor union activities there has never been a meeting exactly like this one," said Mr. Walsh. "Never before have I seen two groups of representatives, supposedly on opposite sides of the fence, who made such a sincere effort to learn and understand the problems of each other. As a result of that fine feeling on both sides, we made progress and reached agreements in the multitude of details involved in 16 days that otherwise might have taken months and probably never would have been so completely covered.

"The best way to describe the achievements of this historic labor conference is to tell you the slogan" proposed by one of the labor delegates and approved by all. He said, as the contracts were drawn up: 'Now, we'll go to work with this slogan in mind: Bring it in a day ahead of schedule.'

"He referred to the making of movies and

## AFL-CIO PEACE SEEN, FOR WAR

Prospects for peace between the long-warring American Federation of Labor and the Congress of Industrial Organizations appeared nearer this week, with officials of both unions mulling the possibility of conferences to settle differences. The initiative came from John L. Lewis, founder of the CIO, and head of the United Mine Workers, and was received cordially by William Green, AFL president, who pointed out, however, "our latest appeal to the CIO was made December 16th." A hitch in progress of the peace developed Monday when Phillip Murray, CIO president, said conferences would occur only after conclusion of negotiations between the CIO and the "little" steel companies. He also criticized Mr. Lewis' action, inferring such action should come from the CIO president's office. However, observers termed the new development personal, and not likely to affect a labor peace seen dictated by the probable length of the war.

the saving of time in their production. That is a grand attitude when you remember these men work on an hourly scale. We are happy over the results of our meetings with the producers and look forward to a long period of peace and harmony."

Mr. Casey said: "This was a labor conference that was a pleasure. It should have been recorded on sound track as a model for all labor negotiations. Here, I believe, is a grand demonstration of what the proper union leadership can accomplish. Out of the harmony established, the better working conditions, hours and wages agreed upon, should come better motion pictures and happier, satisfied employees. The producers, too, have proposed a slogan: 'These workers are our partners in the making of entertainment for the public—partners in every sense of the word.'"

The labor representatives attending the conferences included: Joseph P. O'Donnell and A. J. Mike Moran, Local 728, Lamp Operators; J. F. Swartz, Local 165, Projectionists; Herebert Aller, Burnett Guffey, Gilbert Warrenton, Gus Peterson, Local 659, Cameramen; Wm. L. Edwards, Local 705, Wardrobe; B. C. Duval, Local 44, Props; E. E. Westmore, Local 706, Makeup Artists; W. C. Barrett, Local 80, Grips; Harold Smith, Local 695, Sound; Zeal Fairbanks, Local 727, Laborers.

The producer representatives were: Pat

Casey, Chairman; Fred Pelton, Secretary; Dave Garber and John O'Connor, Universal Pictures; Sidney Kent, Fred Meyers and W. C. Michaels, Twentieth Century-Fox Corp.; Keith Glennon, Samuel Goldwyn Studio; George Schaefer, Major Leslie Thompson and Reginald Armour, RKO; Nicholas M. Schenck, Metro-Goldwyn-Mayer; Arthur Schwartz and Wm. Hopkins, Columbia Pictures; Barney Balaban and Charles Boren, Paramount Pictures; and Carrol Sax and J. W. Hazen, Warner Bros.

## Circella-Dean Trial Postponed

The extortion trial of Nicholas Circella, alias Nick Dean, and of Louis Kaufman, was postponed Monday, to February 2nd, in New York Federal Court.

The two IATSE figures, the first a former Chicago agent of Willie Bioff and George Browne, and the second the business agent of the Newark local, are under indictment by a Federal Grand Jury in New York, for extortion of \$1,000,000 from the majors. Browne and Bioff, now serving jail terms because they were convicted of similar extortion under another indictment, are also named in the Circella-Kaufman document as co-conspirators.

The postponement occurred when the court was informed no trial justice was available.

Screen Publicists Guild, New York, last week reelected all officers except second vice-president, Jonas Rosenfeld, Jr. Reelected officers are Joseph Gould, president; Lawrence Lipskin, first vice-president; Stephen Freeland, secretary; Charles Wright, treasurer. Arthur Jeffrey defeated Mr. Rosenfeld.

The New York State Mediation Board having intervened in the closed shop contract negotiations between the Guild and the majors' New York home offices, it was to meet Thursday with representatives of those offices. Protracted negotiations were broken recently when the majors allegedly repudiated an agreement in principle, and the Guild reverted to original demands.

## Organization Drives On

The Screen Office and Professional Employees Guild, Local 109, of the CIO, continues organization of "white collar" workers in the majors' home offices. Last week, it petitioned the National Labor Relations Board for certification as the proper bargaining agency for such workers in the RKO Radio Pictures office.

The Building Service Employees international union has chartered, in New York, for "front of the house" workers, the Motion Picture Theatre Managers, Assistants, Cashiers and Doormen's union, Local 266.

A franchise to book acts under sanction of the American Guild of Variety Artists has been issued to the newly-incorporated Ohio Nite Club Productions, Inc., at Columbus, of which Rollin Shaffer, of the Palm Garden Club is president and chairman of the board, and William Pancake, of the Roxy Club and operator of the Knickerbocker theatre, treasurer.



# STUDIOS TOLD "STAY ON JOB;" THEATRES PRESS WAR PLANS

HOLLYWOOD'S chief service for the duration of the war is "to stay right here on the job making pictures" Lowell Mellett, Coordinator of Government Films told industry leaders at Hollywood last week in his first conference in the production center.

Air raid and blackout safeguards for motion picture theatre audiences received official consideration by the Office of Civilian Defense this week. Washington theatre operators and technicians met with the OCD at midweek to outline some of the problems which theatre protection involves. A further meeting was scheduled for Friday and a national advisory committee of theatre men will probably be designated by the OCD, as it has done with other industries. Details are on Page 8.

Mr. Mellett, who was directed by President Roosevelt to unify government film plans and production and to advise the motion picture industry on ways of national service flew to Hollywood to meet representatives of the Producers Association, Guild officials and members of the Hollywood Victory Committee.

## No Film Censorship

He reiterated earlier statements that the government planned no interference with theatrical production. Censorship he said, recalling President Roosevelt's letter of appointment, is in no sense contemplated. Rather his office will advise the industry on government views of the international situation as they relate to film production.

"Unless the Army, Navy or some other government agency calls upon you for a specific task your greatest war service will be to stay right here on the job in Hollywood making pictures" he said. "We are hoping that most of you, and your fellow workers, will stay right here in Hollywood and keep on doing what you are doing because your motion pictures are a vital contribution to the total defense effort."

Mr. Mellett paid tribute to Hollywood for productions which foresaw the aggression of fascism against democracy and helped to make the nation more aware of the values of American freedom.

In New York an industry committee of foreign department experts, appointed by Lieutenant Colonel Darryl F. Zanuck, is also studying films exported from the United States to friendly nations. Irving Mass of Twentieth Century-Fox is chairman, assisted by Albert Deane, Paramount; Charles Goldsmith, MGM, and Karl McDonald, Warners.

After the general meeting Mr. Mellett conferred with studio heads for a more detailed discussion of industry-government relations in war time. Francis Harmon, executive director of the motion picture War Activities committee and Dr. Leo Rosten accompanied Mr. Mellett to Hollywood by plane.

A Hollywood office will be set up by the Coordinator, it was indicated, to advise the industry. It will be a clearing house for information on government film activities.

Dr. Rosten was reported to be the most likely choice as Coast representative of the

## CHINESE FILM STAR KILLED IN BATTLE

Butterfly Wu, called the "movie queen" of China, was killed by shrapnel during the siege of Hong Kong, according to Associated Press reports last week from Chungking. Miss Wu was married to Eugene Penn, a Chinese agent for a German commercial firm. Reported to make a record Chinese salary of \$300 a month, she had financed some of her productions.

In 1931, when Japan took Manchuria, Miss Wu lost favor with her fans because she was seen in the company of Japanese officials. She quickly came back to popular acclaim, however, and in 1935, made a tour of Russia at the invitation of the Soviet Government, and later visited most of Europe's capitals.

Coordinator of Government Films. To mid-week no appointment had been made however.

Vincent A. Kleinfeld was appointed general counsel last week to Mr. Mellett. Mr. Kleinfeld was formerly in the solicitor's office of the Farm Security Administration. Prior to that he served in connection with several legal actions concerning early Government pictures, among them "The River." The new counsel is 36 years old, a graduate of Columbia Law School and resident of New York.

## Theatres Prepare for Blackouts or Raids

The country's theatre operators continue to push plans for action in event of blackouts, alerts or actual air raids.

Generally, it is recognized, New York's exhibitor leaders, operating houses of largest capacity, in a vulnerable city, must "get there first" with emergency plans.

Among exhibitors prominently responsible for the preparedness, and who represented the city's theatre owners in primary conferences with the police, the Army, and civilian defense authorities, were Arthur Mayer, Rialto Theatre; Charles Moskowitz, Loew's circuit; Robert Weitman, Paramount Theatre; and Harry Brandt, Brandt circuit. Additionally, Mr. Weitman prepared detailed plans which were models for his company's many other houses, and for theatres of other chains.

Two rival Connecticut exhibitor units, the MPTO, and the Allied, met Wednesday in New Haven, to discuss new police air raid regulations, and also the measures suggested by the Civilian Defense regional office, and by the State Council of Defense.

The state police regulations provide, among many things, that persons seeking shelter during a blackout "shall have right of entry" to theatres. They also force theatres to run instructional trailers upon police or defense council request.

Managers of Comerford Circuit theatres have received detailed instructions for air raid behavior, in a late issue of their house organ, the "Comerford Reporter." These instructions have been relayed to each employee.

Four divisional meetings of the managers were held in the past week to set preliminary plans for air raid regulations. Forty men from the Wilkes-Barre and its suburban towns under the direction of District Managers John Comerford and Tom Killeen met in the Sterling theatre, Wilkes-Barre, Pa., to see the March of Time film, "When an Air Raid Strikes," and hear explanatory talks by John J. O'Leary, general manager; Charles A. Ryan, head of the construction and maintenance department; John Nolan, film buyer, and Tom Comerford.

## Managers Discuss Precautions

Managers in the Scranton and suburban districts of Byron Linn and Gerard Adams met in Scranton, Pa.; while men in the Lebanon and Hazleton districts of Edward Simonis and Sam Friedman met in Sunbury, Pa., and those under Tom Walsh and Tom Carey in the Binghamton, N. Y., region met in Binghamton. The officials addressed all meetings.

Charles Raymond, Loew Cleveland theatre division manager and chairman of the defense committee in charge of theatres in the Greater Cleveland area, has named committee members: G. W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association; Ernest Schwartz, CMPEA president; Nat Wolf, Warner zone manager; Leo Greenberger of The Community Circuit; John D. Kalafat and Abe Kramer, Associated Circuit; Howard Reif of Scoville, Essick and Reif Circuit, and M. B. Horwitz, Washington Circuit. Each committee member will be assigned a group of theatres whose managers will meet for special instruction from the local police force. The committee has asked the Speakers' Bureau for 2-minute talks in the theatres to instruct the public in defense and to ask for their cooperation.

The Pittsburgh City Council has been studying an ordinance to black out marquees after midnight. The measure of course includes all other display lighting.

Oregon exhibitors have received from their state's Civilian Defense Council a complete manual containing uniform theatre air raid precautions.

It was compiled for the Council by Captain E. A. Ranes, Portland Fire Bureau; H. E. Sobottka, of the Hamrick-Evergreen Theatres circuit; William B. McCurdy, of the J. J. Parker Theatres, and O. J. Miller, of the Independent Theatre Owners of Oregon.

## Procedure Explained

Many exhibitors from the state, and from the southern part of Washington state met last week at the Benson Hotel, Portland, to receive the manuals in person. Messrs. Miller, Sobottka and McCurdy were in charge of the meeting, which impressed the exhibitors that they were to stress that "the theatre is the safest place in a blackout." They have support for this from the civilian defense officials.

Baltimore theatres are prepared for a forthcoming blackout test under civil defense.

San Francisco theatres have gone through more than six blackouts. No lights are allowed after sundown.

Other Coast cities have similar regulations. All are considering evacuation plans, and adequate traffic control. The evacuation plans envision population shifts possibly to Utah, Nevada and Arizona.

San Francisco's leading legitimate theatres, the Geary and Curran, have evolved a "blackout policy" to be invoked in event of an early

(Continued on following page)



# EMERGENCY COUNCILS FORM

(Continued from preceding page)

evening air raid alarm. The curtain will remain down until a half-hour after the all-clear signal, allowing ample time for patrons to reach the theatres leisurely. Ticket holders unable to attend the performance due to blackouts will have their money refunded, if tickets are presented within 48 hours.

Air raid precautions for theatres, formulated in Philadelphia following a recent meeting of exhibitor leaders, have been put in booklet form and are being distributed to theatres in the territory. It is expected that air raid drills will be held shortly in all houses to acquaint the personnel with their duties.

## Defense Film Shown In Springfield

The first semi-private preview of March of Time's subject "When Air Raids Strike" was screened Monday, at the Arcade Theatre in Springfield, for 400 district air raid wardens of that city, Holyoke and Chicopee, in addition to the mayors, police, fire and other civic officials of the area, who attended. Nathan E. Goldstein, president of Western Massachusetts Theatres, Inc., and Samuel Goldstein, in charge of the circuit's defense activities, arranged the preview.

In New York, at the request of the Police Department, the March of Time showed "When Air Raids Strike" last Friday night at Hunter College auditorium, to more than 1,400 air raid wardens. Similar screenings are scheduled throughout the country by local theatre managers in cooperation with civilian defense organizations.

Lester Pollock, Jay Golden and Bud Silverman, Rochester exhibitors, have been named to the city's defense council.

John Hamrick, city manager of Hamrick-Evergreen Theatres, Inc., in Seattle, was appointed coordinator of defense savings activities for theatres in his state, it was announced last week by Saul Haas, Washington state administrator of defense savings.

## Industry Groups Meet in New York

Last Friday, in New York's Paramount Building, a meeting of the theatre division of the War Activities Committee-Motion Picture Industry, was held for general discussion of theatre participation in war and defense activities.

Those who attended included Joseph Bernhard, Leonard Golden, Si Fabian, Harry Brandt, H. A. Cole, C. W. Koerner, C. C. Moskowitz, Spyros Skouras and Sam E. Morris.

The second meeting of the motion picture emergency defense conference, called by the Screen Publicists Guild of New York, was held last Wednesday night at the Hotel Edison. Basic program for action, designed for united participation of local industry groups in the war effort, was adopted. The conference will work on both a local and national scale, co-operating with the Office of Civilian Defense and the War Activities Committee of the industry. Joseph Gould, SPG president, was chairman of the meeting.

Under the auspices of the League of New York theatres, an emergency council of New York's legitimate theatre, comprising representatives from every branch, including craft and performer unions, theatre managers, dramatists, box office treasurers and musicians, is being organized for the duration of the war. Purpose of the council is to consider problems of the legitimate stage as they are affected by the war. A similar council was formed in England at the outbreak of war, by theatre interests. James F.

Reilly, executive secretary of the League, called the initial meeting together proposing the council, at which, he said, members of all theatre unions, crafts and guilds are represented.

## Screen Stars In Camp Shows

A resolution recommending waiving of union dues for all members of the Four A's—Associated Actors and Artists of America—who are engaged in USO-Camp Shows' productions was passed, it was announced on Monday in New York by Frank Gillmore, international president. More than 400 performers are currently touring 225 Army camps and Naval stations for Camp Shows, Inc.

Judy Garland, screen star and singer, and Dave Rose, her husband, began a 10-day tour this week of midwestern camps, when they appeared at Fort Custer, Mich., on Tuesday and Wednesday. This is the first of eight similar personal appearance tours organized by the film division of USO to bring Hollywood stars into army camps. Although film stars have appeared in camps before on special occasions, according to USO, this will be the first time personal appearances will be sustained and routed through each corps area as part of the national entertainment program. From Fort Custer, Miss Garland is scheduled to appear with Mr. Rose at Fort Knox, Ky.; Jefferson Barracks, Missouri; Camp Robinson, Arkansas, and Camp Wolters, Texas, this week and up to and including January 31st.

Mitzi Green, screen, stage and radio star, meanwhile, began a personal appearance tour on Tuesday which will take her to Virginia army encampments, with her first stop at Fort Belvoir, Va. Her itinerary calls for appearances at Fort Eustis, Fort Story, Camp Pendleton, Norfolk N.A.S., and Camp Lee, all in Virginia, this week, next and up to February 3d.

Dr. A. H. Giannini, southern district chairman of USO, appointed Vic Shapiro, Hollywood publicity agency, last week, to handle all public relations publicity work for USO in Southern California. Charles Koren of the Shapiro staff, was assigned to the USO-Los Angeles headquarters.

USO-Camp Shows is extending its entertainment program to include Iceland, according to an announcement issued in New York Tuesday. Eight top-ranking vaudeville stars are being gathered under USO auspices to go to Iceland and entertain American troops stationed there, it was learned. The group will be directed by Eddie Dowling, Camp Shows head, and will be gone for two months.

## Copper Saving Plan Advanced by Union

Local 143 of the International Alliance of Theatrical and Stage Employees of St. Louis adopted a plan for copper conservation last week, it was announced. The St. Louis projectionists are stripping copper plating off the butt ends of used copper plated projector carbons and are saving all copper drippings which accumulate in the lamp house. Copper thus salvaged is being turned over to local salvage organizations or sold to regular metal scrap dealers. Other IATSE locals may adopt a similar plan, it was learned. The National Carbon Company, in announcing the idea, said, "This program is one which should have the attention of the industry," and commended Local 143 for its action.

A force of 40 men completely equipped for firefighting work has been organized at the Warner Bros. home office, it was announced last week, and will be stationed on the roof of the Warner building in New York during all air raid alerts. Sheepskin coats, steel helmets, sand

buckets and other equipment for fighting fires have been furnished to the squad. Special instructions in handling fire, incendiary and other types of bombs that may be used by enemy aircraft is being given to the men.

Complete precautionary measures worked out shortly after the war started include an emergency hospital on a "safe" floor of the building, stretcher units, cots for wounded and medical supplies. Air raid wardens and record custodians have been appointed and are holding practice drills weekly. An alarm system has been installed throughout the building, with a test made of the entire system every day at noon, in addition to practice raid drills.

## Selling War Bonds Defense Stamps

Dorothy Lamour, Paramount star now working with the U. S. Treasury Department in selling defense bonds and stamps, was guest speaker at a special defense meeting of the Paramount Pep Club on Monday. More than 800 members attended the meeting. Joseph Doughney, club president, presided. Miss Lamour urged members to support the present defense drive to the utmost of their ability. Stanton Griffiths, chairman of the company's executive committee, briefly discussed the pay-roll allotment plan which will be instituted soon by Paramount.

Mr. Griffiths, in addition to his previous bond purchases, bought \$20,000 in bonds from Miss Lamour. Barney Balaban and Y. Frank Freeman made bond purchases of the same amount.

Sabu, United Artists star, who completed work in Alexander Korda's Technicolor production of "Jungle Book," arrived in New York from Hollywood on Monday on the first leg of a cross-country tour in behalf of the defense-bond-stamp campaign. It is expected that the young star will visit more than 30 cities throughout the country on his itinerary.

Crescent Amusement Company announced in Nashville, Tenn., last week that rallies would be held weekly in the circuit's theatres to bolster sale of defense bonds and stamps. On rally nights, admission to Crescent houses is a 25-cent stamp. Circuit employes are donating their services and the circuit donates the films and use of its theatres, on that evening. Community groups are arranging the speaking part of the defense programs and are directing raffling of bonds on the special nights.

The Roxy theatre in New Britain, Conn., announced this week that it inaugurated a 10-cent defense stamp giveaway one night a week.

In Baltimore, on Monday, the local Variety Club announced its pledge to sell \$200,000 in defense bonds. The Twin City Variety Club of Minneapolis acted to devote \$1,200 from its treasury to the purchase of defense bonds, bought in the name of the club.

## Censor Curbs Radio Quiz, Request Programs

Radio quiz programs, man in the street interviews and request programs are banned under the wartime broadcasting regulations issued last Friday by Byron Price, U. S. director of war censorship. All impromptu interviews and other ad lib programs where participants cannot be investigated or carefully selected are forbidden, to prevent "enemy agents" using them to transmit information.

Theatres in several cities have cancelled broadcasts from stages or lobbies. "What's Your Opinion," originating from the Telenews theatre, Chicago, over WJJD and WIND; "Radio's Voice" and "Chicago at Night," interview programs from the Chicago Theatre, are among the quiz programs which have suspended.



# RADIO CENSORSHIP SET UP

(Continued from opposite page)

Several radio stations are working on plans to record interview programs and broadcast them a month or more later. Mail requests for musical numbers may also be held up for unspecified times.

Network programs are also undergoing changes with many cancellations by automotive advertisers and others who are switching to war production. The Ford "Sunday Evening Hour" over CBS ends March 1st after 411 consecutive weeks. Chrysler Motors has cut Major Bowe's "Amateur Hour" from 60 to 30 minutes, and Helen Hayes' Lipton Tea Program will withdraw February 1st. Other cancellations are reported pending.

A war censorship of broadcasting far more rigid than that applied to newspapers and magazines has been instituted by Mr. Price's office at Washington.

Because, unlike newspapers, magazines and letters, its messages cannot be halted at the borders of the country, broadcasting will have to be considerably more careful than publishers not to make public news which might be of aid to an enemy, and at the same time must guard against being the unwitting tools of a subversive or espionage system.

Chiefly affected by the rules will be news broadcasts, the "ad lib" programs and requests for announcements or musical selections.

Dissemination of news of military value may be of aid to an enemy, it was pointed out; "ad lib" programs lend themselves to possible use, as do announcements and requests, as vehicles for code messages.

The censorship code was promulgated by Mr. Price, with his assistant in charge of radio, J. H. Ryan, following conferences with representatives of the industry and a study of the Canadian censorship regulations brought to Washington by Canadian officials.

Most of the precautions emphasized in the regulations already are being followed by broadcasters voluntarily, Mr. Price said.

## No Requests

Broadcasters are asked to accept no telephoned or telegraphed requests for the playing of musical selections and to hold mail requests for an unspecified time before honoring them on the air. Replies to requests should be staggered, and care should be exercised in guarding against honoring a request for the playing of a selection at a specified time.

Similar precautions are to be followed with respect to requests for "lost and found" and other announcements, and such advertisements should be thoroughly rewritten by station staffs. Emergency requests by police or other officials may be honored, and officially authorized announcements for blood donors, lost persons, stolen cars, etc., may be accepted by telephone, but should be checked for confirmation.

Great care is to be exercised in the handling of studio-audience programs. Forums in which the general public is permitted extemporaneous comment, interviews, etc., must be carefully handled.

In these several types of programs, it is stressed, a method should be devised whereby no individual seeking participation can be guaranteed participation. Greatest danger lies where programs are conducted with a small group—10 to 25 persons—and less danger is seen where participants are selected from larger groups, such as theatre audiences ("Dr. I. Q." programs).

Broadcasters were advised that they would receive additional instructions from time to time, as found necessary, and were invited to feel free to submit any material of which they are doubtful to the censorship officials.

The usual station logs and records are to be kept, but it was requested that full transcripts,

## FILMS HELP IN BATAVIA

Motion pictures "are helping to maintain public morale" in Java, and box office grosses "are as good as can be expected under wartime restrictions," according to a cable Sydney J. Albright, United Artists' representative in Batavia sent to Walter Gould, foreign manager for the company, last week. Mr. Albright reported that the entire Javanese population was devoting itself to all-out defense measures and that the "battle of business" was being carried on simultaneously with "the business of battle."

either written or recorded, be kept of all foreign language programs, and that precautions be taken to prevent deviations from script by foreign language announcers and performers.

"Sensible" and "reasonable" were terms heard this week as radio executives assayed the new censorship rulings. They added little difficulty would be found in observing Mr. Price's admonitions, because the stations themselves had observed them ever since the war's outbreak, and some before then.

The rules "reveal sound judgment and a practical knowledge," Alfred J. McCosker, chairman of the Mutual chain's board, said.

They "will have a salutary effect, especially among some of the smaller stations," according to Clarence Menser, NBC program manager.

They are both "reasonable and intelligent," the Columbia Broadcasting System said officially.

Mr. McCosker added that "none of our quiz or audience participation programs originate from remote locations such as airports, railroad terminals, or other public gathering places."

## See Slashing of Radio Production

The Office of Production Management hinted from Washington last week that it might shortly order curtailment of production of radio receivers for civilian use; but it denied it would ban production entirely.

Bond Geddes, executive vice-president of the Radio Manufacturers Association, predicted a curtailment of 30 per cent in the first three months of this year. He added the Association did not know of any plans for "rationing" of production, and that the Government probably would allow manufacture of replacement parts.

It is estimated 57,000,000 receivers are in use now. There are also large stocks in stores and warehouses. Therefore, OPM officials noted that curtailment of production would not bring in hardship.

The radio industry expects to receive one billion dollars in war orders soon, in addition to those it has. Its normal business is \$500,000,000 per year.

Canada will halt manufacture of civilian receivers January 31st. The order came from the country's Munitions and Supply Department. Some sets will be allowed for civilians under special permit from Supplies Controller Alan H. Williamson.

There is a shortage of radio engineers trained in broadcasting. The Federal Communications Commission may therefore relax its requirements for such engineers. So forecast James C. Fly, FCC chairman, in Washington Monday.

He added that the shortage had occurred since the Army and Navy stepped up demands for such men, and also since the FCC, increasing monitoring, employed more.

## Radio Linked to Films In New War Bureau

Governmental radio activities last week were brought under the coordination plan recently set up for Governmental film activities with designation by President Roosevelt of the radio division of the Office of Facts and Figures as the central clearing agency for Administration broadcasting.

William B. Lewis, formerly vice president of Columbia Broadcasting System, in charge of programs, was named as coordinator, with Douglas Meservey, formerly assistant to the vice president in charge of programs of the National Broadcasting Company, as his assistant. They will work from Washington.

In a letter to Archibald MacLeish, director of OFF, from Presidential Secretary Stephen Early, the new coordinator's responsibility would be "to give guidance to Government departments and agencies and to the radio industry as a whole concerning inquiries originating within the Government and received by the Government from the broadcasting companies and stations, and to handle certain Government programs on the networks within the United States."

To this end, Mr. MacLeish was requested to advise all departments and agencies, particularly the Office of Censorship, the Federal Communications Commission, the Coordinator of Information, "as well as the national networks and the national defense committee of the National Association of Broadcasters," of his new assignment.

"It is not intended that the functions of the radio division, OFF, shall in any way conflict with the short-wave or foreign broadcasting work now being carried on by the Office of the Coordinator of Information or by the Office of Mr. Nelson Rockefeller," Early explained. "It is recognized, however, that certain programs arranged by the radio division, OFF, may, from time to time, be broadcast to the world at large and it is suggested that the radio division, OFF, on all such occasions, consult with and arrange broadcasts of this nature in cooperation with the officials of Mr. Rockefeller's office and those in Colonel Donovan's office in order to avoid conflict and possible overlapping of radio programs."

## Navy School at B. & K. Station

Lieutenant William C. Eddy, U.S.N. Retired, and director of the Balaban & Katz television station W9XBK in Chicago, will be the director of the new Navy School in ultra high frequency radio which will provide the United States with a "new weapon for war." The announcement came on Tuesday from Lt. R. C. McKee, U.S.N.R., of the Chicago office of the Navy Public Relations Department.

The school, which will be the only one of its kind in the world, will be situated on the top floor of the State-Lake Building where extensive alterations for class rooms and the installation of new equipment is now under way. Office space, equipment and the instruction staff will be furnished to the Government without cost by W9XBK and Balaban & Katz.

Lt. Eddy, who will head the staff and continue his duties at W9XBK, is recognized as one of the top-ranking experts in the field of high frequency exploration.



# DAYLIGHT TIME SEEN HELP IN BLACKOUTS; NOT OTHERWISE

CONTROVERSY over national daylight saving time, legislation for which has been established by Congress for the second time in 25 years, is an old story to exhibitors in the United States, as a New York theatre man pointed out on Monday. The Lea Bill, which provides for putting the clock ahead one hour throughout the nation, was signed by President Roosevelt on Tuesday and will become effective at 2:00 A. M. Monday, Feb. 9th. The bill stipulates year-round daylight time to continue until six months after the end of the war.

Exhibitor opinion as to the effects of daylight saving time on the nation's box offices is divided. Opposition is voiced by some theatremen who believe that extension of the day's sunlight hours by one hour will keep people outdoors and away from theatres. In 1917, when Congress enacted the first daylight legislation, exhibitors voiced opposition principally because there were hundreds of open-air theatres, or "air-dromes," which depended upon patronage during dark hours and the extra daylight hour cut into evening shows. This, however, no longer prevails.

Presumably daylight saving time today will be a help to theatre managers along the Pacific and Atlantic coasts where blackouts may severely hit, if not ruin business, as in the case of the recent blackouts along the West Coast in the week following the outbreak of the war with the Axis.

In areas where defense production is going full-speed-ahead on a 24-hour basis with three working shifts, theatres will undoubtedly benefit from the new legislation because the extra hour will give additional opportunity to defense workers to make afternoon shows before checking in for night shifts. During the air raids and blackouts in England, theatremen found that daylight saving time helped to bring people into film houses earlier so that they could get home before alert signals for air raids were given.

## Speculate on Effect

In general, U. S. exhibitors are weighing the advantages and disadvantages of daylight saving time as it will affect theatres. Harry Goldberg, of the theatre division of Warner Bros. said on Monday, "We are not making any guesses." He pointed out that Warner's didn't know to what extent the new legislation would affect theatres and added, "business generally falls off in the summer time anyway." A spokesman for another major home office with large theatre interests said he believed exhibitors would recognize that the Lea bill was another "defense measure" in the war effort and that daylight saving time "undoubtedly would help to conserve the nation's power."

Representative Clarence F. Lea, of California, father of the bill, disclosed last week that the Administration hoped to save 736,282,000 kilowatt-hours of electricity each year, enough power to produce, for example, 70,000,000 pounds of much-needed aluminum for planes. Congressman Lea also said the peak consumption of power in the U. S. was caused by factories and offices between 5:00 and 7:00 P. M., and that extension of day-

## DANGER SHORTAGE OF RAW FILM CANS

A critical shortage of containers for the shipment of raw film is threatened.

Steel which is needed for the defense program is required for the production of these film cans. No practical substitute for the type of containers now in use has been found. Film manufacturers must therefore recover the cans now in use so there will be no let-down in the shipments of raw to film studio and laboratory.

All persons in the industry who have anything to do with receiving and handling raw film cans are urged to see to it that the cans received are immediately returned to the manufacturer so that they may be re-used.

light by one hour would cut down the consumption.

In 1917, when Congress passed the first daylight saving time bill which was enacted on March 31st, 1918, wide opposition by exhibitors was reported.

The files show that exhibitors and others in the picture business opposed the law on the ground that it cut one evening show. They declared people would not go to theatres until dark.

The measure was said to have caused a considerable loss of revenue. In many instances, they were forced to curtail, or cut entirely their last show.

Many operators screened fewer films; instead of beginning the first show at 7:30 and the second at 9:00, each running an hour and a half, they began the first show at 8:30 and the second at 9:30, each running an hour. Another scheme was to run one show a night, two hours or better in length and charge higher admission than formerly.

## South Affected

While the industry of the entire country was affected by the change, exhibitors in the South felt it most. Throughout a good part of the South, in the summer, under standard time, the sun does not set until about 8:00 P. M., and it doesn't get real dark until nearly 9:00. Under advanced time, sunset is at 9:00 and it still is fairly light for half or three-quarters of an hour more.

Opposition to daylight time was further linked with that voiced by the farmers in 1917, they reported that daylight saving caused a financial loss to Oregon exhibitors, particularly those in towns in farming districts. Southern Oregon exhibitors, who previously opened their houses at 7:00 P. M., had to delay opening until 8:00. Exhibitors maintained that rural folk work by the sun and go to bed by the clock which cuts show time down an hour.

In 1918, Canadian exhibitors were affected similarly by daylight saving legislation, as passed by the Canadian Government. Western Canadian exhibitors pointed out that changing the clock meant practically daylight until 10:30 P. M. nightly.

Benjamin Franklin, according to the Encyclopedia Britannica, is credited with being the first man to originate the idea for daylight saving time, on the theory that putting the clock ahead would give people more "leisure time."

One of the first campaigners for daylight saving in modern times was William Willett, an English builder who published a pamphlet called "Waste of Daylight," in 1907, and for years devoted a one-man campaign for putting the clock ahead 80 minutes in the spring and summer.

Daylight saving on a national basis was introduced in England and Europe in 1915, the second year of World War I, as a method of conserving fuel for lighting and heating.

In the United States, no public interest was developed until after the outbreak of the first World War and it was not until 1916 that a nationwide campaign was initiated in its support. Opinion was divided, but in 1917 Congress passed an Act which took effect in 1918, providing that the standard time of the U. S. be advanced one hour on the last Sunday in March and set back one hour on the last Sunday in October. The act was effective from March 31st until October 27, 1918 and again on March 30th, 1919. Strenuous opposition, chiefly from American farmers, caused the Act to be repealed on August 20th, 1919, over President Wilson's veto. Since then, the question has been left to the various state and local authorities with the result that daylight saving legislation has been sporadic and intermittent.

## Daylight Time in Britain

Since the outbreak of World War II, daylight time has been re-established in Great Britain, in the autumn of 1940. According to the World Almanac, over 35,000,000 people observe summer daylight time in the United States, 250,000,000 throughout the world. State-wide use of daylight saving in summer has been adopted in New Jersey and Rhode Island; in Maine and New Hampshire, daylight time was legalized. Greater New York, including all of Long Island and Westchester County and the state of Connecticut also observe the time as do Philadelphia, Pittsburgh, Chicago and other cities and towns.

In Canada, in September, 1940, just before daylight time was to revert to standard time, the Dominion Government by Order-in-Council under the War Measures Act, ordered those municipalities in the provinces of Ontario and Quebec to continue daylight saving indefinitely.

Other countries also observing saving time are Cuba, Egypt, Estonia, unoccupied France, Germany, occupied France, the Netherlands, Belgium, Denmark, Greece, Hungary, Iceland, Italy, Latvia, Lithuania, Mexico, New Zealand, Norway, Portugal, and Shanghai and Central China.







# CLEARANCE AWARD WINNER ASKS MORE AND GETS IT

AN EXHIBITOR, appealing an arbitration award in his favor on the grounds that it was insufficient, won a further cut from the Appeal Board this week. In their sixteenth decision the Board members amended the award granted the Liberty theatre, Plainfield, N. J. and ordered that the clearance of two out of the three intervening theatres be reduced from 21 to 14 days.

Joseph Siccardi, president of the Andora Amusement Company filed the clearance complaint last March against the five consenting distributors and the Strand, Paramount and Oxford theatres, operated in Plainfield by the Walter Reade circuit. James A. O'Gorman, arbitrator, cut the 30 day margin to 21 days in September. Mr. Siccardi appealed, asserting that the award did not sufficiently reduce the margin and did not take into account the different characters of the three intervening theatres.

The Appeal Board upheld the 21 days margin for the Strand, first run house which plays single feature "A" pictures on a weekly change basis. The Paramount and Oxford theatres, subsequent, double feature houses had their margins over the Liberty cut from 21 to 14 days.

## Board Statement

The Appeal Board, in describing the single feature, one week run policy of the Strand declared, "The high character of the theatre and its general method of single feature operation entitles it to substantial protection by way of clearance over a subsequent run theatre. Twenty-one days' clearance is ample protection."

Although the Strand runs single features, a policy of showing the incoming picture at a "preview" on the night before the weekly changeover "In reality makes the theatre a double feature theatre for one night a week" the board ruled.

The double feature policies of the Paramount and Oxford, lower admission prices, shorter runs and give aways and "auctions" at the Oxford prevent them from enjoying clearance over the Liberty equal to the Strand the Appeal Board ruled.

"If a clearance of 21 days in favor of the Strand over the Liberty is reasonable the clearance of the Paramount and Oxford over the Liberty should certainly be shorter. It should be not exceed 14 days," the board wrote.

Decisions in the Esquire (New York No. 2) and Main and Parsons theatre appeals (Cincinnati cases No. 2 and 3) were cited by the Appeal Board to show that 14 days is a reasonable clearance among theatres "where the competitive features are comparable" to those in Plainfield.

## Pittsburgh

The first decision on a specific run demand dismissed the complaint of David Green, operator of the Beacon theatre, Pittsburgh, on Friday. Samuel W. Pringle, Pittsburgh attorney who heard the case, ruled that the complainant failed to establish that he had been refused day and date with Warner's Squirrel Hill theatre because the latter house was a circuit theatre.

Refusal of the five consenting distributors to grant the run requested by Mr. Green was not arbitrary, Mr. Pringle said, but based on the fact that the Squirrel Hill was "a definitely better" theatre. Mr. Pringle cited new equipment, operating policies and other factors in support of the award. The Beacon, with 600 seats, is smaller than the Squirrel Hill. Costs were divided equally.

The Beacon complaint was filed in May, 1941, as a clearance action. When the jurisdiction of the arbitrator in this case under section VIII of the consent decree was questioned the complaint was continued by agreement until it could be heard in December as a Specific Run action. Section X of the decree, covering Specific Run, became operative on September 1st. It requires that refusal to license persist for at least three months.

## Des Moines

The Des Moines, Iowa, tribunal of the motion picture arbitration system received its first case last week after it had been open for almost a year. Three complaints were filed on some run and clearance by Burlington and Charles City, Ia., exhibitors. Seattle is the only tribunal without a case.

In the first action Jack Kuach, operator of the Gem theatre, Charles City, Ia., asked some run. He charged that Paramount has refused to sell pictures to his house, a 500 seat theatre. The Charles, also 500 seats, the only other theatre in Charles City, was cited as an interested party.

The second and third complaints at Des Moines were filed simultaneously by Lee and William Tiermeier, owners of the Avon theatre, in Burlington, Iowa. Case two, combining clearance and some run, names the Capitol theatre, first run house operated by the Central States circuit, and charges that, by splitting its first run, the Capitol forces an unfair clearance of 180 days for the second run Avon. Warner Brothers is the defendant distributor. Citing specific pictures the complaint charged that the Capitol played Warner's "Smiling Ghosts" on October 30th and then, several weeks later, brought the picture back on a split booking for a new engagement.

In Case three the Avon complains that RKO similarly split a booking of "Look Who's Laughing" at the Palace theatre, Burlington.

## Philadelphia

Philadelphia's arbitration board docketed Case No. 17 on Monday when the Plains theatre, Plains, Pa., operated by J. Engle, filed a clearance demand against Loew's, Paramount, and Warner Brothers. The theatre asks that the seven day clearance granted the Parsons theatre in Parsons, Pa., be eliminated. Both theatres are in the Scranton-Wilkes-Barre mining area.

## Chicago

In Chicago's 11th case, Thomas C. McConnell, arbitrator, on Tuesday ruled that the seven-day clearance the Westmont theatre, Westmont, Ill., enjoyed over Ray Jarman's Don theatre, Downer's Grove, Ill., was unreasonable. The maximum clearance given the Westmont by RKO and 20th Century-Fox over the Don "shall not be in excess of 24 hours," he ordered.

The Alcyon Theatre, Highland Park, Ill., case (No. 9) resumed on January 14th and was adjourned until January 20th. Drennan J. Slater dismissed the case Wednesday. He said clearance granted was not unreasonable.

In the Oriental Theatre case (No. 6), stipulations have been agreed upon by the parties to

extend the time for the filing of reply briefs to January 22nd. RKO and MGM attorneys have withdrawn motions to dismiss the case on the question of the arbitrator's jurisdiction, but RKO has not withdrawn its motion to dismiss under Section 17.

Chicago's 12th case, clearance action of the Annetta theatre, has been continued until January 29th. At that time James Sprowl, arbitrator, will rule on a motion to dismiss made by Aaron Stein, attorney for intervenors.

## Kansas City

In the second case before the Kansas City arbitration tribunal, a clearance demand by the Dickinson theatre, Mission, Kan., all parties have filed a stipulation extending the time for the filing of an award from January 12th to February 2d.

Paul L. Fitzpatrick, General Motors executive, and the first non-lawyer to write a motion picture arbitration decision, has joined the American Arbitration Association at New York as an executive vice president.

Cornelius Vanderbilt Whitney, president of the AAA, announced that Mr. Fitzpatrick had taken a year's leave of absence from his post as director of policy and sales development of the Motors Holding Division of General Motors to aid arbitration.

Mr. Fitzpatrick, who arbitrated New York's Case No. 13, a clearance demand by the Playhouse, in Raritan, N. J., was the first layman to deliver a film arbitration decision. The Appeal Board, upholding the reduction in clearance ordered by Mr. Fitzpatrick, praised the lucidity and directness of his award.

A leader in the automotive field since 1915, Mr. Fitzpatrick is credited in that trade with working out one of the first methods of automobile installment purchases.

Mr. Fitzpatrick will center his attention at the AAA on the Association's inter-American and defense arbitration work.

The American Arbitration Association is preparing a case book to summarize the first year of motion picture arbitration and the disposition of all cases entered before the tribunals. Dr. Wesley A. Sturges, Sterling Professor of Law at Yale, will write an introductory analysis. The text of all awards, decisions and appeal actions will be printed.

## PRC Starts Series of Four Regional Parleys

The first of four regional conventions scheduled by Producers Releasing Corporation during the next four weeks, will be held in New York Saturday and Sunday, to be followed by others in Little Rock, January 31st and February 1st; Chicago, February 7th and 8th, and Los Angeles February 14th and 15th.

Sales representatives of managers of branches in the respective territories of each city will attend the sessions at which expanded production and distribution plans will be discussed.

## Arnstein To Address Group

Daniel Arnstein, appointed by President Roosevelt as the U. S. Commissioner for the Burma Road, will be the guest speaker at the defense meeting of the Cinema Lodge of B'nai B'rith in New York on January 28th, at the Hotel Edison, Arthur Israel, president of the lodge, has announced.



# N. Y. UNITY MEETING SWINGS INTO ACTION, HARMONY

WEDNESDAY began the first phase of the motion picture industry's new attempt at "unity," declared by all its branches a necessity now in war, and more than ever after the war.

Into the Warwick Hotel, on New York's 54th Street, flocked representatives of every sector of the country, at 2:30 P.M., called there, and to attention by Jack Kirsch, president of the Illinois Allied and temporary chairman of those present Wednesday. The committee is known as the Motion Picture Industry Conference Committee.

Evolved at the Chicago "unity" meeting, under the sponsorship of the National Allied States Association, the group includes five Allied members, five from the MPTOA, five from independent exhibitor organizations, and one representative each from the film companies. Sub-committees were named to act on each of the five points of action approved at the Chicago meeting. Those sub-committees reported Wednesday to the full Committee on the results of first meetings, and on meetings to come.

The five points upon which they are acting, and which are to give the film industry harmony within and a solid front to outside, hostile interests, are: action and policy on taxation; action and policy on the protection of the industry's good name; institutional advertising and other good-will activities; securing of priority ratings; and adjustment of disputed industry practices.

## Rodgers Chairman

Concrete action came forthwith out of the group. Thirty men representing all branches of the trade except the producer—and they were represented through distributor agents—sat down at a long "u" table Wednesday afternoon, elected a permanent chairman, William F. Rodgers, general sales manager of MGM to replace Mr. Jack Kirsch; were to determine methods of financing, and permanent offices; and heard specific proposals for action on the "five points" of unity and harmony.

Spyros Skouras, elected permanent chairman by his subcommittee to coordinate policy and action for the film industry on taxation (Point One), presented the recommendations of his group: that it watch national tax legislation; that it determine which legislation affects the industry; that it suggest appropriate action to be taken by the industry; that machinery to guide legislators so they do not formulate taxes disruptive to the industry, be established. The taxation subcommittee also suggested the personnel of all branches of the industry in Washington be made available to it; that all the industry's legal talent be similarly available; and that permanent committees in each exchange territory be named locally, and if necessary by the MPICC—such committees on taxation to comprise representatives of independent, and affiliated, exhibition, and of the distributors.

It was understood the taxation national subcommittee would consider 1942 taxation, for the present; and to expedite its action,

## MINNESOTA LAW STILL ASSAILED

The Minnesota anti-consent decree law so hampered United Artists it almost closed its Minneapolis exchange, Ralph Cramblet, its exchange manager there testified in Ramsey County Court, St. Paul, late last week, thus continuing the parade of testimony by distribution executives, designed to show the law unworkable, and unconstitutional. Having obtained relief from the decree in New York Federal Court, the distributors are now observing the Minnesota law, selling their entire season's product, and allowing cancellation of 20 per cent. Although UA is not in the decree, its representatives have been called by Twentieth Century-Fox, Paramount, and RKO, defending themselves against a charge of violating the law by selling films in blocks of five and ten.

the local committees, it was reported, were to be chosen within two weeks.

George J. Schaefer presented the report of the subcommittee on coordination of policy and action to protect the good name of the industry. Recommendations were that, cognizant of its potentialities and responsibilities, the industry will subordinate its immediate interests for the public good; that all persons in the film business bear in mind their responsibility to protect its reputation, and that all sectors of the business have in mind the interests of it as a whole; that the industry formally pledge itself to assist public movements and promote the best interests of the nation; that the subcommittee conduct a "campaign of information" to the public, through the subcommittee on Point Three (institutional advertising and good-will activities); that the proper machinery be set up to adjust differences within the industry to avoid public exposure of those differences; that the several branches of the industry cooperate with the subcommittee; that the Committee as a whole be recognized as a medium for the furtherance of the subcommittee's purposes; and that the Committee delegate authority for proper steps by the subcommittee in pursuit of its trust.

The subcommittee on Point Three (institutional advertising and good-will activities) reported through Leonard Goldenson, head of the Paramount theatre circuit, in the absence because of illness of chairman Howard Dietz, director of advertising and publicity for MGM, thus: that an appropriation be made for research into the industry's general conduct of business, with the immediate purpose to ascertain who are the persons who

do not attend films regularly, what mediums may reach them, what the cost will be, how practical the mediums may be, and other pertinent facts. Also recommended: that exhibitors cooperate with the subcommittee by giving information to the research group about factors in pictures not doing well; and that this information be given to an independent tribunal to consult by all branches of the industry.

## Waste Prevention Stressed

As Point Four a priorities subcommittee's report was given by Si Fabian, New Jersey circuit operator, for Joseph Bernhard of Warners, subcommittee chairman, who was absent. The report reviewed developments before and since the appointment of A. Julian Brylawski as consultant to the Government on priorities and the motion picture business. It emphasized need for economy and prevention of waste in virtually all materials in the industry.

In connection with the taxation report by Mr. Skouras it was suggested that his committee have a full-time paid staff and a central office, and that tax data on the industry be collected from all sources.

Financing of the Committee's activities was discussed Wednesday night and Thursday morning. On Thursday, too, the MPICC was to provide for Mr. Rodgers an executive secretary; and then was to argue methods of dealing with intra-industry disputes—Point Five, deemed the business of the whole Committee.

## All Exhibitor Units Present

Present were Robert Poole, Pacific Coast Conference of Independent Theatres Owners; Robert White, same organization; William Crockett, Motion Picture Theatre Owners of Virginia; Harry Brandt, Independent Theatre Owners Association, New York; Edward Kuykendall, president of the Motion Picture Theatre Owners of America; Max Cohen, head of the New York MPTO unit; Ned Depinet, general sales manager, RKO; William F. Rodgers, general sales manager, MGM; Spyros Skouras, National Theatres chief; Harry Thomas, Monogram; Elmer Rhoden, Fox Midwest; Fred Wehrenberg, president of the St. Louis MPTO; I. Howard Levinson, Warners legal staff; M. A. Rosenberg, director, Western Pennsylvania Allied; Martin Smith, president of the Ohio ITO; Tom Connors, executive assistant to Sidney Kent, president of Twentieth Century Fox; James R. Grainger, president of Republic; Henderson M. Richey, director of exhibitor relations for MGM; Leo Brecher, New York theatre operator; Sam Morris, Warners; Joseph Vogel, Loew circuit; Roy Harrold, Associated Theatre Owners of Indiana; Harry Kalmine, Warners; Abe Montague, general sales manager, Columbia; Felix Jenkins, general counsel, Twentieth Century Fox; Leonard Goldenson, Paramount theatres head.

Two large factors of the industry did not appear at the meeting: Universal and United Artists. Their executives, while ap-

(Continued on following page)



# RENTALS FIGHT HITS ALLIED

(Continued from preceding page)

proving the purposes of the meeting, and similarly those of the previous Chicago meeting, stressed that the companies were to be prosecuted in the New York Federal Court on the Government's still pending anti-trust charges; and therefore, the defendants could not risk cooperative action which might be construed as conspiratorial.

Even as industry officials flocked to the Warwick meeting hall, board members of the National Allied States Association, some on the MPICC, also gathered at the hotel. They were to hold their annual meeting the day following the MPICC meeting.

## Ask Allied To Study "Ceiling"

The annual meeting of the Allied national directors, scheduled for the day following the MPICC meeting at New York's Hotel Warwick, might have as a "hot potato" for discussion the fight for control of film rentals under the Federal price bill, by Minnesota independent exhibitors, who are also members of the organization's Northwest Allied.

Those independents wired Wendell Willkie last week to represent them against the distributors—a request since rejected—and asked their Congressional representatives to have control of film rentals inserted in the Federal law.

Colonel H. A. Cole, Allied president, said the Minnesota action surprised him. Sidney Samuelson, head of the Eastern Pennsylvania unity, and a director, said the matter might be acted upon by the board.

At Washington, meanwhile, it was noted that previous Congressional action probably made impossible fulfillment of the Minnesota exhibitors' request. Observers in Washington pointed out that the Senate had approved California Senator Sheridan Downey's amendment exempting films, like newspapers, and the radio, from the provisions of the Federal bill.

Mr. Willkie, in receipt of the independent exhibitors' request that he represent them against his former clients, the organized distributors, remarked his unfamiliarity with the Minnesota situation, and wired Northwest Allied that previous commitments prevented him from accepting their offer.

In Minneapolis conferences occurred between the exhibitors' committee which wired Mr. Willkie and Minnesota Congressmen, and Ben Kalmenson, Warners general sales manager, and Neil Agnew, Paramount sales manager. The exhibitors have intimated that if these conferences produce no results, they will ask Governor Harold Stassen to enforce the Minnesota anti-trust law. On Monday they told independent exhibitors the conferences were failing, and they asked the theatre operators' opinions.

Fred Strom, Northwest Allied secretary, said Mr. Kalmenson made "some concessions" but these were not enough to produce agreement. The exhibitors' committee met Monday with J. E. Flynn, MGM central division manager, and on Wednesday, with Mr. Agnew.

Supplementing opposition to the consent decree, among Minnesota exhibitors, 98 per cent of those in Wisconsin, and North and South Dakota, also serviced by the Minneapolis exchange—have voted against the decree's blocks of five selling, and trade-showing provisions, Northwest Allied claimed last week.

Harold Field resigned from the Northwest Allied board last week. He had been chairman of the legislative committee, which drafted, and pushed the state's anti-consent decree bill and law. He was also chairman of the special exhibitors' committee referred to, which had tried

to reach agreement about product and rentals, with the distributors, which failed of its purpose, and which last week sought a prominent lawyer and asked Minnesota Congressmen to put film rentals under the Federal price control bill.

## MGM St. Louis "Forum", Its Third, Well Attended

More than 170 exhibitors in St. Louis, Eastern Missouri and Southern Illinois attended the MGM Exhibitors' Forum in St. Louis Thursday, January 15th, at the Hotel Coronado.

Many of the small-town exhibitors came prepared to register complaints on subjects ranging from newspaper advertising and publicity to admission scales.

After listening attentively to a resume of amusement newspaper advertising by Joseph X. Gooris, representative of the Bureau of Advertising of the American Newspaper Publishers Association, several out-of-town exhibitors asked why they were unable to rate free space in home town newspapers. One asked advertising representatives of St. Louis metropolitan dailies why their papers didn't publish directories of theatres in rural areas along with St. Louis shows. Another said the best deal he ever received from his local newspaper was a story on page three on the opening of his new \$60,000 house.

Stewart Chambers, advertising manager for the St. Louis *Post-Dispatch*, delighted exhibitors by saying surveys showed 67 per cent of newspaper readers read amusement pages compared with 40 per cent the radio columns.

H. M. Richey, MGM director of exhibitor relations, urged exhibitors to help newspapers build circulation, to develop a ready medium to reach the movie-going public.

Other speakers were Edward Salzberg, Bluefield, West Virginia; John E. Flynn, MGM central division manager; Mrs. Besa Short, short subjects manager for the Interstate Circuit of Texas; Fred Wehrenberg, president of the St. Louis MPTOA, William Ferguson, MGM exploitation manager.

On Tuesday of last week, January 13th, MGM had held its second exhibitor forum at the Gayoso Hotel, Memphis, similarly well attended, with the same speakers, mainly.

## Wood Urges Exhibitors To Raise Admissions

Because the industry is faced with increased Federal taxes on admissions, film rentals and seats to help meet the sum asked in President Roosevelt's recent budget message, P. J. Wood, secretary of the Independent Theatre Owners of Ohio in a message to theatre owners advocated an increase in admission prices, particularly at the first run houses, thus enabling the subsequent to revise their scales upward.

Mr. Wood emphasized that admissions were not increased coincident with imposition of the Federal impost which went into effect October 1, but he urged action now "Because every type of commodity has gone up in price, while we are selling our merchandise at practically the same price as a year ago."

Mr. Wood also wrote Edward Kuykendall, MPTOA president, that the latter's recent statements about abolition of acknowledged industry evils were probably written with "tongue in cheek" because, Mr. Wood wrote, "you and I know that, while this grand country of ours is strong enough to eventually win the war, it is not strong enough to cope with the machinations of the leaders of this industry, and make them be good."

The consent decree was assailed categorically by the Theatre Owners of North and South Carolina, meeting in Charlotte, North Carolina,

Sunday and Monday. The attack was contained in a formal resolution which also listed reasons the decree was onerous, and suggested an alternative to allow theatre owners to buy films the old way.

The organization also elected new officers: Roy Howe, president; A. F. Sams, Jr., first vice-president; Boyd Brown, second vice-president; Mrs. Walter Griffith, secretary and treasurer.

The listed reasons for the decree's condemnation were forced buying in blocks of five films; lack of a cancellation privilege; the delay of purchase until after Tradeshowing, a delay which it was asserted, increases costs to producers, who in turn pass them to exhibitors; interference with theatre bookings, resultant from the delay mentioned; corollary demands for increased admissions.

Chief speaker was Edward Kuykendall, MPTOA president, who asked unity, and stressed its necessity.

The exhibitors helped sell \$795,000 of defense bonds, in a public offer at the city's Independence Square, aided by Judy Canova, Republic singing star, and James J. Walker, former mayor of New York.

Harry Brandt, another guest speaker, told the Southern exhibitors the film industry is the most maligned in the country; and that only by unity could it achieve respect.

Among other speakers were Claude Lee, director of exhibitor relations for Paramount, and David Palfreyman, of the Motion Picture Producers and Distributors of America.

The annual meeting of the Cleveland Motion Picture Exhibitors Association, Thursday, was preceded by a buffet luncheon for members, of which speakers were to be Mayor Frank J. Lausche and his secretary, John Lokar. Officers were elected.

## Philadelphia Ice Show Grosses \$120,000

"Ice Follies of 1942," again asserting its increasing strength at the box-office, closed a 12-day engagement at the Arena in Philadelphia on Tuesday, January 20th, with a gross of approximately \$120,000. A strong possibility exists that the ice show will make a feature picture following its cross-continental tour. Herbert Yates and James Granger, of Republic Pictures, met with the show's producers during its Philadelphia run, along with Miss Fanchon, of Fanchon and Marco.

Originally scheduled for 10 days, started January 7th, the ice show held over for two additional days, making it the second longest run on its present tour. Only in Chicago was the stay longer, remaining there for 14 days. During its stay in Philadelphia, the ice show attracted 92,000 persons, with attendance at each show varying from 5,500 to 6,500. The Arena seats 6,000 and tickjets were scaled from \$1.14 to \$2.85. The local engagement set new figure-skating attendance for Philadelphia.

## High Budget Serial Set

Republic Pictures has announced plans to make the highest budgeted serial in the company's history for the 1942-43 season to be entitled "G Men Versus the Black Dragon," an expose of the secret Japanese espionage society. According to an announcement from the studio the production will cost approximately \$500,000.



# WAR NEWS BRINGS BOOM TO NEWSREEL THEATRES

PUBLIC INTEREST in news accounts of the United States at war is proving a definite boon to the 25 or more all-newsreel theatres operating in the principal cities of the United States.

The increase in attendance at the topical film theatres, however, is still proportionately less than the boom in newspaper circulation and radio listening reported since the Japanese attack on December 7th. Informed newsreel executives estimate the total increase in business directly attributable to the war at between 10 and 15 per cent.

The increase is greatest in the coastal cities of New York, Washington, Boston, Philadelphia, Los Angeles, San Francisco and the Pacific Northwest. In Chicago, Detroit and Texas newsreel operations also report increases.

Newsreel theatre managers report great interest by patrons in pictures filmed under fire and in pictures which show vividly and extensively the action of U. S. forces and defense outposts in the Pacific. As official films from the war zone become available, if and when they are released by Army and Navy censors, managers say business will increase. They also report that public interest in radio reports of the first stages of the war has held business back somewhat, but note a constant increase as the country becomes accustomed to a war routine.

## Three Circuits Operating

There are from 25 to 30 newsreel theatres, circuit and independent-owned, operating in the United States. Newsreel Theatres, Inc., operates four houses in New York and one in Newark.

Telenews has theatres in Chicago, Dallas, Los Angeles, San Francisco, Oakland, Seattle, Portland, Ore., Cleveland and Detroit. Trans-Lux operates two newsreel theatres in New York and newsreels in Washington, Philadelphia and Boston.

Newsreel Theatres, Inc., operator of the Embassy and four other newsreel houses in the New York area, was incorporated in February, 1934. W. French Githens, former editor of Fox and Pathe newsreels, is president.

Trans-Lux Daylight Screen Corporation opened its first news theatre in New York in 1930, using a patented rear of screen projection system. Two of the company's four houses in New York City are exhibiting features.

Telenews and Newsreel Theatres, Inc., have recently formed a new subsidiary, Newsreel Productions, Inc., to produce special subjects for their theatres. A series of war comments by Tex McCrary, New York *Daily Mirror* editorial writer and foreign news analyst, have been distributed through the newsreel circuits for several months. A question and answer release featuring H. V. Kaltenborn, radio news analyst, has just been launched. Questions are solicited from theatre audiences and prizes awarded for those used in future releases. The picture is being sold outside newsreel theatres.

Chicago has two newsreel theatres, both located in the downtown district. The Telenews Theatre, 600 seats, the first in the area, was opened on December 23, 1939, and is operated by the Midwest Newsreels Theatre Corporation, headed by Herbert Scheffel. It is next door to the Chicago Theatre and in the heart of the shopping and theatrical section.

The Today Theatre, 327 seats, opened on March 1, 1941, is owned and managed by Rich-

## EMBASSY NEWSREEL OPENED IN 1929

The first all-newsreel theatre of the current type was opened by Fox Movietone News at the Embassy in New York on November 2nd, 1929. Six months prior to this debut, Fox had opened the theatre for newsreel showings primarily to sell news by camera and sound to exhibitors. The November 2nd premiere was the first showing for the public.

ard Beck. It is located nearer the center of the Loop at a busy intersection. Both houses have been successful.

Commenting on his patrons' reaction to war topics, Mr. Beck said: "Our patrons like pictures of actual combat filmed under fire. This is evidenced by the increased business we enjoy when we are able to present such scenes instead of ordinary war clips. Patrons are fed up on the repetitious scenes on National Defense such as launching of new ships, activity in aeroplane factories, speeches by long-winded politicians and such. Nor do they care much for shots of our own army's war maneuvers."

Patrons of the Telenews Theatre have a liking for any topic of headline interest, as transferred to the screen, according to Sylvan Goldfinger, manager of the house. He believes that their interest in topical subjects is just as intense as it is in war topics.

The Tex McCrary commentaries have been popular at this house and it has recently introduced the reels presenting H. V. Kaltenborn, NBC news analyst.

Reaction to the reel has been favorable, it is said.

## One in Seattle

Seattle's first newsreel theatre, the Telenews, in its first two months of operation has achieved a decided success in public acceptance and financial gain. Formerly the Capitol theatre, under operation of John Dana's Sterling chain, the Telenews' policy has met with favor, according to reports.

Programs consist of 60-minute showings of newsreels, shorts of educational or world-topic nature, and a generous sprinkling of sports subjects. Attendance is overwhelmingly male, and programs are booked accordingly. Interest in war subjects, reviews, etc., runs high.

Admission prices at the Telenews are 25 cents plus tax, and the house operates from noon until midnight. Complete changes of programs are made once each week.

The new Newsreel Theatre, of the Hamrick-Evergreen Theatres in Portland, Oregon, is off to an auspicious start. The theatre reports that in the past 30 days the public was intensely interested in war topics, especially in the marine engagements showing the U. S. Marines and sailors.

Admission price is maintained at 25 cents for all 11 daily shows. Bills are changed every Friday at 6 P. M. and are advertised in radio and press. A considerable pick-up in daily attendance is noted immediately after the 15th and 1st of each month, following local pay check distributions. Hours of operation are 11:30 A. M. and 10 P. M.

The house has used a giveaway coupon good for 15 cents at the boxoffice as a trial promotional measure. Portland papers are giving considerable amusement page attention to the newsreel bills.

In Minneapolis the Esquire theatre, subsequent run downtown house, formerly operated by Ben Berger, has been taken over by Lawrence E. Cohen, California news theatre operator. The 290-seat house has been renovated and is reportedly meeting of success in the newsreel policy inaugurated last month.

Mr. Cohen, who is a partner in Sacramento and Los Angeles newsreel theatres, is buying the pictures of all five newsreels. Additionally he is programming the March of Time, cartoons, and featurettes. Bills are changed once weekly and an effort is made to cover state and local events. Admission is a flat 25 cents.

The newsreel theatre opened in Houston, Texas, recently is operated jointly by Telenews and the Interstate Circuit. R. J. O'Donnell, president of Interstate, converted a business site in downtown Houston to a news theatre following the success of the news theatre at Dallas opened jointly by Interstate and Telenews in November.

Trans-Lux theatres at Washington, Philadelphia, Boston and New York have featured news broadcasts piped directly to the theatre auditoriums. It is also the practice to read spot news bulletins of an important nature over the theatre sound system. The majority of the newsreel houses have some form of news ticker direct to the theatre. United Press, Press Association (AP subsidiary) and International News Service all have theatre installations, while local tieups are frequently arranged with radio stations.

## Utilize News Tickers

Ticker bulletins are said to be excellent attendance aids when posted in front of the newsreel theatres. Latest dispatches are posted inside the lobby.

The first regular tie-up between a Philadelphia movie house and radio station was affected between the Trans-Lux Theatre and KYW. A regular schedule of news provided by the station is flashed on the screen at regular intervals. Since the advent of the war, the Trans-Lux has added H. V. Kaltenborn's questions and answer analysis and Tex McCrary's "Your Ringside Seat" series.

The Philadelphia and Washington theatres operate from 11 A. M. to 11 P. M. and charge 28 and 30-cent admissions, tax included. Both have been open for several years and are said to be highly successful operations.

Newsreel theatres have not attracted much public interest in Canada, it is reported. Only one news theatre, recently opened, is now in operation. This is the Cinema de Paris in Montreal, which previously exhibited nothing but French product. The house was acquired by Consolidated Theatres, Ltd., and opened during the week after Christmas as a news theatre. It carries a large number of Canadian government pictures, British official reels and the product of American newsreel companies.

Previously Famous Players Canadian, and the Odeon circuits have been reported surveying the newsreel field with an eye to opening topical theatres in Toronto, Winnipeg, Quebec, Montreal, Hamilton, Vancouver and other larger cities. To date, however, they have not ventured into the field, reportedly feeling that with price controls and other restrictions the venture would not be self-sustaining despite

(Continued on following page)



## News Theatres Successful In Havana

(Continued from preceding page)

growing interest in newsreels among theatre patrons generally.

In 1939 the Rex Cinema, first newsreel house in Havana, Cuba, was opened by A. Vives. The 700-seat house is located in the central shopping district on San Rafael Street and operates continuously from 11 A. M. through the evening.

Business is said to have been excellent since opening and on days when bills change capacity audiences are reported. The one-hour program includes British Olympic, Paramount and Fox Movietone News, March of Time and R. H. C. Cadena Azul's "Royal News," local Cuban release, and American and British short product as well as some Spanish material.

Admission is 20 cents before 6 P. M., 30 cents thereafter. Children pay 15 cents at all times.

In December Mr. Vives took over the operation of the Neptuno theatre in partnership with the Smith circuit and the house now plays the Rex news and short subject program on second run, one week later. A previous attempt by Mr. Vives to operate the Cinecito theatre as a news house did not prove profitable. Admission to the second run house is 10 cents.

Thrice monthly the Rex and Neptune present special programs of combined short subjects at 40 cents admission. These special programs include musical short subjects, March of Time issues and extensive travel material. These shows are heavily advertised and draw a large attendance and an exceptionally high type of patronage.

"The reaction of my patrons to the appearance on the screen of Roosevelt or Churchill or any of the top figures of democracy proves the true democratic feeling of the Cuban people," Mr. Vives declared. He reports that 80 per cent of his regular patronage sees each change of program.

## Attendance Up In Canada

Canada's 1,232 theatres in 1940 sat 152,137,277 persons, who paid \$37,858,955 in admissions, the Canadian Government said this week in a report on theatre operations. In 1939, 138,497,043 Canadians paid their theatres \$34,010,115. Patronage thus increased 10 per cent and revenue 11 per cent.

The report added that 1940 receipts were a near-record. The year 1930 holds the record. Box offices then tallied \$38,479,500.

Distributors arnered \$11,880,895 in 1940. Seventy-two film exchanges were operating and in 1939 only 67 were open.

The report noted that 37.5 per cent of theatres showed single bills, the ratio being the same as in 1939. Quebec theatres had more double bills than those of other provinces.

The "average" Canadian spent \$3.35 for theatre entertainment in 1940; \$3.03 in 1939; \$3.02 in 1938. But he spent \$3.77 in 1930.

Theatres, said the report, were efficient to only 30 per cent, in filling their seats for all performances.

## Indiana-Illinois Circuit Acquires Four Theatres

The Indiana-Illinois Theatres circuit, headed by Alex Manta and Jack Rose, have bought a controlling interest in the Simansky & Miller circuit, Chicago, and have assumed operation of the four houses acquired in the deal. Addition of these theatres increases the string to 24 houses.

The theatres acquired in the deal are the Lido, Maywood, Ill., the Forst and Lily theatres, Forest Park, Ill., and the Savoy, Chicago. George Miller, former manager of the Lido, becomes district manager of the four theatres, and has been succeeded by Clyde Armstrong, transferred from the circuit's Hoosier Theatre, Whiting, Ind. Don Johnson, who left the organization several months ago when he was manager of the Lex Theatre, Chicago, to go to the coast, has returned to the company as manager of the Lil Theatre, Forest Park, Ill. Walter Smith remains as manager of the Forest and Irving Barnett continues at the Savoy.

## Warners Set New Loan

Warner Brothers Pictures, Inc., has completed arrangements for a \$2,000,000 loan for the purchase of its six per cent debentures due in 1948.

The loan is at 2½ per cent and was made from the New York Trust Company, Guaranty Trust Company, and the Continental Illinois Bank and Trust Company of Chicago. It is payable \$1,000,000 on October 1st, 1945, and a similar amount on April 1st, 1946, and is secured by collateral now pledged to the same banks as security for the existing \$4,000,000 loans and subject substantially to the same terms and conditions.

Tenders of the 1948 debentures have been invited by the company at prices not exceeding 96 per cent of the face amount up to February 2nd, for acceptance up to February 9th. Sufficient debentures to meet sinking fund requirements through 1944 are in the Warner treasury, it was said, and the debentures to be purchased will be for 1945-46 sinking fund requirements.

## Chicago Curtails Bowling

Police Commissioner James P. Allman, of Chicago, has ordered the immediate enforcement of a 31-year old city ordinance, ordering the closing of all bowling alleys in the city between 1 a.m. and 7 a.m. Bowling has enjoyed a phenomenal growth in Chicago in the last three years and tremendous sums have been invested in air-conditioned streamlined bowling establishments with many alleys in competition to theatres. Thousands of persons are accustomed to bowling after midnight, the biggest business normally being done between 1 and 3 a.m.

## Test "Owl Shows"

Late, so-called "owl" shows, are being tried for defense centers, by the Fox West Coast and Warners' circuits.

## New Theatre Company

The Brock Service Company has been formed in Louisville, to operate theatres.

## Columbia Cites 50% Jump in Domestic Sales

Columbia Pictures had an increase in domestic sales of 50 per cent for the six-months just past over the corresponding period last year, A. Montague, general sales manager, announced in New York on Tuesday. The last June to January period was the "greatest by far in the 22-year history of the company," said Mr. Montague.

He also announced that upwards of \$50,000 in defense bonds would be distributed to the sales force, in a sales drive covering the first six-months of 1942.

The largest advertising budget for Columbia, representing a 30 per cent increase over any previous year has been set, also "a shooting schedule which includes the largest number of top bracket productions ever placed before cameras by the studio."

"The Invaders," starring Laurence Olivier, Leslie Howard, Raymond Massey and Glynis Johns, it was said, will have road-showing in New York and Los Angeles in February. Columbia announced for early release "The Lady is Willing," starring Marlene Dietrich and Fred MacMurray; "Adventures of Martin Eden," the Jack London classic, with Glenn Ford, Claire Trevor and Evelyn Keyes; "Two Yanks in Trinidad," with Pat O'Brien, Brian Donlevy and Janet Blair, and "Highly Irregular," with Joan Bennett and Franchot Tone.

Scheduled for production during coming months and also included in the advertising program are the George Stevens production, "The Gentlemen Misbehave," co-starring Cary Grant, Jean Arthur and Ronald Colman; "He Kissed The Bride," with Melvyn Douglas and a prominent feminine co-star; "My Sister Eileen," starring Rosalind Russell; "Salute To Tobruk," timely story based on the famous siege of the Libyan stronghold, to be filmed with an all-male cast; an as yet untitled Fred Astaire-Rita Hayworth musical; "Pal Joey," filmization of the Broadway success; "Miss Grant Takes Richmond," "Destroyer Men," a saga of the United States Navy by Lt. Commander Frank Wead; "Burma Road," dealing with the Chinese life-line; "Let The Eagle Scream," topical drama; "The Pioneers," based on the last novel of Courtney Riley Cooper; "The Rumelhearts of Rampler Avenue" and a feature to be based on Elizabeth Dunn's *Ladies Home Journal* story, "Something Borrowed."

## Dorothea McEvoy Joins "Stardom"

Dorothea Lee McEvoy, former staff writer for the New Rochelle, N. Y., *Standard Star* and other newspapers in the Westchester County Publishers chain, has been appointed editorial associate of *Stardom*, a new motion picture monthly publication which made its debut January 16th. She is the daughter of Edward L. McEvoy, Universal sales executive.

## A. H. Gray Resigns

After serving for more than 15 years, A. H. Gray has resigned as inspector of theatres for the Ontario Government. He was stationed in Toronto.







# "JOHNNY EAGER"

is M-G-M's

"HONKY TONK" OF 1942!

## DYNAMITE BUSINESS EVERYWHERE!

BELOW: This is the type of T. N. T. advertising that's pulling them in from Coast-to-Coast!

**Robert TAYLOR**  
**Lana TURNER**

THEY'RE DYNAMITE IN M-G-M's  
**Johnny Eager**

A MERVYN LEROY  
Production with  
**EDWARD ARNOLD**

Van HEFLIN • Robert STERLING • Patricia DANE  
Glenda FARRELL • Henry O'NEILL • Diana LEWIS

Screen Play by JOHN LEE MAHIN and JAMES EDWARD GRANT  
Directed by MERVYN LEROY. Produced by JOHN W. CONSIDINE, JR.

A Metro-Goldwyn-Mayer Picture



### As predicted by the critics!

The customers who recently saw Miss Turner with Clark Gable will want to see the Taylor-Turner combination. Packed with entertainment of the sure-fire brand. LeRoy's direction is expert. —**Daily Variety**

Hard-hitting and absorbing box-office hit. A top grosser. —**Film Daily**

Inflammable combination of Robert Taylor and Lana Turner. Action for the men; romantic appeal for the women —**Motion Picture Herald**

Smash box-office attraction. A top grosser.

—**Hollywood Reporter**

Torrid romance with two top stars. Full of action. Torrid love scenes. —**Showmen's Trade Review**

The Taylor-Lana Turner starring duo is marquee voltage for profitable biz. —**Boxoffice**

Millions of shopgirls, collegiennes, clerks and housewives will swarm to see Lana Turner swooning in the stalwart arms of Robert Taylor. Showmen sit back and watch the money roll in. —**Variety (weekly)**



# CANADA TO RUN INDUSTRY THROUGH POST-WAR PERIOD

by W. M. GLADISH  
in Toronto

Control of the motion picture industry in Canada has been taken over by the Dominion Government, not only for the duration of the war, but indefinitely thereafter.

Official announcement of the application of the price stabilization policy to film rentals by the Canadian Government came Saturday, when James Stewart, of Toronto, administrator of services of the Wartime Prices and Trade Board, announced. "Rental of films by exhibitors also comes under the price control regulations". It was on that date, too, that formal public announcement that admissions to all picture theatres had finally been pegged as of the basic period between September 15th and October 11th, 1941.

The film business in Canada actually had little to go on, prior to the official statement, that the motion picture industry had been virtually taken under government control, with the bare exception of an earlier "leak" from an official to the effect that all businesses and services having a retail price ceiling would have a form of stabilization for wholesale prices and that subsidies or tax relief would be provided by the government for manufacturers and importers to offset any profit squeeze. Since then, it has been declared that no benefit or subsidy would be provided for the film distributors who, by the way, import practically all product from the United States or Great Britain.

## Industry Feels Abused

The feeling developed in motion picture circles that the trade was once more carrying too much of the burden, just as with the imposing of a Federal 20 per cent. tax on receipts on theatres only last May and the refusal of the Wartime Prices and Trade Board to permit theatres to raise prices for New Year's Eve performances even though they had done so for many years. The stand of the Government was that New Year's Eve did not fall within the index period of September 15—October 11 and, therefore, admission prices could be no higher than those in effect during that time.

Since this ruling the Wartime Prices and Trade Board has ruled that merchants can charge the same prices for seasonal goods which were in effect during the seasons of last year not touched by the basic price period, plus a reasonable increase in price to take care of profit. The theatre owners are not allowed to make any variance in admission scales, except downward if desired, for special occasions.

Notification has also been given that the system of government control is not for the mere duration of war but that it will be continued very indefinitely and until further notice so the "economic chaos" which is to follow the conflict will be avoided insofar as Canada is concerned.

## F-P CANADIAN NET IS UP \$228,722

Famous Players Canadian Corporation's earnings, after bond interest but before income and excess profits taxes, for the nine months ended October 4, 1941, amounted to \$1,898,142, compared with \$1,669,420 for the full 12 months of the previous year, and \$1,091,706 for 1939.

Despite a sharp jump in income and excess profits taxes for the nine months of 1941 to \$1,095,540 against \$660,356 for all 1940 and \$263,674 for all 1939, the balance of net earnings applicable to the capital stock was \$802,602 for the nine months, or at a considerably higher annual rate than the \$1,007,064 reported for all 1940 and \$828,032 for all 1939.

The nine months' net is equal to \$1.86 per share of capital stock outstanding, against \$2.34 for all 1940 and \$1.92 for all 1939.

Developments are such that the exhibitors are now practically looking to the Government for "orders" for the operation of their business. Recent edicts included the decree that no more large illuminated signs or marquees are to be erected but some leeway has been granted in the granting of permission to equipment firms to use up their stock before April 1 after which there are to be no more installations of Neon or other lighted displays on theatre exteriors.

## Air Conditioning Limited

There is also the new trend toward control of air-conditioning units by the announced appointment of an administrator of air conditioning equipment who will control supply and demand for ventilation systems and their improvement or repair. Another administrator has been appointed to govern the installation and maintenance of electrical apparatus and instruments while another has been named to control transactions in electric wiring and cables, fittings, fixtures and wiring materials. There is an administrator for heating and plumbing work. There is the declared intention of the Board to control the use of electric power for the sake of conservation. All of these decisions affect the theatres—and each day brings new devices for restriction.

Apart from the control of business operations as such, the theatres are now deeply concerned with regulations and instructions under the heading of Air Raid Precautions. The permanent extinction of outside theatre lighting from sunset to sunrise is in immediate prospect and theatre representatives have been in touch with government offi-

cials on the subject with the hope of arranging a compromise plan for the partial use of sign and entrance lighting, such as during stated hours of the early evening and the removal of a certain percentage of light bulbs so that some attractiveness can be maintained.

There has been considerable confusion in connection with government decrees. One reason for this has been the delay with which announcements have been made available to the theatres. Much of the details of enforcement has been gained through newspaper channels and an indication of red-tape process is to be found here. Government officials have reached some decision with respect to regulations and the rough data have been sent to a press relations office where it is fashioned into news. The official press release must then be returned to the department office concerned where it is studied and edited, after which it is approved by a department head, then returned to the press office for distribution to the publications. This may take some days and, in the meantime, some newspaper learns of the development or a part of the plan and the news is printed. This looks like the official decree but isn't and those in the affected business take action, only to learn of something different days later.

## McMullen Administrator

Although it is common knowledge that R. G. McMullen of Toronto has been appointed administrator of theatres and films in the Wartime Prices and Trade Board, the official announcement of his appointment has not yet been published. Much has transpired, however, to stir the theatre men of the Dominion. Mr. McMullen is not a theatre man but he has had some connection with theatre circuit affairs, because he was with a prominent firm of accountants and auditors in Toronto before taking the government post.

With respect to the fixing of film rentals, only the bare announcement has been made officially that the film exchanges are under government control but Administrator McMullen has emphasized privately that conditions of sale during the four-weeks period last autumn will form the barometer in regulating the wholesale end of the film business. That is apparently as far as the regulating of booking contracts has progressed with the possible exception that the different branches of the Canadian industry have been given the privilege of offering advice on contemplated moves in government control.

## Canada Orders Lights Out

An order-in-council has put into immediate effect across Canada the extinguishing of outside theatre and other lights under the Defence of Canada Regulations. This affects many of the Dominion's major cities, whose streets are now in compulsory darkness, but whose downtown theatres and business houses, have been allowed to continue curtailed marquee and sign lighting.



# Eysell to Direct the Music Hall

GUS S. EYSELL, assistant managing director of the Radio City Music Hall since 1933, on Monday was named president of the Radio City Music Hall Corporation and managing director of both the Music Hall and the Center theatre by the board of directors at a meeting at Rockefeller Center, New York. He succeeds W. G. Van Schmus who died on January 14th.

Barton P. Turnbull, acting president of Rockefeller Center Inc., announced Mr. Eysell's appointment at a gathering of Music Hall executives in the theatre's studio apartment following a meeting of the corporation's directors. Three new members were added to the Music Hall board. They are Lawrence Kirkland and Vanderbilt Webb, members of Rockefeller Center, Inc., and Russell V. Downing, treasurer of the Music Hall.

The Board also elected Merlin H. Aylesworth chairman; Leon Leonidoff, vice-president; Russell V. Downing, treasurer; Rudolph Travers, secretary, and James Gould assistant treasurer.

Mr. Eysell came to the Music Hall as

assistant managing director in January 1933, four weeks after the theatre opened. He began his exhibition career while still in high school at Kansas City, working in a neighborhood theatre. After completing school he became treasurer of the Newman theatre, largest in Kansas City.

In 1925 he went to Los Angeles to manage the Million Dollar theatre for Paramount, and two years later shifted to the Metropolitan. In 1930 he became Paramount Theatres' district manager in Houston, San Antonio and Dallas. He came to New York in 1931 as Paramount city manager.

Mr. Eysell went to the Music Hall as Mr. Van Schmus' assistant and soon afterwards also became secretary of the Music Hall corporation. The new managing director, who is 40 years old, is one of the youngest major theatre executives in the country. In addition to his Music Hall duties he has been credited with much of the success of "It Happens On Ice," skating revue at the Center theatre, the Music Hall's Radio City neighbor.

## National Decency Legion Classifies Fourteen Films

Of the 14 motion pictures classified by the National Legion of Decency in its listing for the current week, nine were approved for general patronage, four were found to be unobjectionable for adults and one was considered objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Blondie Goes to College," "Cadets on Parade," "Close Call for Ellery Queen," "Dangerously They Live," "Forbidden Trails," "Freckles Comes Home," "Joe Smith, American," "Valley of the Sun" and "Young America." Class A-2, Unobjectionable for Adults: "Four Jacks and a Jill," "A Gentleman at Heart," "Mexican Spitfire at Sea" and "Son of Fury." Class B, Objectionable in Part: "Call Out the Marines."

## "GWTW" Re-Run February 13th

William F. Rodgers, Loew's vice-president and general sales manager, announced in New York on Tuesday that a third release of "Gone With the Wind" would be launched by MGM on February 13th and 14th in five cities as "test runs." "GWTW" will open on the 13th in Cleveland, Houston, New Orleans and Cincinnati, and in Buffalo on the 14th.

Mr. Rodgers said the film would be shown in its original full-length version at advanced minimum admission scales which prevailed during its last release, running three continuous performances daily, without reserved seats. The scale is a 40-cent matinee minimum and 55-cent evening minimum, tax included. Mr. Rodgers did not reveal the percentage being asked for the picture, declaring that terms arranged concerned only MGM and exhibitors. The company previously asked 75 per cent.

## Freeman to Capitol On Treasury Drive

At the invitation of the Treasury Department, Y. Frank Freeman, Paramount studio head and president of the Association of Motion Picture Producers, went to Washington on Thursday for a conference with Secretary Morgenthau. Purpose of the meeting, it is understood, was to work out details of the plans formulated by the Hollywood Victory Committee, of which Mr. Freeman is a member, to aid in the Department's current campaign for the sale of defense bonds and stamps.

## Harrower Named To PRC Post

John Nelson (Jack) Harrower, on Wednesday became Hollywood publicity director for Producers Releasing Corporation, under Joseph O'Sullivan, advertising and publicity chief at the home office in New York. Mr. Harrower left for Hollywood immediately.

More recently with the Hal Horne Organization in New York, Mr. Harrower was for many years a reporter and film reviewer on the New York staff of *Film Daily*, a correspondent for *Film Curb*, (the Philadelphia regional), a continuity writer for National Screen trailers and a freelance film press agent.

## Warners Cancel "Kane" Showing

"Citizen Kane," scheduled to open at Warners' Boyd theatre in Philadelphia over last week end, was withdrawn by the circuit after newspaper advertising announced the opening and local critics had reviewed the picture. The cancellation, it was said, came from the Warner home office.

# Trust Case Defendants Win Delay

The Schine circuit, affiliates, and associate defendants—Universal, United Artists, and Columbia—Tuesday won a delay in the Government's anti-trust trial against them in Buffalo Federal Court. Some while ago, start of the trial had been set for March 3rd. The defense kept hammering at this date with the thesis that it did not allow sufficient preparation. And Willard S. McKay, Schine counsel, told the court he had not been properly informed, and had not been able to argue on setting the date.

Tuesday, the court agreed the defendants needed more time to prepare their case. Federal Judge John Knight set trial for April 29th, remarking:

"It is now apparent that it is practically impossible for either party to be ready for trial at that date."

Postponement of trial means, according to observers, delay in trial by the Government of its anti-trust suit in New York against the "Little Three" majors. The Government has promised it will not try the Buffalo and New York cases simultaneously. Delay of the latter may mean advancement beyond June 1st of the consent decree deadline for tradeshowing and blocks of five selling provisions. The decree provides an escape clause by which the five consenting distributors may be relieved of the observance of those provisions if the Government has not successfully prosecuted the three other companies by June 1st.

## Pickwick Seeks Time

A third stipulation for a further ten day extension has been filed in the \$5,452,575 Pickwick, Greenwich, Conn., anti-trust suit against the eight major companies by attorneys for the plaintiffs and attorneys for Twentieth Century-Fox. The film company was required by the plaintiffs to answer lengthy interrogatories filed several months ago in the United States district court in New Haven, Conn., and has three times entered into stipulation for the extension of time in which to answer. The suit charges a conspiracy to restrain interstate trade.

## Oldfield Returns

Lincoln Theatres Corp., the J. H. Cooper-Paramount partnership in Lincoln, Neb., started 1942 by bringing Barney Oldfield, Journal film editor and columnist, back to the mike at KFOR with his nightly Hollywood chatter show. While he was in the army for a year, his wife handled the show for half the time, and Dean Pohlenz, manager of the Stuart, brought it up to the year-end.

## Gable Retiring

From Hollywood Wednesday the North American Newspaper Alliance reported that Clark Gable, husband of the late Carole Lombard planned to retire from the screen and apply for service in the Air Corps.

## British Film Acquired

Monogram has acquired "Continental Express," a British film.



# SON OF FURY,

rightful successor to  
the many great 20th  
Century-Fox grossers,  
has been duly acclaimed:

Refined  
Reporter

"EXCITING HIT! POWERFUL ADVENTURE!"

Daily  
Variety

"DARRYL F. ZANUCK'S BEST SHOWMANSHIP!"

Showman's  
Tr. Review

"VASTLY ENTERTAINING BOXOFFICE SUCCESS!"

Trade  
Picture

"A BIG PICTURE! BACK IT UP!"

Motion  
Picture  
Herald

"A SUCCESS IN THE FIELD OF ADVENTURE!"

Motion  
Picture  
Daily

"A FAVORITE WITH CUSTOMERS AND EXHIBITORS!"

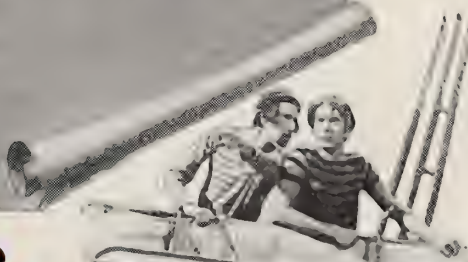
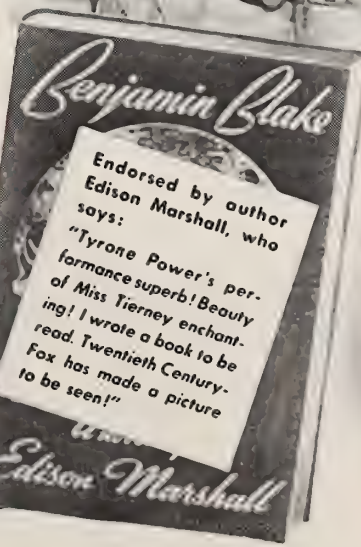
## TYRONE POWER SON OF FURY The Story of Benjamin Blake with GENE TIERNEY

GEORGE FRANCES RODDY  
SANDERS • FARMER • McDOWALL

John Carradine • Elsa Lanchester • Harry  
Davenport • Kay Johnson • Dudley Digges

Produced by DARRYL F. ZANUCK

Directed by JOHN CRIMMELL • Associate Producer  
William Perberg • Screen Play by Philip Dunne





# VARIETY CLUBS CALL FOR NEW NATIONWIDE GROUP

IN all-out campaigns to line up Variety tents in cities where there are no units and to bring new members into existing tents will be launched by the national officers of the Variety Clubs of America. The drive will start February 1st and continue through February 14th. John H. Harris, national chief barker, and R. J. O'Donnell, assistant national chief barker, will conduct the drive and will tour the country to organize tents in such cities as New York, Chicago, San Francisco, Seattle, Portland, Denver, Salt Lake City and New Haven.

The drive, which has been christened the "Hey Rube" drive, is to hasten a solid front of all persons connected with the film industry so that industry activity in the war effort and charity drives may be better coordinated.

Particular attention will be directed at all exchange staffs and theatre managers, not members at present, to join their local tent and thereby line up with the industry's solid front. This can best be accomplished, not through the medium of individual drives and efforts under a dozen different committees and groups, but through the medium of the National Variety Clubs with its high standing locally and nationally with the impressive background of the work accomplished during the 13 years of its existence.

## 100 Per Cent Representation

Paul Short, assistant general chairman for the drive, will contact existing tents with plans for activities that will bring their respective memberships to 100 per cent representation of the entire amusement business.

Baseball club owners, nite club operators, roller rink and amusement park managers as well as theatre owners and executives will be eligible for membership. Several plans for special forms of membership that offer drastic reductions from the usual initiation and dues of the clubs are under consideration. The fact is emphasized that the drive is not to raise large funds for the clubs, but to gather the entire amusement business under one banner where it will best be able to meet the demands being made upon it for participation in war emergency drives and other activities calculated to serve the nation.

Preliminary plans call for the appointment of committees in all existing tents who will be charged with the duty of contacting all theatres and other businesses to solicit their membership and support.

Results of the activities of the Variety Club of Texas during 1941, reported by Paul Short, retiring chief barker, disclose that over \$250,000, computed in terms of cash value, was contributed by the organization to various local and national charities and drives, with nearly \$30,000 in actual cash expended for the benefit of these projects.

Foremost among the Dallas activities was the contribution toward the progress of Variety's boys' camps and to the Freeman Memorial and Eye Conservation Clinic, giving free hospitalization and medical care to children. The camp, termed "second only to Father Flanagan's 'Boys' Town'" gave sum-

mer vacations to 700 under-privileged children. The hospital authorities credit Variety for aid in making the facilities available to over 6,000 cases.

Over \$100,000 in cash, clothing and equipment was raised for the U. S. O., the British and Greek war relief, Red Cross and Community Chest. Allocations were made to the Y. M. C. A., the local Hope Cottage for abandoned babies, Lighthouse for the Blind, among other charities.

## Obligations Fulfilled

When the Short administration took over, outstanding obligations amounting to \$35,000 were assumed and paid during the year. The retiring Chief Barker notes that these obligations were met principally through proceeds of the club's seasonal entertainments, golf matches, open house parties, outdoor fun festival, and other diversifications. Defense stamp and bond rallies were held, and in addition to the special weekly club luncheons attended by guest speakers, testimonial luncheons were held for Postmaster General Frank Walker, R. J. O'Donnell, among others.

The Atlanta Variety Club has launched its first major charity project—the building of a recreational area for underprivileged children.

The project will cost \$30,000, according to Harry G. Ballance, chief barker, and will consist of a baseball diamond, football field, swimming pool and other recreational facilities. The entire site will cover one city block and will be operated by the club in cooperation with the Salvation Army.

The announcement was made at a meeting which featured the installation of the following officers:

Harry G. Ballance, chief barker; E. E. Whitaker, first assistant chief barker; Willis Davis, second assistant chief barker; Paul Wilson, property master; R. B. Wilby, dough guy and the following directors: Jeff Davis, Dick Ford, Jimmy Harrison, Dave Prince, Sid Reams and William K. Jenkins.

## Charlotte Clinic Set

The Charlotte Variety Club has announced final plans for its major charitable activity, the establishment of the Variety Eye, Ear, Nose and Throat clinic to be situated in the basement of the Professional building in that city.

Renovation of the basement quarters and installation of necessary equipment is expected to be completed by February 1st. The clinic will consist of waiting rooms for both white and Negro patients, two eye treatment rooms, and two nose, ear and throat treatment rooms.

The Variety Club will furnish, equip and maintain the clinic.

This branch of the Variety Clubs of America was organized last March.

With all officers installed for the current term of office, H. H. Everette, chief barker, has appointed the following committees for the coming year:

House Committee—R. L. Simpson, Scott Lett, Ralph Jackson, F. A. Roosevelt, Joe Gins, and Ray Ervin.  
Mobile Unit Committee—Roy Smart, chairman;

Howard Marx, J. H. Dillon, R. F. Pinson, Max Bryant, and J. A. Schrader.

Membership Committee—Joe Brecheen, chairman; Harry Hardy, F. H. Beddingfield, Royal Penny, and J. A. Bachman.

Heart of Variety Committee—J. A. Bachman, chairman; J. H. Vickers, Benn Rosenwald, and A. E. Joscelyn.

Ways and Means Committee—F. A. Beddingfield, chairman; F. K. Sims, T. A. Little, J. A. Prichard, and T. D. Kemp, Jr.

Phil Longdon has been appointed chairman of the Anniversary Banquet Committee for 1942. Committee-men will be announced later.

Publicity Committee: Al Burks, chairman; Dick Pitts, and Tom Fesperman.

The Philadelphia Variety Club admitted the following to active membership: Ulrik F. Smith, Walter E. Green and Philip Gerson. Associate membership was conferred on Jack Engel, William H. Wolf, Moses L. Koppelman, Simon Perlsweig, Leonard Mintz, William George Humphries, J. Howard Smith, Benjamin F. Biben, George R. Comperts, Morton Magill, Frank Hamerman and Benjamin F. Tolmas. Other potential members are awaiting admittance.

Through the efforts of the Philadelphia tent, crippled children attending the Willis Martin School will be able to see movies in their neighborhood theatres free of charge. The Variety Club promised that all theatres in the city will respect tickets issued by the club, at the request of school officials of that city.

Committees of the Washington Variety Club for 1942 were announced this week by Vincent Dougherty, newly installed chief barker. They are as follows:

## Washington Committees

Ways and Means—Carter Barron and Sam Galyant, co-chairmen; Rudolph Berger, Morgan Baer, Ralph Binns, James Burns, Lou Janof, Robert Mittman, Wade Pearson, Buck Stover, Harry Brown, J. E. Fontaine, Robert Follard, Jake Flax, George Marshall, John J. Pyette, Herbert Sauber, Sam Wheeler and Sidney Lust.

Welfare—Rudolph Berger, chairman; A. E. Lichtman and John J. Payette, co-vice chairman; Leon Makover, Lou Bernheimer, John Chevalier, Fred Kodog, Art Jacobsen, Ben Lust, Joe Morgan, Fred Rohrs, Frank Storty, W. E. S. Wilcox, Sylvan Danzansky.

House—John Allen, chairman; Arch Engel, Al Miller, Gerald Price, Harry Somerville and Jack Fruchtman.

Entertainment—Sam Wheeler, chairman; Gene Ford, assistant chairman; Harry Anger, Clarke Davis, Harry Brown, Al Follard, Robert Grace, Charles Schulman, Mike Uline, Eddie Keller, Sam Jack Kaufman, Harry Krivitt, Sol Sorkin, Comdr. Spitzel, Guy Wonders and Herbert Sauber.

Membership—Nathan Golden, chairman; Ed Fontaine, Olmsted Knox, Abe Tolkins, Carter Barron, George Crouch and David Sadel.

Publicity—Hardie Meakin, chairman; Dan Terrell, assistant chairman; Bill Hoyle, Nelson Bell, Jay Carmody, Frank LaFoloe, Bernie Harrison, Andrew Kelley, Bill McCormick, Shirley Povich, Edmund Plohn, William Dolph, Art Brown, Arch McDonald, Charles Stofberg, Robert Denton, George Dorsey, Tony Muto, Ernest Johnston, Carlton Duffus, Frank Boucher, Joe Gillespie and Lee Holland.

Tickets—Sidney Lust and Sam Wheeler, co-chairmen; Phil Bobys, Art Jacobson, Charles McGowan and Leon Makover.

Special Events—Arch Engel, chairman; Max Rosenberg, Robert Mittman and Herbert Sauber.

Music—Morgan Baer and Sam Jackson, co-chairmen; Jack Minovich, Dave Legum and Carl Gentzel.

Stanley Kozanowski, managing director of the Rivoli Theatre and chief barker of the Buffalo Variety Club, has announced the appointment of chairmen of six standing committees of the club.

For the third year Elmer F. Lux, Buffalo branch manager of RKO-Radio Pictures, first assistant chief barker, heads the heart committee. Two others were named to serve their fourth terms, Matthew V. Sullivan, Jr., United Artists city salesman, membership chairman, and Murray Whiteman of Whiteman's Song Shop, music chairman.



# \$1,100,000,000 FILM GROSS IN 1941, SAYS MPPDA

THE PUBLIC paid \$1,100,000,000 to 16,951 box-offices in the United States in 1941, a 10 percent increase over 1940, according to the Hays organization.

In its regular annual report on the state of the industry, released in New York on Tuesday, the Motion Picture Producers and Distributors of America said that more than a third of the billion-dollar gross, or \$410,000,000 was paid in taxes to federal, state and municipal governments.

The MPPDA report, entitled *Film Facts*, 1942, surveyed the two-billion-dollar motion picture industry and the facilities it offers a nation at war, on the occasion of the 20th year of operation of the association, representing all major producing companies, and urged for the year ahead a concerted effort by all branches for victory.

In pledging its service of entertainment, the industry offers a variety of product, said the document, citing 546 pictures made in the United States last year.

There's a seat for every 12½ people in the nation.

Both figures represent an increase over 1940, with 67 fewer pictures and 9,000 fewer seats.

Weekly attendance was estimated at 85,000,000, about two-thirds of the population of the country, also an increase over the previous year, said the Hays office.

**Average Admission 25c**

The average admission paid was 25.2c, of which 80 per cent was taken in between 7:30 and 8:30 in the evening, 45 per cent on the weekend shows.

Exhibition accounts for 94 per cent of the capital investment of the industry. It employs 75 per cent of the workers, pays 50 per cent of the salaries.

In the field of production the investment is relatively small, about 5 per cent, and the number employed is 18 per cent of the entire industry, but the payroll, the large item in production costs, is 43 per cent of the motion picture's yearly salary check.

Distribution involves little more than one per cent of the invested capital, hires 7 per cent of the workers and pays 7 per cent of the salaries.

A breakdown of the estimated investment,

employment and payrolls in the three branches follows:

	Investment	Employment	Payroll
Exhibition .....	\$1,900,000,000	145,600	\$160,000,000
Production .....	125,000,000	33,700	139,000,000
Distribution .....	25,000,000	14,300	23,500,000
Total .....	\$2,050,000,000	193,600	\$322,500,000

Exhibition retains 65 per cent of the net box-office receipts to cover real property expenses (absorbing the largest share), salaries, publicity, taxes and profit. This represents a reapportionment of the exhibitor's dollar since last year when payroll was named the major expense item.

## Four-Year Comparison

A four-year comparison of the number of pictures released by the eight distributing company members of the association shows a marked stability in output. From a peak of 356 features in the 1937-38 season there is a slight but steady drop to 335 last year. The proportion of westerns has declined as well as the number of re-issues. But in these years the difference in the combined release totals of eight companies—Columbia, MGM, Paramount, RKO, 20th Century-Fox, United Artists, Universal and Warner Bros.—is under 35.

While exhibitor responses to MOTION PICTURE HERALD's recent inquiry indicated that double-billing is their chief complaint, 59 per cent of the 16,951 theatres now operating show double features. The practice is most popular in the Northeast where almost three-quarters of the houses have a dual program more or less regularly, and least popular in the South where it is restricted to 25 per cent of the theatres.

The studio's share of the theatre admission is about 25 per cent. In 1941 this amounted to \$250,000,000, against a total production cost of \$215,600,000, according to the Association's estimate. The major disbursement here is for talent, with sets, direction and stories accounting for more than 10 per cent each.

The 546 features approved last year by the Production Code Administration, a department of MPPDA, were the product of 22 studios and involved 276 arts, industries and professions. More than two-thirds of them were accounted for by the eight com-

panies whose 1937-41 product is analyzed above.

The MPPDA has grown with the industry in the twenty years since a system of self-regulation was adopted and the Association was formed. In 1922, the report pointed out, silent pictures were shown in 15,000 theatres to a weekly attendance of fifty million people and a box-office gross of half a billion dollars.

The membership now includes the following producers and distributors:

Bray Studios, Inc., Columbia Pictures Corporation, Cosmopolitan Corporation, Cecil B. deMille Productions, Inc., Walt Disney Productions, Inc., Eastman Kodak Company, Educational Films Corp. of America, Electrical Research Products Division of Western Electric Co., Samuel Goldwyn, Inc., Hughes Productions, Loew's Incorporated, Paramount Pictures, Inc., Principal Pictures Corp., RCA Manufacturing Company, Inc., Reliance Pictures, Inc., RKO Radio Pictures, Inc., Hal Roach Studios, Inc., Selznick International Pictures, Inc., Terrytoons, Inc., Twentieth Century-Fox Film Corporation, United Artists Corporation, Universal Pictures Company, Inc., Vitagraph, Inc., Walter Wanger Productions, Inc., Warner Bros. Pictures, Inc.

Republic Productions, Inc., joined the group last year.

In addition to features and shorts MPPDA clears advertising material through the Advertising Advisory Council established in 1930, offers a Central Casting agency for extra players, and other facilities for improvement in trade practices, and the promotion of the entertainment and educational service of the film industry.

This year the survey carries, along with the statistical analysis of the industry, an account of the direct help offered the National Government in the emergency. Apart from the \$160,000,000 paid last year in federal taxes, the people engaged in all branches of the motion picture business have given facilities and services, including completion of 100 reels of military training films, exhibition of government short films in 12,000 theatres, and the donation of the proceeds from the feature-length "Land of Liberty"—a total of 145,000 so far—to war emergency welfare work.

Contributions from the film colony itself totaled \$2,251,373, the greater proportion of it for war relief. This was, of course, in addition to the public appearances, broadcasts and other donations of time and talent for worthy causes.

## MPPDA Reports Theatres Operating in the U. S.—By Location (1941)

Population of Town	Towns With Theatres	Cumulative Total	No. of Theatres Operating	Cumulative Total	No. of Seats	Cumulative Total	Average Seats per Theatre
Over 500,000 .....	14	.....	2,301	.....	2,374,108	.....	1,031
500,000 to 200,000 .....	29	43	1,099	3,400	962,770	3,336,878	877
200,000 to 100,000 .....	49	92	743	4,143	685,674	4,022,552	923
100,000 to 50,000 .....	107	199	898	5,041	808,872	4,831,424	901
50,000 to 20,000 .....	304	503	1,278	6,319	1,072,839	5,904,263	841
20,000 to 10,000 .....	550	1,053	1,405	7,724	991,773	6,895,636	706
10,000 to 5,000 .....	937	1,990	1,715	9,439	1,016,366	7,912,002	593
5,000 to 2,500 .....	1,398	3,388	1,967	11,406	924,676	8,836,678	470
2,500 to 1,000 .....	2,736	6,124	3,075	14,481	1,021,051	9,857,729	332
1,000 and less .....	2,364	8,488	2,470	16,951	613,713	10,451,442	248



## 150,000 Film Workers Line Up for 'Dimes'

Final preparations for the industry's March of Dimes campaign, which will be conducted during the week of January 22nd to 28th, are well in hand with some 150,000 motion picture workers actively engaged, according to C. C. Moskowitz, co-chairman.

Reports have reached headquarters in New York that some 10,000 ushers, projectionists, doormen, cashiers and porters have begun soliciting their friends to fill up President Roosevelt's birthday coin cards.

National Screen and Consolidated Film Laboratories have shipped some 7,500 appeal trailers to theatres as well as buttons, coin cans, wishing wells and usher cans.

At noon Wednesday some 20 bands and thousands of ushers and usherettes from motion picture theatres in the New York area paraded up Broadway. The procession wound up in Times Square, where Mayor F. H. LaGuardia changed the street marker to "Dimes" Square. On the platform at 46th street and Broadway, the amusement industry presented an outdoor show with Ed Sullivan, newspaper columnist as master of ceremonies. Among those who volunteered to appear in the show were Carmen Miranda, Jimmy Dorsey, Benay Venuta, Dick Powell, Olsen and Johnson and many others.

### Unions Offer Services

This week, Richard F. Walsh, president of the IATSE, informed the industry "Dimes" committee that members of the union will make no charge for overtime occasioned during the campaign by the showing of the appeal trailer or by collections in the auditoriums. The committee, through Nicholas M. Schenck, chairman, has expressed its appreciation to Mr. Walsh and union members for their cooperation.

A print of the trailer, which features Clark Gable, was screened for President Roosevelt at the White House over the weekend.

Hollywood will send 16 motion picture stars to the President's Birthday Ball in Washington on January 30th, but is refusing requests for the appearances of actors and actresses at similar functions in other cities. The list includes James Stewart, Robert Montgomery, Douglas Fairbanks, Jr., Edward Arnold, Jean Hersholt, Mickey Rooney, Bette Davis, Joan Crawford, Rosalind Russell, Gene Tierney, Pat O'Brien, Gene Autry, Andy Devine, Judy Canova, Dinah Shore and Bonita Granville.

Over the NBC and Mutual networks a troupe of all star performers will salute President Roosevelt on January 24th. Under the direction of Arch Oboler such personalities as Greta Garbo, Deana Durbin, Charles Chaplin, Mary Martin, Marlene Dietrich, Ronald Colman, Spencer Tracy, Bob Hope, Bing Crosby, Edgar Bergen, Don Ameche, Olivia de Havilland, James Cagney, Thomas Mitchell, Walter Pidgeon, William Powell, Warner Baxter and many others will be presented.

Coin collectors have been placed in all RKO theatres in Cincinnati for contributions to the fund, while the suburban 20th-

## IN NEWS REELS

**MOVIETONE NEWS—No. 38, Vol. 24.**—Nelson on production....New York, Chicago fires....Rubber trees in Miami....British in Libya....Hershey on draft registration....American doctors in Havana....Henderson discusses inflation....Sports.

**MOVIETONE NEWS—No. 39, Vol. 24.**—Havana flood....Sub victims arrive....Mine sweepers in action....Clipper christened....Air cadets graduate....Carole Lombard in Indianapolis....Stimson and Marshall in Washington....Pearl Harbor heroes decorated....Wavell and Hart in new posts....Films of MacArthur....Latin American fair in New York....Sports.

**NEWS OF THE DAY—No. 236, Vol. 13.**—FBI rounds up spy ring....Nelson and Henderson in Washington....Women in war work....Hawaii set for battle....Sports.

**NEWS OF THE DAY—No. 237, Vol. 13.**—Navy hunts U-boats....Carole Lombard in Indianapolis....Clipper christened....Stimson and Marshall in Washington....Tanks at Fort Knox....Conference in Rio....Latin American fair opens....Sports.

**PARAMOUNT NEWS—No. 41.**—Hawaii prepares....Canal zone precautions....Women in war work....New Yorker returns after service with Free French....Reconstruct "Normandie"....Sports.

**PARAMOUNT NEWS—No. 42.**—Delegates meet in Rio....New York Latin American display opened....Midgits aid production....Girls demonstrate ability on skis....Plane crash shocks nation....Free French coup.

**RKO PATHE NEWS—No. 41, Vol. 13.**—Rubber rationing....Hawaii ready....New draft registration....Women in war....New cargo craft in Maine....Nelson heads production board....Sports.

**RKO PATHE NEWS—No. 42, Vol. 13.**—Pan American Parley....Latin American fair in New York....Fans mourn Carole Lombard....Hawaii ready to "Keep 'Em Flying"....Sub victims land....Air line gets first plane....War labor board meeting....Record rain in Havana....Ice show aids drive.

**UNIVERSAL NEWSREEL—No. 50, Vol. 15.**—Nelson in Washington....Hawaii prepares....War in Singapore....British in Libya...."Normandie" transformed....Rubber experimentations....Students use bicycles....Sports.

**UNIVERSAL NEWSREEL—No. 51, Vol. 15.**—Pan American conference....Hawaii air heroes get awards....Army chiefs plan war strategy....Sub victims safe....Flying boat christened....Latin American fair....Carole Lombard's last show....Sports.

Century, a unit of the Cincinnati chain operated by Willis Vance, has a giant coin collector in the lobby for similar contributions.

Col. Ed Schiller has accepted the appointment as treasurer for the theatre division of the state of California in the campaign, according to an announcement from Charles Skouras, state chairman.

### Dr. Jolliffe Named David Sarnoff Aide

Dr. Charles B. Jolliffe has been appointed assistant to the president of the Radio Corporation of America. In making the announcement, David Sarnoff, president of RCA, said Dr. Jolliffe, in addition to his new duties, would continue as chief engineer of the RCA Laboratories.

Dr. Jolliffe was appointed chief engineer of the Federal Radio Commission in 1930 and continued in that capacity when that organization was changed to the Federal Communications Commission in 1934. He resigned from the FCC in 1935 to become engineer in charge of the RCA frequency bureau. He has attended many international radio conferences as delegate of the United States Government. Dr. Jolliffe is a member of several committees of the Defense Communications Board and for more than a year has been working on communication problems with the National Defense Research Committee of the Government office of Scientific Research and Development.

## RCA Capital Starts New Blue Network

The new Blue Network, officially "divorced" from the National Broadcasting Company, under orders from the Federal Communications Commission, has received \$2,000,000 capital for operation, its president, Mark Woods, announced in Chicago last week. The money comes from the Radio Corporation of America, parent organization for NBC, the Blue, and the Red networks.

Meanwhile, early this week, approximately one fifth of the Blue's affiliated stations had agreed to the new setup, which transfers their contracts from the NBC to the Blue exclusively. The balance have asked time for study.

The Blue Network Company, a Delaware corporation, notified New York State Monday it intended to do business within its borders. The Delaware incorporation notes a capital stock issue of \$100,000 in \$100 par value shares.

Mr. Woods last week insisted his network would be competitive to the NBC's Red network. He added that more than 30 stations which had not been identified with his network while it was NBC property, had signified interest in joining.

At the outset, the new network operates WENR, Chicago; WJZ, New York; KGP, San Francisco, from them supplying service to affiliates.

Niles Trammell, NBC president, said the Red Network would become the NBC Network.

Last week, FCC chairman James C. Fly offered assistance "in any way possible" to Blue Network affiliates, and asserted the separation of Blue and Red chains would be actual.

### Havana Critics Honor Five U. S. Pictures

by RAMON PEON  
in Havana

The Federation of theatrical and motion picture critics in Havana has announced selection of the 11 best motion pictures during 1941. The list follows:

"Meet John Doe," President Batista's Cup; "Citizen Kane," Major Paul G. Menocal's Cup; "Lady Hamilton," a cup granted by the National Sports Commission; "Pride and Prejudice," a trophy by the Commercial Streets Association; "The Great Dictator," a trophy from the Critic's Federation.

Diplomas and trophies were awarded to the following Spanish films: "Historia de una noche," Argentina; "Martes Orquideas," "Veinte anos y una noche," "El Milagro del cristo," Mexican films, and "Musical History," a Russian motion picture.

▽

Only Universal, Paramount and United Artists have signed with Smith and Valcarcel after the new dual pact of the head managers of the two largest Cuban first run theatre organizations now united to protect their interests.



FROM THE DEEP, ROMANTIC SOUTH COMES ANOTHER  
THRILLING DRAMA OF LOVE AND INTRIGUE!

JOAN  
**BLONDELL • WAYNE**  
*LADY for a* **NIGHT**

with  
**RAY MIDDLETON**

PHILIP MERIVALE • BLANCHE YURKA • EDITH BARRETT  
LEONID KINSKEY • THE HALL JOHNSON CHOIR

A REPUBLIC PICTURE

LEIGH JASON—Director  
Original screen play by Isabel  
Dawn and Boyce DeGaw  
Based on a story by Garrett Fort

•  
**BUY U.S. DEFENSE BONDS**





# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

IN THE U. S., the unit of currency is the Dollar. Likewise in the Dominican Republic, Puerto Rico and Canada. In England, Eire, Turkey, Australia, New Zealand, the Union of South Africa and elsewhere in the United Kingdom, the currency unit is the Pound.

Belgium's unit is the Belga, Bulgaria's, is the Lev, Denmark, the Krone; Finland, the Markka; France, the Franc, Germany, the Reichsmark; Greece, the Drachma; Hungary, the Pengo; Norway and Iceland, the Krone; Iran, Rial; Italy, Lira; Netherlands, Guilder; Portugal, the Escudo; Rumania, Leu; Spain, Peseta; Sweden, the Krona, and China, the Yuan.

Switzerland has its Franc; Soviet Russia, the Ruble; Yugoslavia, Dinar; Bolivia, the Boliviano; Brazil, Milreis, and Argentine, Chile, Colombia, Cuba, Mexico, Paraguay and Uruguay, the Peso.

The monetary unit in Costa Rica is the Colon; Ecuador, the Sucre; Guatemala, Quetzal; Haiti, Gourde; Honduras, Lempira; Nicaragua, Cordoba; Panama, the Balboa; Peru, Sol; Salvador, the Colon and Venezuela, the Bolivar. Japan's is the YEN!

Wide World wires from California that priorities and the war have hit Hollywood in the most unexpected places. George McKay had to have a rubber nose for a clown role. Because of the rubber shortage, there just weren't any. The property department melted three pairs of rubber gloves, then fashioned a "prop" nose.

Another studio ran into a shortage of American flags. It wanted them to decorate several blocks for a scene depicting a Fourth of July celebration. Patriotic citizens had purchased most of the supply thereabouts. The prop department made the flags.

Forrest Tucker, who designs men's clothes when he's not acting, created a defense dress suit. Maybe he just didn't like the strict formality of the current style. Anyhow, he says that by lopping off the tails manufacturers could save cloth.

Radio City's Music Hall in New York sure is curtain-minded. It has a vast contour curtain (operated by 13 electric motors), a steam curtain, a rain curtain, snow curtain, scrim curtain, a huge traveling curtain and what have you. And it has a straightaway stage, a sinking stage, a revolving stage and whatever.

Paramount's press book for "Bahama Passage" suggests to exhibitors that they stage an exploitation promotion by sending letters to local yacht clubs.

What they really need is the help of the United States Navy.

The Screen Actors Guild's magazine shows among its advertisers the agency of Nick Harris Detectives, whose ad says it stands ready in that little community of Hollywood to "Verify or Disprove Suspicions."

The Nazis may have sent the late Bismarck's fur coat to their frozen soldiers at the Russian front, as reported this week from Berlin—but they'll have no Bismarck to put in it.

Captain Lynn Farnol, the movie press agent who turned press agent for Uncle Sam's Army Air Corps stationed at Long Island's Mitchell Field, and who was certainly a ball of fire in handling press relations for the Army Interceptor Command during those worrisome air raid alarms in the east on December 9th, seen talking WAR with the industry's war-board chairman, George Schaefer, in front of New York's Music Hall Theatre, where the Captain's former boss, Samuel Goldwyn, was showing his latest picture, another little number entitled "Ball of Fire," which Mr. Schaefer's RKO is distributing.

*BULLETIN:—The American Society for the Prevention of Cruelty to Animals (ASPCA, nowise related to ASCAP), advises that, in the case of an air raid, panicky dogs and cats should be fed aspirin. Should they receive burns, apply cold tea.*

Dorothy Lamour, of the sarong Lamours, visiting the Glenn Martin airplane factory at Baltimore, the other day, wasn't invited inside the actual factory gates, because, officials explained, "when good-looking women walk through the plant it costs us 1,000 man hours of labor—why Dorothy Lamour might cost us half a bomber," they feared.

Movie cameramen of the Nazi's armies in Russia are cited by their propaganda chiefs as being unable to use their cameras in the current battles with the Soviet's troops because the cameras freeze from the cold. They say it is 60 degrees below zero, Fahrenheit. Maybe. But the Russians reportedly are having no such trouble. Could be that the Nazis don't care for movies of retreating armies?

*Allied Arts Department:*

Alertness of operators at the Mexican Government's radio-telegraphic station at Mexico City, discovered the intent of Japs to sink a Mexican oil tanker, the S.S. Cerro Azul, of 12,000 tons, which is plying in coastwise service along the Mexican Pacific seaboard. The radio operators caught a message in code. Mexican experts found that this message was an order from the Japanese admiralty to Jap submarines near the American coast to sink the tanker.

The Cerro Azul is owned and operated by the Mexican Government and for some time has been taking oil, gasoline and other petroleum products from the Gulf coast fields to distribution centers on the Mexican Pacific coast. She is not one of the Axis steamers that Mexico confiscated last spring, but was bought by the government for \$2,000,000 (American dollars) shortly after expropriation of foreign oil companies. The tanker's captain has been ordered to keep close to shore.

Montreal reports something new and ingenious in the way of deceiving theatre cashiers occurred at the Rosemont Theatre there during a rush period the other day.

A middle-aged man approached the window hurriedly, thrust a \$10 bill across the counter, and received a ticket and \$9.25 in change. When the cash was counted, it was discovered that the man had split a \$10 bill and a dollar bill, pasting the front of the dollar bill to the back of the \$10 bill.

HOLLYWOOD'S wartime automobile and truck rationing this week had an unusual effect of movieland. It's cutting down the personal appearance tours of cowboy players.

Travelings from small town to small town by automobile because many of the hamlets are out of the beaten paths of other transportation are being curtailed by the cowboy players, some of whom spend four or five months "on the road" between pictures.

Their usual deal is for one night stands at film houses, particularly those playing the pictures in which they appear.

The tire shortage will cause re-routing of all of this type of personal appearance tours, with the possibility that many towns now on the routes may not see the players for the duration, because of lack of transportation facilities other than automotive.

Most directly affected are western players Smiley Burnette, Don Barry and Roy Rogers, each of whom have separate acts for their respective tours, traveling by automobile, truck and trailer, the latter usually carrying the horses.

While under contract to the studio for 52 weeks a year, the players make their appearance deals with studio cooperation, retaining, however, all of what they obtain. Usual charge to a theatre manager is a guarantee plus a percentage of the gross.

Joe Jacobs, not the fight promoter, but the manager of Columbia's branch office in Omaha, Neb., always uses green ink to sign his name to correspondence.

He explains that it's a subtle hint that Columbia is a GROWING company, a FERTILE one.

E. H. Mayer, of thereabouts, observes that the unmatched female of the species who may be deploring the dearth of eligible boy friends, due to the war, may find hope in the marquee sign of the Park Theatre, at Northside, a Cincinnati suburb, which carries this double feature advertising: "Man at Large" with "Three Girls About Town."

Alert radio listeners can detect the operation of a system designed by Hugh A. Cowham, CBS commercial engineer in charge of traffic, to warn technicians at every radio station on the network that special news will follow.

Five minutes before a regularly scheduled broadcast goes off the air, an unobtrusive tone signal is added to the sounds of the program, just a little less loud than the level of the program which the listener is hearing.

Three short dashes indicate that special bulletins will follow the end of the current show.

Five short dashes mean the news to be heard is more than usually important.

One long tone advises technicians that an urgent announcement will be made at once. Ten seconds after that tone is sounded, whatever is being broadcast is interrupted so that vital information may go out to the country.

The British face the probability of "going on the wagon." Not voluntarily, but because they're shipping so much of their Scotch to the U. S., in exchange for dollars to buy warstuffs.



# NEGROES MOVIE-CONSCIOUS; SUPPORT 430 FILM HOUSES

NEGRO America is movie-conscious.

This 13,000,000-strong segment of the population continues to pour its dimes and quarters into the nation's boxoffices; but, mainly, into those boxoffices dedicated especially to serving it.

Their birth rate matching, and in some sections exceeding, that of the whites, the American blacks have forced a ten per cent increase in the number of all-Negro film theatres, in the past two years alone. Thousands of other houses have mixed audiences.

They have produced a crop of Negro film companies, which, while handicapped in money and other resources, continue to make approximately 12 films per year, for Negroes, and with Negro players.

There follows a picture of the Negro and the motion picture, in the United States; not a history; a survey, rather; notations of Negro production, Negro players, Negro theatres, and the Negro's attitudes.

## "All-Negro" Theatres Number 430 in 31 States

There has been a ten percent increase since 1939 in the number of all-Negro theatres in the country; a decrease in the number of picture companies producing films for the country's Negro audience of 13,000,000 and the launching of a new project in Miami, which, if executed along the lines formulated by its creators, may alter or influence the entire course of picture-making for and distributing to Negroes.

In addition to the independent and circuit theatres above the Mason-Dixon Line serving the entertainment needs of the public comprising both white and Negro audiences, there are currently operating 430 all-Negro houses in 31 states, with more than 200 other theatres, all in the south, maintaining balconies and in some instances, "midnight shows" for Negroes.

In 1939, the Department of Commerce reported that 388 all-Negro motion picture theatres in 28 states were in operation, which figure, published in *MOTION PICTURE HERALD* of July 15th of that year, represented a 67 per cent increase in two years since the previous count had been made, when 232 houses were checked by the Motion Picture Producers and Distributors of America. The 1939 total was compiled by the Department of Commerce with the cooperation of the U. S. Census Bureau and the Sack Amusement Enterprises of Dallas, one of the largest distributing firms of Negro films in the country.

## Admissions Low

Ninety per cent of all-Negro theatres are owned or managed by white operators. Top admission prices in first-run houses up north are as high as 40 cents and more in some cities, but below the Mason-Dixon Line admissions for first, second and subsequent run theatres range from ten and 15 cents up to 20 and 25, with few houses charging more.

Picture-making exclusively for the Negro, however, has never been a large-scale enterprise. The market has always been a limited one and as a result no capital investment of large

## LIST OF NEGRO THEATRES IN U. S.

Following is a list, by states, of all-Negro theatres in the country, which has been compiled based on the 1939 figures of the Department of Commerce, and checked by Sack Amusement Enterprises.

Alabama	20	Michigan	9
Arkansas	8	Mississippi	23
California	8	Missouri	15
Colorado	1	Nebraska	1
Connecticut	1	New Jersey	8
Delaware	1	New York	40
Dist. of Columbia	15	North Carolina	20
Florida	40	Ohio	19
Georgia	18	Oklahoma	7
Illinois	21	Pennsylvania	16
Indiana	7	South Carolina	8
Kansas	4	Tennessee	15
Kentucky	4	Texas	33
Louisiana	24	Virginia	22
Maryland	17	West Virginia	4
Massachusetts	1		
TOTAL	-	-	430

This does not include the number of theatres throughout the South which maintain balconies or separate sections for Negro audiences or operate on a "midnight" show policy. In addition, there are other theatres which function on a two- or three-day-a-week policy. These houses are located in rural sections far removed from urban centers.

sums has ever been brought to this branch of the industry.

Ever since 1919, when Oscar Michaux, Negro producer, made his first all-Negro film for a Negro public, there never have been more than a half dozen firms active in turning out pictures each year. Until recently, Mr. Michaux made at least one film a year, and some years produced as many as three and four. One admirer of his remarked that, "It can be said to Mr. Michaux's benefit that he never was discouraged by the most dismal failure. He consistently kept on making pictures. Nobody knows where he got the money. Much of his production was on a shoe-string basis, but he persevered, and it is undoubtedly true that he helped to create and develop an audience for Negro films."

Producing firms in the field have found their costs greatly increased in recent years due to the fact that salaries of actors and studio technicians were raised to union scales. The average cost of production ten years ago was approximately \$6,000; today the figure averages around \$17,000, with the average high gross of a film in the \$40,000 area.

Currently there are just a handful of companies producing Negro pictures annually. Jack Goldberg, president of International Roadshows, Inc.; Sack Amusements, Inc., principally a distribution firm, also produces pictures; Eddie Green, Negro producer and head of Sepia-Art Pictures; Jed Buell and Associates, and Spencer Williams, who this year wrote, directed, produced and acted in "The Blood of Jesus,"

which was distributed by Sack, are the remaining producers in the field. Oscar Michaux, it is reported, suspended activities a few years ago, and Million Dollar Productions, operating in Hollywood, until this year, turned out about four films annually. Production for the Negro market, on the whole, has been "sporadic, unplanned," as one distributor termed it. In total, not more than 12 pictures a year have been made for Negro audiences.

Since early September of this year, Jack Goldberg has been in Miami, Florida, heading the Liberty City Motion Picture Studios which is sponsored by the Lincoln Motion Picture Association, a new project launched by Captain James E. Scott. The association is a non-profit, membership organization, "dedicated to helping and encouraging its members and the Negro race generally to seek a worthy place in the development of the art of the motion picture."

## Started in 1912

Among the New York figures in the Negro film market, it was generally conceded that Mr. Goldberg "probably knows more about making Negro pictures for Negro audiences than any man in the country." He has been in the entertainment business since 1912 when, as a youngster, he started with Marcus Loew.

Captain Scott, director of Miami's \$3,000,000 Negro housing project, is president of the association. At one time he was Assistant Commandant at Tuskegee Institute. He helped to organize the first welfare group in Miami devoted entirely to social welfare for Negroes.

The Association numbers educators, such as Dr. Mary Bethune, president of Bethune-Cookman College, among its directors, and is now seeking \$1-a-year memberships which it hopes to utilize as sustaining funds to operate the studio and school. It is reported that the directors are seeking a grant from the Julius Rosenwald Foundation to execute the program.

Mr. Goldberg, who is supervising construction of both the studio and school at present, will produce eight films a year for the association, the first of which will be "America's Tenth Man." He will receive a salary for producing and directing, and also will have charge of distributing the pictures, on the regular percentage basis.

The producer believes "Negro audiences want pictures that have a more realistic approach to their own problems." He thinks it is possible to combine "good entertainment with this kind of film," and he believes that "America's Tenth Man" will point the way. Mr. Goldberg has declared that the Negro people "are tired of the kind of fare they have been given in the past" and that this was "felt at the box office. They won't go into a theatre today even though an all-Negro cast is blazoned on the marquee."

Contrariwise, other distributors have pointed out that "Negro audiences want the gangster, lurid action type of film. The proof is that so-called uplifting pictures never made the grade at the all-Negro box office."

Such films as "Hallelujah" and "The Green Pastures," which were well received in all-Negro theatres throughout the country, according to distributors of Negro pictures, never made "big-time grosses."

According to Alfred N. Sack, general manager of Sack Amusement Enterprises, however, the Spencer Williams film, "The Blood of Jesus," which is the first all-Negro religious feature produced by a Negro for the Negro market, and in content, reputedly different from the "lurid action" film, "the picture has had the most sensational runs everywhere of any picture ever to reach the Negro theatre." Mr. Sack reports that "this has been particularly

(Continued on following page)



## Negro Feature On Religion Doubles Gross

(Continued from preceding page)

true in the South where box office records in every instance have been smashed and all precedents in the business upset. The picture has been in distribution for barely six months, but it already has doubled the gross of any other Negro film during the same length of time and has exceeded the final gross of many Negro pictures at the end of their complete runs."

Because of the religious angle to the film, "Blood of Jesus" is reported to have been proclaimed from Negro pulpits all over the South and thousands of Negro church-goers, who do not ordinarily attend the movies have been brought into theatres in great numbers for the showings.

On the controversial subject of better productions for Negro audiences, Lee Andrews, writing in the *Pittsburgh Courier*, Negro newspaper, advanced a new idea for Hollywood film producers. Mr. Andrews posed the query: "When Hattie McDaniels, Eddie 'Rochester' Anderson, Stepin Fetchit and other actors appear in sequences (in Hollywood productions) they are highly received by the general public. Why, then, do producers feel that they will not be received with equally as much feeling in an all-colored Revue? The producer need not start out by making a full-length picture. If he will go to the expense of making a good 15-minute musical short, he will see that his efforts will be rewarded. Such shorts can be successful financially because they can be played in all-Negro theatres as well as other theatres throughout the country."

### Negro Field Prosperous

Mr. Andrews further pointed out, "There is a vast, open and prosperous field in the Negro motion picture industry if only the big producers and financial backers would see it. Thus far, the industry has failed because it has not been properly handled."

In discussing the problems pertaining to Negro film production, Walter White, executive director of the National Association for the Advancement of Colored People, said, "I object to Hollywood's picturing the Negro either as a buffoon or a servant. It is true that there are Negro buffoons and Negro servants. I object, however, to Negroes being portrayed in Hollywood pictures only in those roles. Hollywood," he said, "works on the theory that the South wouldn't accept films in which Negroes are treated as human beings. I don't think that's true."

When asked what he thought of the project which Captain Scott is launching, Mr. White remarked that it was a "laudable one" and he hoped it would be successful.

Loren Miller, Negro actor and writer, in an article in *Crisis*, Negro publication, wrote in January, 1938, "The final decision as to the future of Negro produced films rests with the Negro film fan. It is imperative that he be on the alert. If he is ill-advised and content with cheap films just because they feature Negro actors, that is what he will get. If he registers a desire for worthwhile films at the box office, either the present group of producers or another attuned to his desires will produce pictures that will fulfill the real function of any art; to help him understand the world in which he lives and cope with the problems inherent in living in that world."

The first appearance of the Negro in the entertainment field was in 1796, at which time a Negro was assigned a minor part in Murdock's "Triumph of Love," presented at the Chestnut Street Theatre in Philadelphia. Later, the suc-

## WARNERS SHOOT 3,000TH FILM

The Warner studios had occasion for celebration last week when it began production on its 3,000th motion picture, "The Shadow of Their Wings," an aviation picture in which Ann Sheridan, Ronald Reagan and Dennis Morgan are starred.

The studio's production record goes back to 1918, when it produced the feature, "My Four Years in Germany," based on the story of the war-time ambassador, James W. Gerard. Of the total number of productions, 950, including "The Shadow of Their Wings," have been feature length films, the balance short subjects.

cess in New York and Boston of several comic operas in which the Negro slave was impersonated, ushered in black-face comedy, a caricature of the Negro. The minstrel tradition continued until 1895, when John W. Isham's "Octoroons" and S. H. Dudley's "Smart Set of 1896," started the musical comedy craze featuring Sepia performers. Two famous teams in theatrical circles were formed about 1905: Egbert Austin (Bert) Williams and George W. Walker, and Robert Allen Cole and J. Rosamond Johnson in musical comedy production.

Since that time, Negro actors and actresses have attained top-billing of stars in the theatre and on the screen. The names of Josephine Baker, Florence Mills, Bill Robinson, Paul Robeson, Charles Gilpin, Jules Bledsoe, Hattie McDaniels, Louise Beavers, "Rochester" Anderson, Stepin Fetchit, Clarence Muse, Kenny Washington, Nina Mae McKinney, Richard Harrison, Rex Ingram and Frank Wilson, are well known to stage and screen audiences.

Some of the larger companies operating in the South, serving all-Negro as well as white houses, are the Bijou Amusement Company, Milton Starr, president; the Sack Amusement Company, Alfred N. Sack, president; Wilby-Kincey, affiliated with Paramount circuit, and Lichtman Theatres, A. E. Lichtman, president.

### 23 Harlem Houses

In New York's Harlem, there are 23 all-Negro houses: Harlem Opera House, Apollo, Renaissance, Odean, Blue Bird, Columbia, De Luxe, RKO's Alhambra, Roosevelt and Regent; Loew's 116th Street and ictoria; the Franklin, Lafayette, Washington, Jewel, Morningside, Chatham, Park West, Sunset, Orient, 125th Street and Lincoln. In Brooklyn, there are 13 theatres: Apollo, Capitol, Regent, Howard, Subway, Tompkins, Art, Brevoort, Kismet, New United, Peerless, State and Summer. In the Bronx, only two, the Willis and Bronx. Jamaica has one house, the Plaza.

There are 11 all-Negro theatres in Philadelphia: the Dixie, Nixon Grand, Royal, Pearl, Joy, Douglas, Strand, New Garden, Standard, Rex and Globe. Chicago has 17: the Apollo, Terrace, Globe, Grand, Louis, Joy, Irving, Metropolitan, Imperial, NRA, Owl, Park, Public, Regal, States, Indiana and Willard. Newark has eight: the National, Gen, Essex, Lenox, Station, Court, Garden and Monticello.

### Johnston Joins Hurley Group

John LeRoy Johnston, publicity man, has joined Harold Hurley's Theatre Attractions, Inc., in Hollywood, as publicity director.

## Mexican Film Bank Set Up

by LUIS BECERRA CELIS  
in Mexico City

Mexican picture production, distribution and exhibition has new hope for the future in the promise of satisfactory and sustained financing assured by the Cinematographic Bank organized under Federal Government auspices and the personal interest of President Manuel Avila Camacho, the industry and bankers. This organization is the fruit of six years of work by prominent picture industrialists, and to some extent, by film labor. The bank is expected to start about February 15 with a subscribed capital of \$510,000.

Much of this capital was supplied by the National Bank of Mexico, an important private bank, headquarters of which are in Paris, France, and which for some time has been granting loans to producers and studios; and the Financiera Nacional, a fiscal institution of the Federal Government. The film bank will back selected producers, distributors and exhibitors and some studios. Also it will aid distribution in the United States and the principal Latin American countries.

The Cinematographic Bank is headed by Lic. Antonio Espinosa de los Monteros, president, and Lic. Carlos Carriedo Galvan, general manager. Among its directors are Jesus Grovas, a former Paramount manager here, now president of Jesus Grovas & Co., producers; Mauricio de la Serna, producer and manager of the Cine Teatro Alameda; Ing. Alberto J. Pani, ex-Minister of Finance and ambassador to Spain; Ricardo Pani, his son, who operates CLASA, the largest studios in Mexico; Agustin Legorreta, Jr., whose father is the managing director of the National Bank; and Federico Jimenez O'Farrill, an executive of the Financiera Nacional.

### Two Historical Films Set

Two pictures of great potential interest are being prepared for early production here. Miguel Contreras Torres, coproducer with Jesus Grovas & Co. of "Simon Bolivar," life story of the liberator of Venezuela, announces that he is to put into production on January 19th "Caballerias de la Emperatriz" ("Knights of the Empress"), the story of the Empress Carlota, wife of Maximilian, Miliza Korjus, the Polish operatic soprano, known for her work in the "Grand Waltz," is to have the name lead. She will be supported by Julian Soler and Medea de Novar. Max A. Roemer has written the music.

The second picture will be the story of Hernan Cortes, Spanish conquerer of Mexico, as its theme. It will be started in February for Filmex, S. A., by Chano Urueta and will feature an authentic background of the Aztec empire of 1521.

Contreras Torres and Grovas announce the debut of "Bolivar" here about the end of February in the Government-owned Palace of Fine Arts, which includes the National Theatre. A simultaneous premiere is being arranged for Bogota, Colombia. "Bolivar" is 25 reels and will be exhibited, like "GWTW," with an intermission.

▽

The Cine Insurgentes, the newest local theatre, is doing good business with a special exhibition of "Gone With the Wind" (M-G-M) at cut rates, 32 cts. ordinary days and 43 cts. Sundays and holidays.



# Brains

# Backing

and

# Ballyhoo

The launching of a great picture becomes an industry event. The magic name of Charlie Chaplin will soon shine from thousands of marquees. But before "The Gold Rush" reaches this wide distribution, it will first play the important key runs of this nation. Frankly, we are going to be very particular in choosing the first few showmen to whom we will entrust the premiere engagements of Charlie Chaplin in "The Gold Rush".

We will hand-pick showmen with reputations of years standing . . . men who have proven many times over their ability to handle big attractions in a big way.

Several of these theatre men merchandised previous Chaplin pictures to record grosses. Others are numbered among the new group of enterprising exhibitors who by their recent achievements have lifted their theatrical showcases head-and-shoulders above their opposition.

In the Klondike one miner's discovery started the Gold Rush. But United Artists is going to launch Charlie Chaplin in "The Gold Rush" with the brains, backing and ballyhoo of the industry's greatest showmen.

*Bradwell L. Sears*

Vice-President in Charge of Distribution  
United Artists Corporation



THE WORLD'S GREAT LAUGHING PICTURE.





# Sears Predicts War Will Boom Film Attendance

by F. L. MORGAN  
Chicago Bureau

Motion picture attendance in wartime America will boom as it has in England it was predicted by Gradwell L. Sears, vice-president in charge of distribution for United Artists, between trains in Chicago last weekend, enroute to California.

"At present England is enjoying the biggest picture attendance boom in history," Mr. Sears said. "Every theatre, especially the neighborhood houses, are packed to capacity. You can understand why the neighborhood theatres are getting the trade. They're close to home if anything happens. This unprecedented attendance shows what movies are doing for morale."

## Actors Given Leave

Asked what Hollywood was planning and what effect young actors and technicians going into military service had on the motion picture industry Mr. Sears said:

"Every picture that comes out of Hollywood now will be either topical, based on the war and what people are talking about, or it will be completely the opposite. Escapist pictures, so to speak.

"Both types of movies are good for people and both seem to do well at the box office.

"Every picture we make now is printed in 16 mm. size for distribution to army posts, training camps and ships at sea. The government believes movies are good for the country's morale.

"In England they are giving their young actors four months leave to make pictures. The government wants to keep the British film industry going. They want to protect it so that when the war is over, it will still be strong. America will have to be looking that way because the international movie business is getting very competitive.

"The British are turning out some first rate films. Their new service picture called "Ships With Wings" beats anything we've done recently, and Canada is producing a newsreel that compares very well with the "March of Time."

Back to the subject of American pictures, Mr. Sears said the tendency was still toward long pictures and that he hoped some day to issue a film in two volumes, the second volume to follow the first by several months. He said Alexander Korda had a story which couldn't possibly be filmed under five hours, making it longer than "Gone With The Wind."

Asked about production activities of the United Artists, Mr. Sears said "The United Artists Corporation will not produce in direct competition with its present producers" but, he added, "we will assist on independent production through the Walter Wanger company, which we bought for that purpose. Should any star, director or producer feel that they had a sufficiently attractive proposition, one that could be developed into a commercially saleable picture, worthy of United Artists distribu-

## DUALS NOT DOOMED, SAYS DAVID ROSE

The possibility that double features will be eliminated in the near future due to war time economy appears to be unlikely on the basis of the war experience to date of the British trade, David Rose, Paramount managing director in Great Britain, indicated last week.

Basing his opinion on British war experience thus far, Mr. Rose said that it might be years before official regulations would be found necessary to curb duals here for reasons of war time conversion.

tion, they would be invited to use the facilities of the Wanger company, which are under the direction of George Bagnall, and we might even be interested enough to buy a financial interest." That, he said, was the only way the United Artists organization could engage or participate in production without competing with its present producers.

Mr. Sears said a change in the name of the Carole Lombard-Jack Benny picture was being considered as reports from several sections of the country indicated that the name, "To Be or Not To Be" was not satisfactory to many exhibitors. Several pictures will be screened for Mr. Sears on the coast, among which will be "The Gold Rush," with music and sound and a running narration by Mr. Chaplin himself, and "Heliotrope Harry" an Edward Small production. He will also sit in on conferences in regard to adding more producers to the United Artists list.

## Don Lee-RCA Exchange Television Patents

A television patent interchange agreement has been completed between the Don Lee Broadcasting System and Radio Corporation of America, it was announced last Thursday in California by Thomas S. Lee, president of the Don Lee network. The agreement covers patents of inventions of Harry R. Lubeke, director of television of the Lee chain. The patents concern synchronization, scanning, cathode-ray tubes, and transmission of films. In addition to obtaining RCA licenses, the network also received unannounced monetary consideration, according to Mr. Lee. Don Lee will retain ownership of patents and is free to license other organizations in the television field, it was learned.

## Smith Named City Manager

Edward A. Smith has been appointed city manager of the Paramount, Arcade and Broadway theatres in Springfield, Mass., it has been announced by Nathan E. Goldstein, president of Western Massachusetts Theatres, Inc. Mr. Smith retains the position of managing director of the Paramount theatre, which he has held for the past two years.

# N.Y. Legislature May Consider Circuit Tax

While exhibitors were anticipating the reintroduction this week of a bill which would impose stiff licensing fees on chain stores and theatres, several measures were introduced into the New York state legislature at Albany of importance to the motion picture industry. They were:

Legislation co-sponsored by Senator Phelps Phelps, New York and Assemblyman Frank Emma, Utica, of labor-supported measures reducing to one person the number of employees necessary before an employer paid unemployment insurance. The present minimum is four, accordingly many small exhibitors who operate only nights or part time are not presently subject to unemployment insurance payments. Senator Phelps and Assemblyman Emma also introduced another bill radically reducing the amount of compensation necessarily paid to employees before they could gain unemployment insurance benefits.

Senator Frederic Coudert and Assemblyman MacNeil Mitchell co-sponsored bills exempting from regular and emergency stock transfer taxes sales on securities exchange of less than 100 shares; also the pair sponsored legislation repealing regular and additional emergency taxes on stock transfers, imposing new and smaller taxes ranging from one-tenth of a cent per share for stock sold at less than \$1 to five cents a share on stock sold for \$100 per share and more.

Senator Phelps Phelps also introduced a bill and a resolution enabling the state to conduct a lottery for war tax purposes and memorializing Congress to pass legislation to conduct a federal lottery for war tax revenue.

## Sunday Shows Studied

Mississippi exhibitors expect early introduction into their legislature of a bill to lift the ban on Sunday shows. Whether to ask outright repeal or leave that to local option, is being decided by the bill's proponents.

The state's theatre men also hope to lift the state amusement tax of 20 per cent, which in 1941 yielded approximately \$475,000.

## Television Promotions

Dr. Ray H. Manson, general manager of the Stromberg-Carlson Television Manufacturing Company, Rochester, N. Y., has announced the promotion of officials of the company, as part of the general expansion of the present organization, to meet the increased tempo of national defense production. George E. Eyer has been made works manager, Sidney R. Curtis has been appointed general superintendent, and Charles E. Angle has been promoted to position of production control manager.

## Young Fills New Post

Kenneth M. Young, chairman of the board of Pathe Laboratories, Inc., of New York, has been elected president of Pathe Laboratories, Inc., of California. The post had not been filled heretofore.



# HOW GREAT BRITAIN SELLS THE WAR ON THE SCREEN

## *Instructional, Propaganda Films Required Screen Material for Exhibitors*

by AUBREY FLANAGAN  
in London

A report on the pattern of government film propaganda in Great Britain in wartime is contained in the series of reviews received this week from Aubrey Flanagan, MOTION PICTURE HERALD's London correspondent. They indicate how, after two years of war, the British film industry is serving both at home and overseas by the production of propaganda, educational and morale motion pictures.

Through the Ministry of Information, the British Films Council of the Board of Trade, cooperating with branches of the military service in Great Britain, for over a year, has been producing short subjects labeled, in most cases as propaganda, or instruction. They have been required material on all British screens and many have been exported.

The pictures shown in America, including such work as Carol Reed's "A Letter From Home," "Target for Tonight," "London Can Take It" and others have been generally approved by critics. The British war films have been shown here in theatres, privately by organizations such as the British War Relief Society, and through such institutions as the Museum of Modern Art and educational agencies.

### *Variety of Subjects*

The variety of subjects covered by the short films, here reviewed by Mr. Flanagan, is an example of the range of recent releases by the Ministry of Information and the British Council. Educational documentary films and pictures with specific purposes of public instruction are included. There are screen reports on the duties of various branches of military service, with a recruiting purpose; safety warnings; descriptions of war industry; propaganda subjects on the objectives of the war; and animated films on the abstract economics of wartime. The group of reviews just received from London includes also a Soviet film, edited in Britain, and an abstract animation to show the value of salvage. Britain's best film talents have been recruited to show the ends sought by official agencies.

Beginnings of an official film program in the United States were visible, prior to the declaration of war, in the pictures prepared by the Office of Emergency Management and distributed through the Motion Picture Committee Cooperating for National Defense and in the training and technical films produced in Hollywood under the supervision of the Academy of Motion Picture Arts and Sciences. The motion picture division of the Office of Inter-American Affairs has also begun a program of educational and documentary films "depicting the

truth about the American Way," for free distribution in South America.

The following British short subjects have been released from October through December.

### **Air Cadets**

(Crown Film Unit-MOI)

A direct and cunning appeal to the adventurous in modern youth, the objective being recruitment for the Air Training Corp, the kindergarten of the RAF. The interest of boys in modern aircraft is aimed at. An attractive picture of games, drill and instruction in the ATC is drawn. Good propaganda and adequate screencraft.

### **Dangers in the Dark**

(Public Relationship Films-MOI)

A persuasive piece of propaganda in favour of watching your step in the blackout. The carelessness of various types of travelers is exposed, and the moral drawn—a little pedantically.

### **Battle of the Books**

(Rotha Films-MOI)

This is a finely conceived and neatly executed essay on the freedom of literature in Britain, its elasticity and its wide appeal as opposed to the regimented condition of Nazi thought. The film is a model of slick camera-work, crisp editing and noble commentary. Sound propaganda and flawless technique are combined without either being obvious.

### **W.R.N.S.**

(Strand Film-MOI)

Again recruiting propaganda, this time for the Women's Royal Naval Service, is aimed at the spirit of adventure which lies in most of us to show that even lowly teleprinter operators can help in fighting a naval battle. There is pleasing gusto about the film, shot as it is in Greenwich Royal Naval College, at a Coastal Station, and on the high seas.

### **A Few Ounces a Day**

(Rotha Productions-MOI)

A most cunning essay in persuasion by means of the Isotype symbols system, a diagrammatic process which, with the aid of an elfin type of musical background, reduces economic theories to the lowest common denominator of audience grasp. The argument is on behalf of salvage and it is entertaining both to see and to hear.

### **Special Dispatch**

(Army Film Unit-MOI)

This is a lighthearted and amusing recreation of the work, and hazards which lie therein, undertaken by the Army's mobile dispatch rider. The film depicts a rush from London to Glasgow in twelve hours, covers the scenery, the efficiency and the human comedy which lie between here and there—and does it without a dull frame.

### **Song of the Clyde**

(British Council)

Designed for propaganda abroad in behalf of Britain and financed with Foreign Office money, this decorative short presents a pictorial treatment of Scotland's most noted river. The propaganda value is not apparent, for the

film, which is of high production quality and brilliantly photographed, appeals mainly to the eye, with its rocky waterfalls, its woodland banks and its misty estuaries.

### **The English Inn**

(British Council)

Again ostensibly propaganda, with an official imprimatur the film devotes itself to the decorative. A commentary seeks to underline the picture's inn signs, Tudor timbers, pewter tankards and dart boards, with the suggestion that the village "pub" and the ritzy hotel have a role in British life today.

### **World Garden**

(British Council)

Again Governmental propaganda essays the decorative note with a Technicolor treatment of Kew Gardens, shrine of British horticulture. There, in the midst of the present cataclysmic war, cross-fertilization of bananas is considered and dealt with. The suggestion is that the work done at Kew is of inestimable value, not only to Britain but to the world.

### **Western Isles**

(British Council)

Just exactly what the propaganda aims at in this picture is somewhat obscure. The film, with a pretty use of the colour camera, studies of the crofters making Harris tweed and follows the voyage of a shipwrecked sailor back to his native isle.

### **RAF—Action**

(MOI-British Movietone News)

A Ministry of Information short, made for overseas distribution, epitomizing in terse form the work of the RAF. It is but a morsel as compared with its subject, and only hints at the immensity of work performed by the service. The best passages are shots taken of actual aerial combat, camera gun records of bombers and fighters being blown to pieces, and a glimpse of a British fighter attack on a German convoy. Interesting but not effective enough.

### **Empires New Armies**

(MOI-Pathe)

Far better is this—made by another news-reel organization—with glimpses of the wide range of units and weapons which grace the modern army. Motorcycle corps, tank detachments, anti-aircraft units, hard going over land and water, all are found if briefly in the short. In consequence, it has an exciting quality.

### **Royal Observer Corps**

(MOI-Spectator)

A five-minute propaganda film for general release, revealing the structure and activities of the R.O.C. whose members, ever on the search for aeroplanes, enemy or otherwise, are the "eyes" of the RAF.

### **Three in a Shell Hole**

(MOI-Soviet Film Agency)

A revamped Russian short epitomizes by an incident, the courage of the Red Army's women of the Red Cross. A girl, a Soviet soldier and a Nazi are together in a shell hole; courage, treachery and loyalty are all personified. The treatment is proper and the Red Cross girl's dubbed English voice is very well bred.



# THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER  
Hollywood Editor

## Esteemed Editor:

Hollywood is mourning Carole Lombard as it has mourned no other beloved since Will Rogers.

Like him, she had the common touch, off screen as on.

Like his, her works in behalf of kind and country became known in their fullness only when she had played out the script and left the lot.

Earthy people both, rating wit above glamour and fame an implement of beneficence, they met death in the heights over a land they loved and labored for.

Carole Lombard and Will Rogers glorified in a very special way a Hollywood too often too preoccupied with the art of glorification to know itself and the measure of its usefulness as they did.

▽

Showmen will do well to shop in person for their patriotic pictures (if the topicals may be so grouped) during the next few months.

Those backlogs of product built up by some of the studios in anticipation of selling conditions to be coped with under Consent Decree requirements—and a most sagacious policy it appeared at the time—are proving something less than an unqualified bargain in the face of changed consumer attitude.

Produced to satisfy a taste and state of mind prevalent at time of filming and considered reasonably certain to endure for the necessary period, some of these fictions are running afoul of changes in public mood wrought by those little yellow men who were not going to attack the United States.

One of last week's sorrier screenings was a comedy about Nazi and British agents bidding against each other for purchase of American military secrets. Some minor tinkering had been done by way of bringing the picture up to date, but nothing could be done with the handling of Nazi and British agents as very polite and amusing fellows conducting their competition with courtesy, in cutaway and in no hurry whatever.

In the interim between filming and screening Nazi agents have become, to phrase it circumpectly, something quite other than dandified dialect comedians mumbling drolleries over teacups. And both are believed to be in a very hell of a hurry at any and all times.

On the contrary, another of last week's previewings was of a film, completed before outbreak of the war, which would have been overboard as to heroics and dialogue prior to Pearl Harbor but comes to screen now attuned to the intensities of the moment as if made, script to screen, since December 7th.

It is not practicable to scrap those films in the backlog which will jar the sensibilities of today's people.

It is not practicable to revise very many of them materially.

## Product Upswing

Starting of 11 pictures, offset by completion of but 5, sent the total of productions in shooting stage to a thriving 44 at week-end.

The data:

### COMPLETED

MONOGRAM  
Mr. Wise Guy  
PRC  
Girl Trouble  
PARAMOUNT

### STARTED

MGM  
Somewhere I'll Find You  
Sunday Punch  
Love Me Not  
MONOGRAM  
Rock River Renegade  
PRC  
Lone Rider in Cheyenne

### SHOOTING

COLUMBIA  
Highly Irregular  
Alias Boston Blackie  
MGM  
Mokey Delano  
Fingers at the Window  
Tarzan Against the World  
Tortilla Flat  
Ship Ahoy  
Mrs. Miniver  
PARAMOUNT  
Take a Letter, Darling  
Palm Beach Story  
Holiday Inn  
My Favorite Blonde  
RKO RADIO  
Journey Into Fear  
My Favorite Spy  
Tuttles of Tahiti  
Magnificent Ambersons

Mr. and Mrs. Cugat  
20TH-FOX  
To Shores of Tripoli  
UNIVERSAL  
Ghost of Frankenstein

PARAMOUNT  
Wildcat  
REPUBLIC  
Stagecoach Express  
UNIVERSAL  
Spoilers  
Sheltered Lady  
WARNER  
Gay Sisters  
Shadow of Their Wings

REPUBLIC  
Yokel Boy  
Sleepytime Gal  
Dusk on the Painted Desert  
20TH-FOX  
Hearses Don't Hurry  
Secret Agent of Japan  
Sundown Jim  
Whispering Ghosts  
Ten Gentlemen from West Point  
My Gal Sal  
This Above All  
Rings on Her Fingers  
Moontide  
Tales of Manhattan  
UNIVERSAL  
Wake Up and Dream  
Saboteur  
WARNER  
Escape from Crime  
Yankee Doodle Dandy

There are, inevitably, some clucks in fine feathers coming up.

It's a time, if ever there was one, for knowing before showing.

▽

Inasmuch as no outstanding producer has terminated affiliations this week—and if one of them does so before publication date this doesn't mean *him*—this is as good a time as any for putting into the record, solely as background information of course, the fact that not all of these abdications by the mighty are precisely what they are made to seem.

An old and elaborately unwritten law of Hollywood is that studios do not discharge producers whose annual incomes approximate or excel their employers'.

It isn't considered cricket for a \$5,000-

the-week executive to fire a man of his own salary rank for anything so mundane as incompetency, dereliction, failure to provide profitable product, insubordination or any other reason whatsoever and notwithstanding.

It isn't done. It isn't gentlemanly. It isn't sporting. And it most especially isn't a pleasure to explain such a firing to stockholders given to asking why it wasn't done, if it required doing, a couple of million dollars sooner.

A neat technique for handling these matters has been worked out over the years and functions like a Swiss watch.

Custom is for a source, never identified, never the producer's agent, never a studio publicity man, but nevertheless and always somebody whom Louella Parsons will believe to the extent of taking the names of the mighty in hand, to drop the word that So-and-so is leaving such-and-such studio.

Generally, it is made to appear, he feels that his style has been impaired by overwork or by staying too long in one place or by some thing or other without a name on it, wherefore he is going to avail himself of an opportunity to realize at long last a complete exercising of his creative talents.

For the last year or more it's been par for the report to imply or to state bluntly that the producer doing the resigning is negotiating a United Artists release.

A while back it was par to mention RKO-Radio as the imminent beneficiary of the gentleman's services, and just lately there's been a vogue for naming Warners as the chosen affiliate.

The truth of the matter in virtually all cases of the kind is that the resigning producer's masterpieces have been losing the company fantastic amounts of money and steps have been taken to (1) cut his budgets, (2) cut his salary or (3) get rid of him as painlessly as possible but now.

The news story that leaks out through the lay press, is the device evolved for confusing the multitude, preserving the pride of all participants and giving the departing servant a good character. Commonly, it deceives everybody but the half dozen men who could furnish the fellow with equivalent employment and who knew all about the red ink on the books a long while back.

As a formality in the interests of a peace front for the industry, the rumour technique is not without a virtue of a sort, but it's no bonanza for the rumouree—i. e., the studio to which the genius is pledged by the gossip.

The accumulation of rumours connecting everybody out of a job with a United Artists release deal did that organization no good.

Neither did it prosper the prestige of RKO-Radio to be bandied about as the refuge of scrapped Goliaths.

It's the innocent bystander that gets shot —W. R. W.



## LEGAL NOTICE OF

## TRADE SHOWINGS



Published for the benefit of exhibitors generally in compliance with Section III of the Consent Decree

**ALBANY—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	1052 Broadway	10:30 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	1052 Broadway	2:00 pm

**ATLANTA—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	197 Walton St., N.W.	10:30 am
Feb 3	Night Before the Divorce (20th-Fox) Song of the Islands (20th-Fox)	197 Walton St., N.W.	2:30 pm

**BOSTON—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	115 Broadway	11:00 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	115 Broadway	2:00 pm

**BUFFALO—**

Feb 2	Castle in the Desert & On the Sunny Side & Roxie Hart (20th-Fox)	290 Franklin St.	1:00 pm
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	290 Franklin St.	2:00 pm

**CHARLOTTE—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side (20th-Fox) Roxie Hart (20th-Fox)	308 S. Church St.	10:30 am
Feb 3	Night Before the Divorce (20th-Fox) Song of the Islands (20th-Fox)	308 S. Church St.	1:30 pm

**CHICAGO—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	1260 S. Wabash Ave.	10:30 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	1260 S. Wabash Ave.	2:30 pm

**CINCINNATI—**

Feb 2	Castle in the Desert (20th-Fox) Roxie Hart (20th-Fox) On the Sunny Side (20th-Fox)	1638 Central P'kway	10:00 am
Feb 3	Song of the Islands (20th-Fox) Night Before the Divorce (20th-Fox)	1638 Central P'kway	1:30 pm

**CLEVELAND—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	2219 Payne Ave.	10:30 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	2219 Payne Ave.	1:30 pm

**DALLAS—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	1801 Wood St.	10:30 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	1801 Wood St.	1:30 pm

**DENVER—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	2101 Champa St.	10:30 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	2101 Champa St.	1:30 pm

**DES MOINES—**

Feb 2	Castle in the Desert (20th-Fox) Roxie Hart & On the Sunny Side (20th-Fox)	1300 High St.	11:00 am
Feb 3	Song of the Islands & Night Before the Divorce (20th-Fox)	1300 High St.	1:30 pm

**DETROIT—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	2211 Cass Ave.	10:30 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	2211 Cass Ave.	1:30 pm

**INDIANAPOLIS—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	326 N. Illinois St.	10:30 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	326 N. Illinois St.	1:30 pm

**KANSAS CITY—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	1720 Wyandotte St.	10:00 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	1720 Wyandotte St.	2:00 pm

**LOS ANGELES—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	2019 S. Vermont Ave.	10:00 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	2019 S. Vermont Ave.	2:30 pm

**MEMPHIS—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side (20th-Fox) Roxie Hart (20th-Fox)	151 Vance Ave.	10:30 am
Feb 3	Night Before the Divorce (20th-Fox) Song of the Islands (20th-Fox)	151 Vance Ave.	1:30 pm

**MILWAUKEE—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	1016 N. 8th St.	10:30 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	1016 N. 8th St.	1:30 pm

**MINNEAPOLIS—**

Feb 2	Castle in the Desert (20th-Fox) Roxie Hart & On the Sunny Side (20th-Fox)	1015 Currie Ave., N.	11:00 am
Feb 3	Song of the Islands & Night Before the Divorce (20th-Fox)	1015 Currie Ave., N.	2:00 pm

**NEW HAVEN—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	40 Whiting St.	11:00 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	40 Whiting St.	2:00 pm

**NEW ORLEANS—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side (20th-Fox) Roxie Hart (20th-Fox)	200 S. Liberty St.	11:00 am
Feb 3	Night Before the Divorce (20th-Fox) Song of the Islands (20th-Fox)	200 S. Liberty St.	1:30 pm

**NEW YORK—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	345 W. 44th St.	10:30 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	345 W. 44th St.	2:00 pm

**OKLAHOMA CITY—**

Feb 2	Castle in the Desert (20th-Fox) On the Sunny Side & Roxie Hart (20th-Fox)	10 N. Lee Ave.	9:00 am
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	10 N. Lee Ave.	1:00 pm



## Legal Notice of TRADE SHOWINGS

continued

## OMAHA—

Feb 2	Castle in the Desert (20th-Fox)	1502 Davenport St.	10:30 am
	Roxie Hart & On the Sunny Side (20th-Fox)	1502 Davenport St.	1:30 pm
Feb 3	Song of the Islands & Night Before the Divorce (20th-Fox)	1502 Davenport St.	1:30 pm

## PHILADELPHIA—

Feb 2	Castle in the Desert (20th-Fox)	302 N. 13th St.	10:30 am
	On the Sunny Side & Roxie Hart (20th-Fox)	302 N. 13th St.	2:30 pm
Feb 3	Song of the Islands (20th-Fox)	302 N. 13th St.	10:30 am
	Night Before the Divorce & Song of the Islands (20th-Fox)	302 N. 13th St.	2:30 pm

## PITTSBURGH—

Feb 2	Castle in the Desert (20th-Fox)	1715 Blvd. of Allies	10:30 am
	Roxie Hart (20th-Fox)	1715 Blvd. of Allies	2:00 pm
	On the Sunny Side (20th-Fox)	1715 Blvd. of Allies	3:30 pm
Feb 3	Song of the Islands (20th-Fox)	1715 Blvd. of Allies	2:00 pm
	Night Before the Divorce (20th-Fox)	1715 Blvd. of Allies	3:30 pm

## PORTLAND, ORE.—

Feb 2	Castle in the Desert (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	11:00 am
	On the Sunny Side & Roxie Hart (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	1:30 pm
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	1:30 pm

## SALT LAKE CITY—

Feb 2	Castle in the Desert (20th-Fox)	216 E. 1st South St.	10:30 am
	On the Sunny Side (20th-Fox)	216 E. 1st South St.	1:00 pm
	Roxie Hart (20th-Fox)	216 E. 1st South St.	2:15 pm
Feb 3	Night Before the Divorce (20th-Fox)	216 E. 1st South St.	1:00 pm
	Song of the Islands (20th-Fox)	216 E. 1st South St.	2:15 pm

## SAN FRANCISCO—

Feb 2	Castle in the Desert (20th-Fox)	245 Hyde St.	10:30 am
	On the Sunny Side & Roxie Hart (20th-Fox)	245 Hyde St.	2:00 pm
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	245 Hyde St.	2:00 pm

## SEATTLE—

Feb 2	Castle in the Desert (20th-Fox)	2421 Second Ave.	10:30 am
	On the Sunny Side & Roxie Hart (20th-Fox)	2421 Second Ave.	1:30 pm
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	2421 Second Ave.	1:30 pm

## ST. LOUIS—

Feb 2	Castle in the Desert (20th-Fox)	SRENCO Screening Rm. 3143 Olive St.	10 am
	Roxie Hart & On the Sunny Side (20th-Fox)	SRENCO Screening Rm. 3143 Olive St.	1 pm
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	SRENCO Screening Rm. 3143 Olive St.	1 pm

## WASHINGTON, D. C.—

Feb 2	Castle in the Desert (20th-Fox)	932 N. J. Ave., N.W.	10:30 am
	On the Sunny Side & Roxie Hart (20th-Fox)	932 N. J. Ave., N.W.	1:30 pm
Feb 3	Night Before the Divorce & Song of the Islands (20th-Fox)	932 N. J. Ave., N.W.	1:30 pm

## Studios Send 7 New Features for Promotions

Warners this week pegged field promotions for two new pictures: "Kings Row" and "Captain of the Clouds," 20th Century-Fox set "Song of the Islands," Paramount put on a show at the Capital for "The Fleet's In" and MGM opened three: "The Vanishing Virginian," "Joe Smith, American" and "The Bugle Sounds."

Warners' "Kings Row," starring Ann Sheridan, will bow at the Astor Theatre in New York on February 2nd. Hal B. Wallis, producer of the film and now a unit producer for the company, is planning to be on hand for the premiere, with David Lewis, associate producer. Warner Bros. reports that an extensive advertising, exploitation and publicity campaign including a member of radio tie-ups is now being completed for the opening of their film version of Henry Bellamann's novel. "Kings Row" will play the Astor for an extended run on a popular-price basis. Robert Cummings, Ronald Reagan, Betty Field and Claude Rains are featured.

"Captains of the Clouds," Warners' Technicolor picture about the Canadian Air Force, will open at the Strand in New York on February 12th. Dedicated to the R.C.A.F., a good part of the picture was made in Canada, at a number of Air Force training schools. It is expected that officials from the U. S. and Canadian armed forces

will attend the "Captains" opening, which also will premiere the same day in Ottawa, London, Cairo and Melbourne. James Cagney, Dennis Morgan and Brenda Marshall headline the stellar cast. Michael Curtiz directed and Hal B. Wallis was executive producer with William Cagney, associate producer.

The Lincoln Theatre, Miami Beach, is set for the debut of 20th Century-Fox's Technicolor film, "Song of the Islands," starring Betty Grable who is scheduled to go to Miami for the opening. A radio tie-up for the picture has been arranged on the Kate Smith Hour, Friday night, February 6th, with Miss Grable as guest star. The broadcast will take place in Miami.

Paramount was host to official Washington last Friday, at a special showing of Paramount films held in the Interior Department Building in the capitol city. The main feature was a preview of "The Fleet's In," starring Dorothy Lamour and William Holden. In addition, Arthur Menken's "Battle of the Pacific," and a composite Paramount newsreel on the war were shown to the 1,000 guests, representing various government departments, who attended. Edwin L. Weisl, a member of the company's board who, for the past five months has been serving as assistant to Floyd B. Odum, director of the OPM division of contract distribution, was host on behalf of Paramount.

Following a two-day civic celebration including a charity ball and luncheon sponsored by a civic club, MGM's "The Vanishing Virginian," opened on Friday, January 23rd, in Lynchburg, Va. Kathryn Grayson, star of the picture, was expected to arrive from Hollywood for the premiere.

"Joe Smith, American," another MGM

film, had a private screening in the Archives Building auditorium in Washington, at which Senator Sheridan Downey of California was host last Friday night, to fellow members of Congress, defense officials and the press.

An appropriate military setting was provided for the debut of MGM's "The Bugle Sounds," at Loew's Theatre in Louisville, Ky., last Wednesday night, with a number of Army and War Department officials attending. Army planes flying above the city; a military parade to the theatre and a broadcast from the lobby of the theatre, over station WINN, added to the festivities.

## Contract Report Shows \$1,250 Wobber Salary

Twentieth Century-Fox Film Corporation has concluded a new five-year employment contract with Herman Wobber calling for a weekly salary of \$1,250 according to a contract report issued at Washington last week by the Securities and Exchange Commission. The five-year agreement, recently negotiated calls for \$12,500 a year expenses.

The contract makes Mr. Wobber western division and western district manager it was reported. Mr. Wobber has indicated recently that he wished to resign from the general managership, of 20th Century-Fox sales and return to San Francisco, his home city.

## Warner Named Representative

Harry M. Warner, President of Warner Brothers, has accepted an appointment of the University of Denver as representative of the production branch of the industry on the Advisory Council of the Library of Motion Picture Arts and Sciences.



## Loew Suit Filed by Stockholder

In a stockholder's suit filed last week by Marian Gottlieb in the New York supreme court against Loew's and 28 of its officers, alleged excessive payments of bonuses to company officials was claimed to the extent of \$14,250,000.

The plaintiff, owner of 100 shares of common, listed five alleged instances of over-payments to the company officials under the agreement which provides for a percentage of the distribution of the profits.

Among the claims is the contention that Loew's \$3,500,000 investment in Gaumont British Picture Corp., Ltd., is worthless because of the repercussions of the war and that the company had failed to take this into consideration in fixing the profits of the officials.

The complaint charges a failure to deduct losses caused by foreign regulations which have frozen and blocked monies abroad. Illegal payments totaling \$1,100,000 were made to unknown persons and concealed on the company's books, it is also alleged.

Loew's has countered with an application to dismiss the complaint on the ground that it fails to state a cause of action; that many of the charges were decided in a previous consolidated stockholders' suit in which a decision was made in 1939, and that some of the counts of the complaint are barred by the statute of limitations.

## ASCAP Loses State Appeal

The American Society of Composers, Authors, and Publishers last week lost another fight in the almost continual series of court battles over the constitutionality of various state anti-ASCAP laws, and over its position under anti-trust laws.

The United States supreme court dismissed the Society's appeal from the decision of a United States district court in Washington state, that the Society had violated the Sherman anti-trust law.

Under the new dispensation, ASCAP has agreed to comply with the Washington law.

Executives of the Society, and of the state of Florida met at Jacksonville, last week, to devise methods by which the music publishers' association may operate there, in view of an antagonistic state law which has been upheld by court tests.

## Court Upholds Appeal

The circuit court of appeals at Cincinnati confirmed the decision of the Federal district court of Detroit in the Kramer theatre case. Under this, the house now under receivership of Edgar E. Kirchner, reverts to the possession of the Kramer family, and circuit owners, Cohn & Sheven, who were removed from operation by court order, lose the theatre.

## Deposition Suit Filed

Five consolidated stockholders of Columbia Pictures have filed application in the New York supreme court to take the depositions before trial of ten Columbia executives. Acts of mismanagement and issuance of illegal stock options to officers are charged in the suit.

## HERALD PEOPLE



By Staff Photographer

HARRIET YOUNG has been with the Herald editorial staff a year and two months, most of her time having been devoted to acquiring intimate knowledge of the 14,000 biographies in the Motion Picture Almanac.

Her predilection for cooking is to be put to the test in the near future, and marriage may also postpone fulfilment of her ambition—to write a novel—and change her present aversion to rushing, even when she is leaving for Englewood, N. J.

## Board Investigates Morgan S. Kaufman

Another aftermath to the two trials of ex-Judge J. Warren Davis and Morgan S. Kaufman in the William Fox conspiracy case came in U. S. District Court in Philadelphia this week when a three-man board appointed by Federal Judge Guy K. Bard, started an investigation of Mr. Kaufman's professional conduct. The examination began in open court at the request of Attorney General Francis Biddle, who on December 5th, asked the court to discipline Mr. Kaufman.

Attorney General Biddle said Mr. Kaufman admitted lending \$10,000 to a cousin of former U. S. Circuit Judge Davis at a time when he was counsel for and party to seven cases before Judge Davis.

Judge Bard, who last March received the Grand Jury's indictment of Mr. Kaufman, Judge Davis and William Fox on charges of conspiracy to obstruct justice and defraud the United States, was to have examined Mr. Kaufman himself. However, he said, the pressure of other court duties necessitated his delegating the task. The three special masters have the power to subpoena witnesses and, if necessary, punish them for contempt of court. But they cannot themselves discipline Mr. Kaufman. They will file recommendations with Judge Bard.

The hearing was adjourned abruptly Tuesday, when Mr. Fox, a witness, collapsed. Martin W. Littleton, his attorney, revealed that the former film magnate was "being kept alive with large amounts of insulin."

## Bausch & Lomb Company Victor in Damage Suit

A \$40,000,000 damage suit whose proceeds were to have been divided equally between the Federal Government and two attorneys who instituted the action was dismissed Thursday, January 16th, by Judge Alfred C. Cox in the Federal court. The defendants named in the suit were Bausch & Lomb Optical Company, Carl Zeiss, Inc., and M. H. Eisenhart, Carl L. Bausch and Theodore B. Drescher, executives of Bausch & Lomb.

The suit was filed by Murray Brensilber and Emanuel Thebner under an old statute providing that individuals may sue persons or corporations who have been charged with defrauding the Government. Judge Cox rejected the complaint after hearing argument by Whitney Seymour, defense attorney, and I. Gainsburg, lawyer for the plaintiffs. The court held that the statute did not apply to cases of the sort contemplated in the Bausch & Lomb action.

## Order Termination Of RKO Proceeding

Judge William Bondy in a final decree filed in the United States district court in New York has ordered termination of the reorganization proceedings of RKO and the discharge of the Irving Trust Co. as trustee.

The decree, signed last week, fixed 11 years from its date as the time limit in which creditors may file claims and security holders present or surrender their securities in order to participate in the distribution of new securities under the plan of reorganization approved in 1940.

## Court Rules Co-author Shares in Renewals

A copyright renewal of a musical composition obtained by a composer is for the benefit of his co-author as well even though the latter has allowed his rights to lapse, Judge Vincent T. Leibel ruled in the federal court in New York last week.

The court denied judgements sought in three cases by Edward B. Marks Music Co., Inc., against Jerry Vogel Music Company, Inc., in which renewal rights to the songs, "I Wonder Who's Kissing Her Now," "The Bird on Nellie's Hat" and "December in May," were involved.

## Bill Poster Ruled Employee

A bill poster who received a flat payment of \$2.50 per week to post bills at a theatre was held to be a theatre employee and therefore entitled to workmen's compensation for injuries sustained when he fell off a ladder. The ruling was made by the New York court of appeals in the case of Hamilton vs. Landau Amusement Corp.

## Plagiarism Suit Dismissed

Judge Sidney Symes in the Federal court in New York has dismissed the plagiarism action of Leo Sakardi against Dwight Deere Wiman. The court ruled that Mr. Wiman's musical "I Married an Angel," was not plagiarism.

## McFaul Elected Bank Director

Vincent R. McFaul, president of Buffalo Theatres, Inc., Buffalo, N. Y., has been elected a director of the Liberty Bank in that city.



# WHAT THE PICTURE DID FOR ME

## Columbia

**DURANGO KID, THE:** Charles Starrett, Luana Walters—Good western to good business considering weather bad. Running time, 60 minutes. Played January 9-10.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

**FIGHT TO THE FINISH, A:** Don Terry, Rosalind Keith—It provided good entertainment as the added feature. Running time, 59 minutes. Played January 5-7.—Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. Small town patronage.

**GO WEST, YOUNG LADY:** Penny Singleton, Glenn Ford—A natural for Texas. Well liked. Running time, 72 minutes. Played December 22-23.—M. D. Stewart, Texas Theatre, DeLeon, Texas. Small town patronage.

**NAVAL ACADEMY:** Freddie Bartholomew, Jimmy Lydon—Better than some of Columbia's specials. Lots of good comments. Running time, 67 minutes. Played December 12.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

**OUR WIFE:** Melvyn Douglas, Ruth Hussey—Fairly good, nothing to rave about at boxoffice. Running time, 102 minutes. Played December 3-4.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

**SON OF DAVY CROCKETT:** Bill Elliott—Poor western title. Business off. Weather real cold.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**YOU BELONG TO ME:** Henry Fonda, Barbara Stanwyck—Good picture, well liked. Cold weather hurt crowd. Running time, 80 minutes. Played January 1-2.—M. D. Stewart, Texas Theatre, DeLeon, Texas. Small town patronage.

**YOU'LL NEVER GET RICH:** Fred Astaire, Rita Hayworth—This was the only feature we have had from Columbia in two years that did not have to be double-billed. Astaire is anything but popular here but the theme was timely and well received. Running time, 88 minutes. Played, December 28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**YOU'LL NEVER GET RICH:** Fred Astaire, Rita Hayworth, Robert Benchley—Did below average business. Suffered from cold wave. No fault of the picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Metro-Goldwyn-Mayer

**DESIGN FOR SCANDAL:** Rosalind Russell, Walter Pidgeon, Edward Arnold—We ran this for Christmas, not having any advanced dope on it, and we couldn't have asked for a better Christmas picture. Light and gay, plenty of wise cracks, and we had a good crowd, even on Christmas Eve. Running time, 85 minutes. Played December 24-25.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

**DR. JEKYLL AND MR. HYDE:** Spencer Tracy, Ingrid Bergman, Lana Turner—Director Victor Fleming again drags out a picture twice as long as the story can stand. Results are a good picture spoiled by a very practised film-wasting director. Tracy played his part well, but it is his worst picture. Played January 4-6.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**DR. KILDARE'S WEDDING DAY:** Lew Ayres, Lionel Barrymore, Laraine Day—The best of the Kildare's. Wish Metro could have found another way to separate Kildare and "Mary Lamont." Anyway, a grand picture. Well cast and directed. Running time, 82 minutes. Played December 24-25.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**FEMININE TOUCH, THE:** Rosalind Russell, Don Ameche, Kay Francis, Van Heflin—This is a good class comedy that was well liked here and quite well attended. The dialogue is very clever. Rosalind Russell is a favorite here. The new Van Heflin will go places. Running time, 97 minutes. Played January 8.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**HONKY TONK:** Clark Gable, Lana Turner—This one did not do as well as expected. I don't know just why it missed but there you are. Running time, 103 minutes. Played December 29-31.—Cliff Noble, Simcoe Theatre, Sutton West, Ontario, Canada. Small town and rural patronage.

*This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—*

What the Picture Did for Me  
MOTION PICTURE HERALD  
Rockefeller Center, New York

**HONKY TONK:** Clark Gable, Lana Turner, Claire Trevor—Metro didn't over-ballyhoo this. It's everything they say it is. They came from far and near to see it and were satisfied. Best business we've done since G. W. T. W. Running time, 104 minutes. Played December 21-23.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

**LIFE BEGINS FOR ANDY HARDY:** Mickey Rooney, Lewis Stone, Judy Garland—This series has always done business for me and this one was no exception. My customers seemed to thoroughly enjoy it. This new girl, Patricia Dane does a swell job and should go a long way. Congratulations are in order for her part in this one. Running time, 102 minutes. Played January 1-3.—Cliff Noble, Simcoe Theatre, Sutton West, Ontario, Canada. Small town and rural patronage.

**LIFE BEGINS FOR ANDY HARDY:** Lewis Stone, Mickey Rooney, Judy Garland, Ann Rutherford—Good picture, but drawn out too long. Made it rather tiresome for what it had to offer. Running time, 100 minutes. Played December 21-23.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**RINGSIDE MAISIE:** Ann Sothorn, George Murphy—As usual Maisie gets kicked around plenty and my patrons seem to be getting tired of it. Comment just fair. Running time, 95 minutes. Played December 19, 20.—Cliff Noble, Simcoe Theatre, Sutton West, Ontario, Canada. Small town and rural patronage.

**THUNDER AFLOAT:** Wallace Beery, Chester Morris—Fine action picture. Timely and a real one for Beery and Morris fans. Played January 12-13.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**WHEN LADIES MEET:** Joan Crawford, Robert Taylor, Greer Garson—Good, but this type feature has little drawing power in a small town like mine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**WHEN LADIES MEET:** Joan Crawford, Robert Taylor, Greer Garson—Very good sophisticated comedy with an excellent cast that gave general satisfaction to a large and appreciative audience. Thanks to Miss Crawford you have done my situation a world of good in your last two pictures. Come again—you are more than welcome. The others in the cast deserve a lot of praise also. Running time, 102 minutes. Played January 7, 8.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**WHEN LADIES MEET:** Robert Taylor, Joan Crawford, Greer Garson—Ever so often some one makes a picture in which the glamour boys and girls have an opportunity to show the upper crust how well they can handle the correct fork and the proper broad "A." On such occasions, such as this one, we exhibitors in the tall timber sing that lonesome cowboy refrain "Oh, Why Was I Born." Running time, 105 minutes. Played December 21-22.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**WHEN LADIES MEET:** Joan Crawford, Robert Taylor, Greer Garson—Some people may consider this a good picture. I am not going to pass opinion on it. All I can say is, after seeing Bob Taylor as "Billy the Kid," I cannot interest myself in this picture.

Hope Metro can find other stories as good as "Billy" for Robert Taylor in the future. Running time, 102 minutes. Played December 28-30.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**WHISTLING IN THE DARK:** Red Skelton, Conrad Veidt, Ann Rutherford—A sleeper which threw the theatre into an uproar with its clever comedy. Running time, 78 minutes. Played December 31-January 1.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**WOMAN'S FACE, A:** Joan Crawford, Melvyn Douglas—Some liked it, and some walked out on it. Personally I thought it too long. Running time, 106 minutes. Played December 17.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

## Monogram

**OLD SWIMMIN' HOLE, THE:** Jackie Moran, Marcia Mae Jones—An excellent picture for a double bill. Running time, 60 minutes. Played December 13.—Jno. S. Erickson, Rex Theatre, Kingsford, Mich. Neighborhood patronage.

**SIGN OF THE WOLF:** Michael Whalen, Grace Bradley—Exceptionally well produced and a very good all around entertainment.—L. V. Bergtold, Westby Theatre, Westby, Wisconsin.

## Paramount

**ALOMA OF THE SOUTH SEAS:** Dorothy Lamour, Jon Hall—Beautiful picture in color; story a little weak. Very well received by most patrons. Business below average due to cold weather. Played January 6-8.—Melville Danner, Kozy Theatre, Granite Okla. Small town patronage.

**BIRTH OF THE BLUES:** Bing Crosby, Mary Martin—Not the super-duper the salesman sold me. Just a good pleasing picture to average Sunday-Monday business. Running time 80 minutes. Played December 14-15.—M. D. Stewart, Texas Theatre, DeLeon, Texas. Small town patronage.

**BIRTH OF THE BLUES:** Bing Crosby, Mary Martin—Very good musical show but business was poor, due to a cold wave. Running time, 86 minutes. Played January 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**BUY ME THAT TOWN:** Lloyd Nolan, Constance Moore—Very well liked on a double bill. Played just before Christmas so business was not up to par. Lots of comedy to help this along. Not a dull moment in this above average programmer. L. V. Bergtold, Westby Theatre, Westby, Wisconsin.

**CAUGHT IN THE DRAFT:** Bob Hope, Dorothy Lamour—Plenty good and the boxoffice said so. Running time, 82 minutes. Played November 30.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

**FLYING BLIND:** Richard Arlen, Jean Parker—Was very favorably received by about an average Saturday night crowd which likes action in their picture fare. Running time, 70 minutes. Played January 3.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**HOLD BACK THE DAWN:** Charles Boyer, Olivia de Havilland—Very interesting feature that was played on Bank Night. Second night 50% better than first, so feature evidently pleased them enough so they talked it up.—Al Eliason, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

**I WANTED WINGS:** Ray Milland, William Holden, Wayne Morris, Veronica Lake—Played this second run. Had a cold wave. Business real bad.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**KISS THE BOYS GOODBYE:** Don Ameche, Mary Martin—Pleased an average turn-out on "Take a Chance Night" although personally I thought the picture pretty weak. Running time, 83 minutes. Played January 7.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**LAS VEGAS NIGHTS:** Phil Regan, Tommy Dorsey—Our people on the whole, did not care for this picture. This film is neither a good musical or good drama. Would have been more entertaining as a short. Either concentrate on the music or the narrative, because our patrons know how few times the combination has been successful. Running time, 89



minutes. Played January 2, 3.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

**LIFE WITH HENRY:** Jackie Cooper, Leila Ernst, Eddie Bracken, Hedda Hopper—Best Aldrich to date. Did record Saturday business since house has been opened. Play it, by all means.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**PACIFIC BLACKOUT:** Robert Preston, Martha O'Driscoll—Average business and a good show, but too much competition the first night. Used in place of a western, and it held its own.—Al Eliassen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

**PARSON OF PANAMINT:** Charles Ruggles, Ellen Drew—Business suffered from Christmas, bad weather, and blackout jitters. The picture was good and Charles Ruggles turned in a grand piece of work. Running time, 84 minutes. Played December 24-25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**REACHING FOR THE SUN:** Joel McCrea, Ellen Drew, Eddie Bracken, Albert Dekker—We found this one okay. This story with both humor and pathos holds one's interest from start to finish and Joel McCrea, Ellen Drew, Eddie Bracken, Albert Dekker and Billy Gilbert all turn in good performances. A highlight is the thrilling battle fought by the crane operators using their huge mechanical monsters as weapons. A picture worthwhile seeing. Running time, 89 minutes. Played January 10.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**SHEPHERD OF THE HILLS:** John Wayne, Betty Field—Most everyone was pleased with this picture. However, there were a few who said it did not follow the book and they found getting interested in the picture somewhat of a problem. The color and acting was excellent but the plot and sequences moved too slow. Something was needed in this film, but I do not consider myself director enough to state specifically what that might be. Book sales helped business. Running time, 98 minutes. Played December 28-30.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

**SHEPHERD OF THE HILLS:** John Wayne, Betty Field—Swell picture in color, which brought some of the old fogies to the theatre. Weather was bitter cold and the picture did not gross like it would have if the weather had been decent. But it saved the exhibitor from having a blackout. Most beautiful settings, excellent direction and a swell job of acting. Several spoke of Betty Field's performance as being very good. Played January 3-5.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

## Producers Releasing Corp.

**BEASTS OF BERLIN:** Roland Drew, Steffi Duna—The picture is exciting in spots and the acting is excellent. All patrons were well pleased with it. Running time, 83 minutes. Played January 5-7.—Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. Small town patronage.

**MR. CELEBRITY:** Buzzy Henry, Doris Day—A strictly program picture. Business off.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

## Republic

**APACHE KID, THE:** Don "Red" Barry—Average western which pleased average Friday-Saturday business. Running time, 56 minutes. Played January 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**BACK IN THE SADDLE:** Gene Autry, Smiley Burnette, Mary Lee—Not as good as usual Autry. It lacked the usual run of music and comedy others had. Running time, 73 minutes. Played December 19-20.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**ICE, CAPADES:** Dorothy Lewis, Jerry Colonna—God picture but poor draw. Running time, 88 minutes. Played December 9.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

**KANSAS CYCLONE, THE:** Don "Red" Barry—Good western to average business. Lynn Merrick is good support in this picture. Played, January 2-3. Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**MELODY RANCH:** Gene Autry, Jimmy Durante—Republic has made better Autry pictures than this one. So I was gypped on the price on this one. One mistake was leaving Smiley Burnette out. Running time, 70 minutes. Played December 27-29.—Ino. S. Erickson, Rex Theatre, Kingsford, Mich. Neighborhood patronage.

**PUDDINHEAD:** Judy Canova—Just a picture. Tried it on a single bill with disappointing results. Running time, 9 reels. Played January 6, 7.—Cliff Noble, Simcoe Theatre, Sutton West, Ontario, Canada. Small town and rural patronage.

**RIDIN' ON A RAINBOW:** Gene Autry, Smiley Burnette, Mary Lee—Played repeat engagement. They still come out to see it. One of the better Autrys.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## TWO CONTRIBUTORS RESUME REPORTS

Two contributors resumed reports to the What the Picture Did For Me Department this week, after an absence of some time. They are:

**JNO. S. ERICKSON,** Rex Theatre, Kingsford, Iron Mountain, Mich.

**M. L. DuBOSE,** Majestic Theatre, Cotulla, Texas.

Read the reports from these and other contributors in the adjoining columns.

**SAILORS ON LEAVE:** William Lundigan, Shirley Ross—Very good program picture. As such, don't hesitate to play it. It went over fine here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SINGING HILL:** Gene Autry, Smiley Burnette—I put this one in on a tough date and it brought me some nice business. Patrons were well satisfied. Running time, 75 minutes. Played December 16, 17.—Cliff Noble, Simcoe Theatre, Sutton West Ontario, Canada. Small town and rural patronage.

**SIS HOPKINS:** Judy Canova, Bob Crosby—They all enjoyed this one, thought it great. For myself, I didn't care much for it. O.K., it pleased all who came. Running time, 98 minutes. Played December 31 January 1-2.—Jno. S. Erickson, Rex Theatre, Kingsford, Mich. Neighborhood patronage.

**SUNSET IN WYOMING:** Gene Autry, Smiley Burnette—The mighty man of westerns didn't do much in this picture. We missed little Mary Lee. Running time, 68 minutes. Played January 2-3.—Vic Stephano, Grove Theatre, Groveton, Small town patronage.

**TUXEDO JUNCTION:** Weaver Bros., Elviry—Believe this is the best one, yet, although I think they should stick more to the hill-billy stuff. This is what folks expect to see and if they don't, I am afraid they are going to fizzle out. Running time, 71 minutes. Played December 31, January 1.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. Small town patronage.

## RKO Radio

**CITIZEN KANE:** Orson Welles—I wish they would have left this on the shelf. It's one of my lowest grossers since I have been in Groveton. RKO has made another "Hitting A New High." It's a flop if there ever was one. Running time, 119 minutes. Played January 10-12.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

**FATHER TAKES A WIFE:** Adolphe Menjou, Gloria Swanson, Desi Arnaz—A real good Bargain Night picture. Running time, 74 minutes. Played December 30.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

**JUNGLE CAVALCADE:** Animal feature—Doubled with "Niagara Falls" and made a good show. The "Cavalcade" is worth running. Running time, 77 minutes. Played November 28-29.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

**SCATTERGOOD MEETS BROADWAY:** Guy Kibbee, Emma Dunn, Joyce Compton—There is nothing I could say that would make this better. Terrible, is a master of understatement. I should send RKO a bill for running it. The customers were conspicuous by their absence. Played January 7-8.—Eddie L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**SCATTERGOOD PULLS THE STRINGS:** Guy Kibbee—This series is going good here, and this one helped along. Kind of stories the rural people like. Running time, 69 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

**SPELLBINDER, THE:** Lee Tracy, Barbara Read, Patric Knowles—Just a program picture that will get by.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**SUNNY:** Anna Neagle, John Carroll—"Sunny" is a fairly good picture. Drawing power was medium. Running time, 97 minutes. Played December 21-22.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

## Twentieth Century-Fox

**BELLE STARR:** Gene Tierney, Randolph Scott—Very well liked by a good crowd. Running time, 90

minutes. Played December 18-19.—M. D. Stewart, Texas Theatre, DeLeon, Texas. Small town patronage.

**BELLE STARR:** Randolph Scott, Gene Tierney, Dana Andrews—It didn't have the box office punch, but it's a swell picture. It is just another glorified picture. Running time, 87 minutes. Played December 24-25.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

**BLOOD AND SAND:** Tyrone Power, Linda Darnell—The picture O.K. and drew very well. Running time, 125 minutes. Played November 23-24.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

**CHARLEY'S AUNT:** Jack Benny, Kay Francis—Picture O.K. and everyone was satisfied. Running time, 82 minutes. Played, December 28.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

**CHARLEY'S AUNT:** Jack Benny—The English background of the early nineties used here, did not appeal to the ordinary run of the mine patrons. A general disappointment to many, including myself. Allocated in the top group and business certainly did not warrant that classification. At a fair rental might fit into a double bill program.—L. V. Bergtold, Westby Theatre, Westby, Wisconsin. General patronage.

**CHARLEY'S AUNT:** Jack Benny, Kay Francis, James Ellison—Personally, did not care for this, but the paying customers really laughed loud and long. Must have been funny to them.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**CHARLIE CHAN IN RIO:** Sidney Toler, Mary Beth Hughes—About the average for this type, but they have lost all their drawing power. No interest, poor business on this.—L. V. Bergtold, Westby Theatre, Westby, Wisconsin.

**DANCE HALL:** Cesar Romero, Carol Landis—Did well on this. Running time, 72 minutes. Played December 16-17.—M. D. Stewart, Texas Theatre, DeLeon, Texas. Small town patronage.

**DRESSED TO KILL:** Lloyd Nolan, Mary Beth Hughes—Nolan is coming to the front. Each succeeding show brings him new followers. This is probably his best to date for "20th Century."—L. V. Bergtold, Westby Theatre, Westby, Wisconsin.

**DRESSED TO KILL:** Lloyd Nolan, Mary Beth Hughes—Used as the lower half of a double bill with "Nine Lives Are Not Enough" for one day, results were pitiful. When this company gets set to make a low bracket picture, it has no equal. Sold to me in the first block of five and not worth remembering. My public could smell this one clear across the street and did not bother about coming closer. Running time, 74 minutes. Played December 6.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**GREAT GUNS:** Laurel and Hardy—Good, fast-moving comedy. Good business. Running time, 70 minutes. Played December 21.—M. D. Stewart, Texas Theatre, DeLeon, Texas. Small town patronage.

**MAN I MARRIED, THE:** Joan Bennett, Francis Lederer—Picked this old baby up to complete contract and it drew top business. Well received by a big crowd. Running time, 80 minutes. Played December 30-January 1.—M. D. Stewart, Texas Theatre, DeLeon, Texas. Small town patronage.

**MOON OVER MIAMI:** Don Ameche, Betty Grable—Good picture but cold weather and war kept the patrons away. Running time, 90 minutes. Played December 15.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

**RISE AND SHINE:** Jack Oakie, George Murphy, Linda Darnell, Walter Brennan—All I can say for this one is that Fox is setting it for percentage, thought more of it than the customers did. Further, it was out of season when played. As for the story, there was none to speak of, the old College try, with Oakie the hero. A restless audience that knows they have been sold again. Oh, to be back again on the old 20 per cent cancellation, and blocks of 40 to 50 pictures, when you could definitely check on what you have coming and get rid of the clucks. I am very much concerned that this block of five will not be terminated at the end of the trial period. I speak only for myself, but I think that the exhibitor is worse off today under this system than at any time of my long experience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**ROMANCE OF THE RIO GRANDE:** Cesar Romero—We ran this on New Year's Day and it broke all records for attendance. It also stood up the next two days. Romero as the Cisco Kid is well liked here. Running time, 73 minutes. Played January 1-3.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**ROMANCE OF THE RIO GRANDE:** Cesar Romero, Patricia Morison—A very fine picture that should do well anywhere. Suitable for double billing only. Had cold wave that affected us.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne—Enjoyed by a good crowd. Running time, 85 minutes. Played December 28-29.—M. D. Stewart, Texas Theatre, DeLeon, Texas. Small town patronage.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne—Very refreshing and pleased just about 100%.



(Continued from preceding page)

The nicest all around entertainment we have had for some time. Icy roads hurt on opening night, but the final gross was considerable above average. Not enough, however, to off-set the poor business on all the others in this first block of Fox's. One winner out of every five is not going to excuse the producers for the four "blanks."—L. V. Bergtold, Westby Theatre, Westby, Wisconsin. General patronage.

**SWAMP WATER:** Walter Brennan, Walter Huston—Very good picture which pleased all. Running time, 88 minutes. Played January 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**TOBACCO ROAD:** Charles Grapewin, Henry Fonda—A big disappointment at the boxoffice. Nobody liked it and we had many walkouts. It was panned by everybody I saw. Running time, 84 minutes. Played December 22-24.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**WEEKEND IN HAVANA:** Alice Faye, Carmen Miranda, John Payne—Fine for Christmas day. Beautiful color. Good entertainment. Big crowd. Running time, 90 minutes. Played December 25.—M. D. Stewart, Texas Theatre, DeLeon, Texas. Small town patronage.

**WILD GESE CALLING:** Joan Bennett, Henry Fonda—Personally thought this only fair but it drew and pleased way beyond expectations. Excellent at box-office. Running time, 75 minutes. Played December 26.—M. D. Stewart, Texas Theatre, DeLeon, Texas. Small town patronage.

**WILD GESE CALLING:** Henry Fonda, Joan Bennett—Fox had a lot of nerve to allocate this into the top allocation. Running time 78 minutes and not a very convincing story and certainly not a show that cost a lot to produce. All adds up to a "gyp" on the part of the exchange. OK for double billing.—Bank Nites or Bargain programs. Hardly a laugh in the entire show which is two strikes against it! Running time, 78 minutes.—L. V. Bergtold, Westby Theatre, Westby, Wisconsin. General patronage.

**YANK IN THE R.A.F., A:** Tyrone Power, Betty Grable—Good picture and good business. Running time, 95 minutes. Played January 4.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

## United Artists

**BLACKOUT:** Conrad Veidt, Valerie Hobson—Seem to interest our patrons, had several comments. For an English picture it's O.K. Played December 21-22.—Jno. S. Erickson, Rex Theatre, Kingsford, Mich. Neighborhood patronage.

**BROADWAY LIMITED:** Victor McLaglen, Marjorie Woodworth, Patsy Kelly, Zasu Pitts—This was a sleeper. Played it on Friday and Saturday when we have a crowd regardless, and they were mighty well pleased. In fact, a customer asked why we ran such a good picture on Saturday. Patsy Kelly and Zasu Pitts helped with a lot of comedy, and the baby (whose it is I don't know) was a darling. Played January 2-3.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

**GREAT DICTATOR, THE:** Charles Chaplin, Paulette Goddard—An extremely pleasing and well planned satire. Chaplin had them laughing during the entire length of the picture. The last speech was especially appreciated here, because in the first place it was truly American, and in the second many doubted Chaplin's speaking abilities. Chaplin presents his ideas in clear cut analogies which leave the spectator completely informed as to the original purpose of his wit and humor. Some commented that the picture was too long in relation to what it had to tell. Business fair, a snow storm and cool weather kept many away. Running time, 125 minutes. Played January 3-5.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

**LYDIA:** Merle Oberon, Edna May Oliver, Alan Marshal—A very fine picture, but isn't a picture to bring them in. Lots of walk-outs. Business off. No good.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**OUR TOWN:** William Holden, Martha Scott, Fay Bainter—As critics' remarks were unfavorable and exhibitors in this Department were all against it, I laid off it. Then saw it in another theatre and liked it so well myself that I booked it. And maybe my audience is different from all others and myself, also, because it pleased 100%, even had compliments on showing such a delightful picture. Weather 25 below, so attendance poor from rural district. Played December 22-23.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**PRISONER OF ZENDA:** Madeleine Carroll, Ronald Colman—Reissue. Somehow or other this one didn't click. Played December 6-7.—Jno. S. Erickson, Rex Theatre, Kingsford, Mich. Neighborhood patronage.

**SUNDOWN:** Gene Tierney, Bruce Cabot, George Sanders—It's right up to the minute of today. Give it your best playing time. Running time, 90 minutes. Played January 7-8.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

**SUNDOWN:** Gene Tierney, Bruce Cabot, George Sanders—We did a good business with this picture and bought it flat. We've played bigger pictures and

made less profit. It's good for any day of the week. However, it will need some advertising, but National has a good trailer on it. Running time, 90 minutes. Played January 12-13.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

**THAT HAMILTON WOMAN:** Vivien Leigh, Laurence Olivier—Loss, terrible. Took an awful walloping on this one. One remark: "Vivien Leigh, star in 'Gone With the Wind?' Glad I didn't see it. Couldn't understand half of what she said." I agree also, I couldn't understand her either. Why can't these stars speak more clearly? Running time, 125 minutes. Played January 8-9.—Jno. S. Erickson, Rex Theatre, Kingsford, Mich. Neighborhood patronage.

**THAT UNCERTAIN FEELING:** Merle Oberon, Melvyn Douglas. Sophisticated comedy that was liked by only a few. Running time, 85 minutes. Played, December 29-31.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**TOPPER TAKES A TRIP:** Roland Young, Constance Bennett—Played this one old as a substitute and was surprised at the good reception it received. Running time, 80 minutes. Played December 12, 13.—Cliff Noble, Simcoe Theatre, Sutton West Ontario, Canada. Small town and rural patronage.

**WESTERNER, THE:** Gary Cooper, Walter Brennan, Fred Stone—Wonderful picture. Thoroughly enjoyed by everyone. Enough outdoor action to please western fans and good story and acting for the others. Played January 9-10.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

## Universal

**ALIAS THE DEACON:** Bob Burns—A good programmer for the small towns with plenty of laughs. Running time, 72 minutes. Played December 25-27.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**BADLANDS OF DAKOTA:** Robert Stack, Ann Rutherford, Richard Dix, Frances Farmer—Very good western. Miss Farmer mighty good in the role of "Jane"; in fact, entire cast in this picture is excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**BADLANDS OF DAKOTA:** Robert Stack, Ann Rutherford, Richard Dix, Frances Farmer—Here is the super western to end all westerns. It drew very well doubled with "Navy Blues." Lots of fast action and comedy kept this moving right along. Everything that was ever in any western is in this one. The only weakness is some corny love scenes that luckily are very short. Action fans will love it. The price was right on it as I expected it to be a higher allocation than it was. Running time, 74 minutes. Played January 9-10.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**HIT THE ROAD:** Gladys George, Barton MacLane, Billy Halop—O. K. for my patrons. Running time, 60 minutes. Played January 7-8.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

**HOLD THAT GHOST:** Abbott & Costello—Pleased generally but not as good as their last two. Running time, 86 minutes. Played December 5, 6.—Cliff Noble, Simcoe Theatre, Sutton West Ontario, Canada. Small town and rural patronage.

**HOLD THAT GHOST:** Abbott and Costello—Picture O.K., nothing to rave over. Universal doesn't want to see us small guys earn a dime. Percentage terms, just plain business suicide to us small fellers. The guarantee took the coat and vest. The checker took the pants. The heck with building up new stars which under percentage terms and preferred play dates would eventually just invite the sheriff. Played December 20-22.—Jno. S. Erickson, Rex Theatre, Kingsford Theatre, Kingsford, Mich. Neighborhood patronage.

**IT STARTED WITH EVE:** Deanna Durbin, Charles Laughton—One of the finest pictures to ever play my theatre. Pleased 100%. This Charles Laughton certainly steals the show. Recommend to play on Sunday. Running time 90 minutes. Played January 11-13.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. Small town patronage.

**IT STARTED WITH EVE:** Deanna Durbin, Charles Laughton—Very pleasing picture resulting in more favorable comment than any recent offering. Business below average due to continued cold wave. If we could have more of this kind, business would really pick up. Running time, 90 minutes. Played January 1-4.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**JAIL HOUSE BLUES:** Nat Pendleton, Anne Gwynne—Figured on snow and blocked roads during January, so spotted in a few of my cheap features on Sundays. This was the first. Didn't get the snow, but did get some swell weather. Surprisingly, this mediocre feature held up O.K. It's nothing to brag about, but it's funny and seemed to satisfy. No walkouts, business average, so made myself a dollar or so. Now I'm all set for next Sunday with Frank Buck's Jungle Cavalcade, but maybe it won't snow again.—Al Eliassen, Koronis Theatre, Paynesville, Minn.

**KEEP 'EM FLYING:** Abbott and Costello—Best,

in our opinion, by these boys. It's good for plenty of laughs, and then some. Business off due to extreme cold and unpleasant weather.—Al Eliassen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

**KID FROM KANSAS, THE:** Dick Foran, Leo Carrillo, Andy Devine—Played in competition to a snow storm and a basketball tourney. No business, but very good action picture. All principal characters very good. Running time, 60 minutes. Played January 2-3.—Eddie L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**MAN WHO LOST HIMSELF, THE:** Brian Aherne, Kay Francis—A below average film. They had a clever idea but did little or nothing with it. Our patrons find this true with many pictures that have been quickly made. Why directors do not take more pride in making their pictures is most difficult to comprehend. As artistic success most films today are complete failures. Kay Francis has very little box-office attraction here. Running time, 72 minutes. Played December 31—January 1.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

**MOB TOWN:** Dick Foran, Dead End Kids—Very good double feature picture. My people like these kids very much. Am playing them in "Junior G-Men" serial and it is very good. Recommend you play this serial. Running time, 60 minutes. Played December 26-27.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. Small town patronage.

**MOONLIGHT IN HAWAII:** Johnny Downs, Jane Frazee, Leon Errol, Mischa Auer—It is just a filler on a double feature bill, and it will get a few laughs. Running time, 60 minutes. Played December 26-27.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

**NEVER GIVE A SUCKER AN EVEN BREAK:** W. C. Fields, Gloria Jean—Played this New Year's Eve to a mid-nite show. This is about the goofiest picture I've seen. No sense to it, whatever. A perfect picture for this day of the year. Business very good. If they had left out the singing, it would have been a great deal more entertaining. Running time, 62 minutes. Played December 31—January 1.—Eddie L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**ONE NIGHT IN THE TROPICS:** Abbott and Costello—Not near as good as "Buck Privates," but drew fairly well, and most all pleased. Running time, 83 minutes. Played November 26-27.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

**SAN ANTONIO ROSE:** Robert Paige, Jane Frazee—A fair picture, but didn't go over in my theatre. Running time, 60 minutes. Played December 10-12.—Jno. S. Erickson, Rex Theatre, Kingsford, Mich. Neighborhood patronage.

**SOUTH OF TAHITI:** Brian Donlevy, Broderick Crawford, Andy Devine—It's a swell little picture from Universal. Running time, 74 minutes. Played January 6.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

## Warner Bros.-First National

**BAD MEN OF MISSOURI:** Dennis Morgan, Jane Wyman, Wayne Morris—The story of the Younger Brothers and their association with Jesse James. A fast-moving action picture that starts after the war of the South. The land-grabbing carpet baggers and law handed out by the pioneers who protest this thieving. A grand picture of history of Missouri. Everybody well pleased with this picture as entertainment. Running time, 74 minutes. Played December 26-27.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**BLUES IN THE NIGHT:** Priscilla Lane, Richard Whorf—Got a bad break on weather on this one. Having one night of 30 below zero and the next night the worst blizzard in years, with continued cold for the third night. The biggest majority of those who did turn out were pleased with the offering. Running time, 88 minutes. Played December 31, January 1-2.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**BLUES IN THE NIGHT:** Priscilla Lane, Richard Whorf—This fine star deserves better treatment. Picture just so-so. Business hurt by bad weather. Running time, 80 minutes. Played January 4-5.—M. D. Stewart, Texas Theatre, DeLeon, Texas. Small town patronage.

**BODY DISAPPEARS, THE:** Jeffrey Lynn, Jane Wyman, Edward Everett Horton—This is a very good comedy which pleased on family night. Running time, 72 minutes. Played January 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**BRIDE CAME C. O. D., THE:** Bette Davis, James Cagney—An entertaining comedy that everyone enjoyed. This picture should please most any audience because of the background and characters presented. Light antics such as these are barely more than amusing to most people. Running time, 92 minutes. Played December 31—January 1.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

**DIVE BOMBER:** Errol Flynn, Fred MacMurray, Ralph Bellamy—A beautiful picture in color, but honestly, the length was uncalled for. Running time, 132 minutes. Played January 2-3.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.



**DIVE BOMBER:** Errol Flynn, Fred MacMurray, Ralph Bellamy—This picture did not do business due to an extreme cold wave.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**INTERNATIONAL SQUADRON:** Ronald Reagan, James Stephenson—This is a sleeper. This picture has everything needed for the action fans. No big time names but the entire cast is very good, especially Ronald Reagan and James Stephenson. Could have been as good as "Dive Bomber" if made in color. Played December 31-January 1.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**KISSES FOR BREAKFAST:** Dennis Morgan, Jane Wyatt—The few who braved the storm to see this screwball comedy seemed to enjoy it. Running time, 81 minutes. Played December 31, January 1.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**MANPOWER:** Edward G. Robinson, Marlene Dietrich, George Raft—Presented a good cross section in the life of line men and taxi-dance hall hostesses. All incidents in this picture were cleverly portrayed and the photography was especially good. In regard to one detail—few, if any, power lines are repaired while the line is 'not.' I say nothing of the rain storm they had going during the wire splicing scenes. Our audiences found the picture enjoyable. Business fair. Running time, 103 minutes. Played January 2, 3.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

**NAVY BLUES:** Ann Sheridan, Jack Oakie—Similar to "In the Navy" (Universal), and just about as many laughs. But lacks the magic of Costello and Abbott. Extreme cold, 20 degrees below, killed the draw almost completely. The men were enthusiastic, the ladies rather cool toward this 'near' burlesque attraction. Oakie turns in his best performance and Sheridan is a surprise with her vocal accomplishments. A real fun show!—L. V. Bergtold, Westby Theatre, Westby, Wisconsin.

**NAVY BLUES:** Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—A good show, but the gross was very low. The film rental is sky high. Running time, 100 minutes. Played December 30-January 1.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

**NAVY BLUES:** Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—Although somewhat inappropriate at the moment, this is a good musical comedy with plenty of fast comedy. It drew very, very well with "Badlands of Dakota." It was good to have Martha Raye back in her old style. It was certainly enjoyed thoroughly judging by the laughter. Running time, 108 minutes. Played January 9-10.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**NINE LIVES ARE NOT ENOUGH:** Ronald Reagan, Joan Perry—Good little double feature picture. I played with Roy Rogers western. Running time, 63 minutes. Played January 2-3.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. Small town patronage.

**NINE LIVES ARE NOT ENOUGH:** Ronald Reagan, Joan Perry—Very little box office value, and needs strong support to carry it through. What little it has was stone dead after playing it with "Dressed to Kill" at bargain prices for one day. Should be teamed with a good fast comedy on Friday and Saturday. Running time, 63 minutes. Played December 6.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**NO TIME FOR COMEDY:** James Stewart, Rosalind Russell, Charles Ruggles—Just fair. If it hadn't been for James Stewart, this one would have been a terrible flop. But they all like him so well and he was good again in this one. So we got by with only a few complaints. Played January 2-3.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**ONE FOOT IN HEAVEN:** Fredric March, Martha Scott—It's a good picture and a swell grosser if you have a great majority of Methodists. Running time, 100 minutes. Played December 27-29.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

**SERGEANT YORK:** Gary Cooper, Walter Brennan, Joan Leslie—Excellent. Many favorable comments. Some kicks about raise in admission for this picture, but not many.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SERGEANT YORK:** Gary Cooper, Walter Brennan, Joan Leslie—Opening day the largest on record. Then we ran into a snow storm. This, plus 26 below zero weather cut the next two days way down. The picture is swell. Running time, 134 minutes. Played January 4-6.—Eddie L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**STEEL AGAINST THE SKY:** Lloyd Nolan, Alexis Smith—Good action picture to average business. Running time, 68 minutes. Played December 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**WAGONS ROLL AT NIGHT, THE:** Humphrey Bogart, Sylvia Sydney, Eddie Albert, Joan Leslie—Good. Joan Leslie is a coming star. She is excellent in "Sergeant York," also good in "The Wagons Roll at Night."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## Dixie National

**UP JUMPED THE DEVIL:** Manton Moreland—This all colored cast comedy was O. K. for the kids, but the grown-ups did not seem to care so much for it. Business below average. Running time, 57 minutes. Played January 11.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

## Short Features Columbia

**DIVING THRILLS:** World of Sports—A short that will be well received. Beautiful teamwork and perfect form is shown by these aquatic stars. A bit of comedy is injected to add spice to the film. Running time, 9 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**DUTIFUL BUT DUMB:** All-Star Comedies—A real scream. Play it by all means.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**I'LL NEVER HEIL AGAIN:** Three Stooges—Stooges O. K. as usual.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

## Metro-Goldwyn-Mayer

**BUBBLING TROUBLES:** Our Gang—Fine single enjoyed by all. Alfalfa drinks a heavy dose of Seidlitz powder and bloats up. Good for laughs anytime.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**CHRISTMAS TRAILER OF 1941, THE:** Lewis Stone—Really a fine contribution to the theatre world. Running time, 3 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**CUBAN RHYTHM:** Pete Smith Specialty—When you ride Pete Smith's bandwagon, you have the best short in town. Do you know your rumba? Mr. Smith shows you all the wiggles in this reel. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**FORBIDDEN PASSAGE:** Crime Does Not Pay Series—"Crime" series are all good so far.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

**GEORGETOWN, PRIDE OF PENANG:** FitzPatrick Traveltalk—Average travel talk in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**GREAT MEDDLER, THE:** MGM Miniatures—Excellent MGM Miniatures reel. Play it.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**LITTLE CESARIO:** Color Cartoon—Dandy little color cartoon with good commentator.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**MORE TRIFLES OF IMPORTANCE:** Passing Parade—Excellent. All shorts in this series are tops.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**NEWS OF THE DAY:** No. 220, Vol. 13—News and sports excellent with exception of Hawley's section. Patrons scorned all opera scenes. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**NEWS OF THE DAY:** No. 224, Vol. 13—If I could get a news from Metro every week as good as this one, would never say another word against MGM News. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**ONE-TWO-THREE GO:** Our Gang—Carries a good lesson for children as well as adults. The clubs should be organized nation-wide. An excellent expression for safety. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**PEACE ON EARTH:** Harman Colored Cartoon—Here is a cartoon that tops them all. I was fortunate in playing it in holiday season, but it's tops at any time.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

## Paramount

**COPY CAT:** Animated Antics—A nice little comedy from Paramount, especially for children. Running time, 7 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

**FORGOTTEN MAN, THE:** Benchley Comedy—A good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**GABBY GOES FISHING:** Color Cartoon—Good color cartoon.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**MOMENTS OF CHARM OF 1941:** Headliners—Delightful. Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**NIX ON HYPNOTRICKS:** Popeye Cartoon—Very good Popeye cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**PEST PILOT:** Popeye Cartoon—Popeye not so popular.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**POPULAR SCIENCE:** NO. 3—Real instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**QUIET, PLEEZE:** Popeye The Sailor—Your features are grand, Paramount, but please stop wasting film on these cartoons. Running time, 7 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**QUIZ KIDS, NO. 2, THE:** Quiz Kids—Poor. Amateur acting and forced comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Republic

**MEET THE STARS SERIES:** Very good series. My patrons liked them fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

(Continued on following page)

# TELEGRAMS

are feature length stories in short subject form

CLASS OF SERVICE DESIRED	
TELEGRAM	DAY LETTER
DAY LETTER	NIGHT LETTER
NIGHT LETTER	WEEK-END MESSAGE
Please attach check of service desired, and if possible, attach address of destination.	

## WESTERN UNION

SURPRISE AND PLEASE YOUR FRIENDS  
WITH A NOVELTY TELEGRAM IN SONG  
FOR ANNIVERSARIES, BIRTHDAYS AND  
MANY OTHER SPECIAL OCCASIONS.

WESTERN UNION  
*Everywhere*



(Continued from preceding page)

**RKO Radio**

**ART OF SELF DEFENSE, THE:** Walt Disney Cartoons—Without a doubt, this is Disney's funniest "Art of" cartoon. Play it in a good spot. Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**GENTLEMAN'S GENTLEMAN, A:** Walt Disney Cartoons—Will satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**INFORMATION PLEASE, NO. 3:** Cornelia Otis Skinner—Cornelia Otis Skinner helps entertain in this good entrant in a popular series. The questions are light as they should be. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**INFORMATION PLEASE, NO. 13—**My patrons just don't like them. 'Nuff said. Running time, 10 minutes.—Eddie L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**JOCKEY'S DAY:** Sportscope—As a rule, the general audience doesn't go for horse racing, but this short is of interest to everyone who sees it. It's the

**JOCKEY'S DAY:** Sportscope—Real good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**PLUTO'S PLAYMATE:** Walt Disney Cartoons—Very good subject, but are the prints terrible! Running time, 8 minutes.—Eddie L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**Twentieth Century-Fox**

**ONE MAN NAVY, THE:** Terrytoons—Excellent color cartoon. Running time, 8 minutes.—Eddie L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**United Artists**

**LETTER FROM HOME, A:** Life in London—O. K. short, but my patrons didn't seem to care for it much.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**Universal**

**GEORGE WASHINGTON, COUNTRY GENTLEMAN:** Variety Views—Just something to kill time. Running time, 10 minutes.—Eddie L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**JUMPIN' JIVE:** Musical—Not so good. Too much Spanish music.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

**KNOCK, KNOCK:** Lantz Colored Cartunes—Fair cartoon. Running time, 7 minutes.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

**MOBY DICK'S HOME TOWN:** Variety Views—Pretty fair, but a little goes a long way. Not enough action. Slides would have done just as well. Running time, 10 minutes.—Eddie L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**NAUGHTY NINETIES, THE:** Two-Reel Musicals This one is tops in a musical. All the old Bowery favorites rendered by stars in these lines. A pick-up for any program.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**RECRUITING DAZE:** Lantz Colored Cartunes—Good cartoon.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

**SCRUB ME MAMMA WITH A BOOGIE BEAT:** Color Cartoon—This is a killer diller for colored patrons.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

**SHADOWS IN SWING:** Musical—An added attraction for any program. Music by Jan Garber and orchestra, plus several entertaining variety acts. Should go well. Running time, 18 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**WHAT'S COOKIN':** Color cartoons—Swell cartoon. This series is great. Running time, 8 minutes.—Eddie L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**Vitaphone**

**HENPECKED DUCK, THE:** Looney Tune Cartoon—A fine piece of work from these cartoon men. That duck is good. Running time, 7 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

**HISTORY REPEATS ITSELF:** Radio Rogues—Ran it once and put it back in the can. They wished this old one on us. Recording and everything else terrible. Don't take it at any price.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

**KING SALMON:** The Sports Parade—Good reel in brilliant color. Running time, 10 minutes.—E. M.

**SHORT PRODUCT  
PLAYING BROADWAY**

Week of January 17th

**ASTOR**

Rhapsody in Rivets..... Vitaphone

Whispers..... MGM

Feature: *The Shanghai Gesture*

United Artists

**CAPITOL**

Main Street on the March... MGM

Field Mouse..... MGM

Feature: *The Corsican*

Brothers..... United Artists

**CRITERION**

Man-I-Cured..... RKO Radio

Hobbies..... MGM

Feature: *Pacific Blackout*... Paramount**MUSIC HALL**

March of Time, No. 6:

"When Air Raids Strike"... RKO Radio

Feature: *Ball of Fire*..... RKO Radio**PARAMOUNT**

Superman in the Mechanical

Monsters..... Paramount

Quick Returns..... Paramount

Feature: *Louisiana Purchase*... Paramount**RIALTO**

West of the Rockies..... Vitaphone

\$21 a Day Once a Month... Universal

Feature: *Treat 'Em Rough*... Universal**RIVOLI**

Canine Caddy..... RKO Radio

Feature: *Hellzapoppin*..... Universal**ROXY**

Flying Fever..... 20th Cent.-Fox

Evergreen Playland..... 20th Cent.-Fox

Feature: *I Wake Up Screaming*, 20th Cent.-Fox**STRAND**

Notes to You..... Vitaphone

King Salmon..... Vitaphone

Feature: *The Man Who Came to Dinner*..... Warner Bros.

Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**KINGS OF THE TURF:** Sports Parade—It's a pretty color, but not so good. Running time, 10 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

**OLD GREY MAYOR:** Bob Hope Re-Issues—These aren't clicking as we would like them to.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**PORKY'S POOCH:** Looney Tunes Cartoons—Right up my alley for my patronage. Running time, 7 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

**PORKY'S POOCH:** Looney Tunes Cartoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**PORKY'S SNOOZE REEL:** Looney Tunes—Combining the four newsreels now on the market, W. B. bring you an excellent cartoon. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**SADDLE SILLY:** Merrie Melodies Cartoons—Swell color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**TANKS ARE COMING, THE:** Technicolor Specials—Another well done partiotic color featurette that created more interest than usual, now that we are in the thick of it. Nice color and plot. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**TORTOISE BEATS THE HARE:** Merrie Melodies Cartoons—Good cartoon. Most all of these Merrie Melodies are good.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**WABBIT TWOUBLE:** Merrie Melodies Cartoons—These are the best in cartoons. They are all excellent. Running time, 7 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

**WILD BOAR HUNT:** Hollywood Novelty—I sug-

gest the picture "Robin Hood" be remade and use this man, Howard Hill, in the lead. Truly a great and interesting short. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**Miscellaneous**

**BOMBER:** Office of Emergency Management—Good. Play it as soon as possible.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**HOMES FOR DEFENSE:** Office of Emergency Management—Good. Don't fail to use this gratis short.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**OFFICE OF EMERGENCY MANAGEMENT WOMEN IN DEFENSE:** Government Documentary—Entertaining free reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**Serials****Columbia**

**IRON CLAW, THE:** Charles Quigley, Walter Sande, Joyce Bryant—This serial not doing so good for me.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

**Republic**

**DICK TRACY VS. CRIME, INC.:** Ralph Byrd—Good serial. However, I do not like to see duplication of scenes previously seen in former serials. The public is hard to fool.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**Honor Jay Golden at  
Rochester Dinner**

Theatre men, city officials and business associates feted Jay Golden at a testimonial dinner in Rochester Tuesday night to congratulate him on his selection as city manager of the RKO-Comerford-Paramount Rochester circuit. Howard Carroll, manager of the Strand, was chairman of the dinner.

Guests included Mayor William Dicker, Louis W. Schine, Jacob Ark, Carl Hallauer, Bausch and Lomb vice-president, Michael Mungovan, stage hands president, Lester Pollock, manager of Loew's Rochester, Bud Silverman, Harry Unterfort and others. Branch and district managers for the distributors were also present. A burse of dimes presented to Mr. Golden was turned over by him to the "March of Dimes."

**Schnitzer Resigns  
From Warner Bros.**

Edward M. Schnitzer, New York district sales manager for Warner Bros. for the past four years, resigned on Monday, effective within two weeks and terminating a four-year association.

Mr. Schnitzer started in motion pictures in 1922, with Commonwealth Pictures; then Producers Distributing. Later, he joined Fox, remaining eight years as branch manager for the New York and Brooklyn territories. He was with World Wide in 1932 as sales manager. In 1933 Mr. Schnitzer became head of Columbia's New York exchange. He was with Republic in 1936 as Eastern district manager and resigned in 1938 to join Warner.

**Censors Bar "Shanghai Gesture"**

The Pennsylvania Board of Censors, headed by Mrs. Edna R. Carroll, on Tuesday withheld approval of "Shanghai Gesture." The board forwarded a list of deletions and changes to the distributor, United Artists, which must be made before the picture can be exhibited in Pennsylvania. No opening dates have been set.





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## Paying More for Getting What?

The report issued by Metro-Goldwyn-Mayer on the company's first exhibitor forum includes discussions of newspaper amusement advertising rates, centering around a talk by Mr. William A. Greene, of Advertising Research Foundation, a function of the Bureau of Advertising of the American Newspaper Publishers Association.

Mr. Greene spoke of a survey instituted by the Foundation two years ago and called "A Continuing Study of Newspaper Reading Habits". It was shown that amusement pages attracted a majority of men and women readers, respectively 62 and 77 per cent. Thus, according to Mr. Greene, "the excellent reader response that amusement ads get shows that rates are not too high. The advertiser who pays 20 cents an inch and gets three times as many readers as the advertiser who pays 10 cents an inch actually is getting a cheaper rate".

In the forum that followed, exhibitor Nat B. Charnas, of Toledo, asked why newspapers charge theatres higher advertising rates than retail merchants. Mr. Greene explained that "advertising is worth the attention it attracts, and that amusement advertising did create more reader attention, comparatively, than any other in the newspaper".

Exhibitor Charles D. Mervis, of Cincinnati, noted that ads which the survey showed attracted the greatest reader attention were on pictures that did not do as well at the box-office, nationally, as others publicized by ads which did not get as much reader attention, according to the survey. In questioning Mr. Mervis' statement, Mr. Greene "also pointed out that the survey showed which ads attracted the greatest reader interest—not how many readers went to the theatre".

By Mr. Greene's reasoning, then, the cost has little to do with the actual pulling-power in ticket sales of theatre newspaper advertising. By the same reasoning, would not that apply equally to advertising for other lines of business?

Tell that to Mr. Straus of Macy's and to Mr. Gimbel of Gimbel's.



Showbusiness has been paying more for newspaper advertising long, long before the publishers took to surveys to try and justify it. Newspapers followed a practice of charging more because of extra publicity, readers and art, that other businesses never thought of asking. That, of course, was before

other businesses realized the sales power of publicity and hired press agents to get it.

It was also before the advent of the motion picture critic whose space also comes under the general heading of "readers" and for which newspapers charge accordingly. That the function of the motion picture critic may not be a vital service to the theatre has been long disputed, most recently by Arthur Mayer, who did a bit of fancy sword-work on the subject in last week's issue.

It remains that news of the motion picture has long become news as much in demand by newspaper readers as any other reader service. The proof of it is in the hundreds of accredited Hollywood correspondents employed by newspaper publishers, in the motion picture columns and motion-picture picture sections featured universally in the press today. The expense of it all was never dictated by demands of the exhibitor.



## WON'T FAZE THEATREMEN

Restrictions on sales of new automobile tires is a call upon theatremen to devise ways of bringing folks to the box office without hindering the defense program. Even as we write, Round Tablers are working with bus lines, are seeking to sell patrons in the same area to double-up in making one car do the usual work of two, or three.

It may take a little time to iron out the kinks. They will be ironed out in the usually efficient manner with which theatremen function in any emergency.



CONTINUING good news from the Schine circuit finds Lou Hart promoted to City Manager in Gloversville and Harry Stearn to District Manager in the Kentucky area. Both active Round Tablers, they have long been pursuing a direct line from the customer to the ticket-window, a line they will be following with the best wishes of the membership.

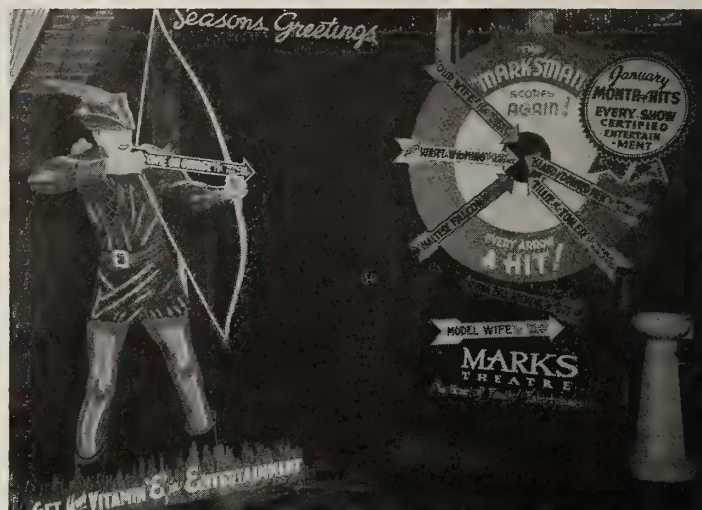
*A-Mike Vogel*





A stork, carrying a baby "Dumbo" elephant and billed "The Paramount Theatre Is Expecting 'Dumbo,'" was placed in the inner and outer lobbies of the Paramount, Seattle, by Dan Redden, manager, who is shown with his staff of usherettes.

# Round Table In Pictures



Eye-arresting was the lobby display created by S. G. Gillespie to sell his January hits at the Marks Theatre, in Oshawa, Canada. Cutout marksman with bow and arrow aimed at target carrying titles on cutout arrows.

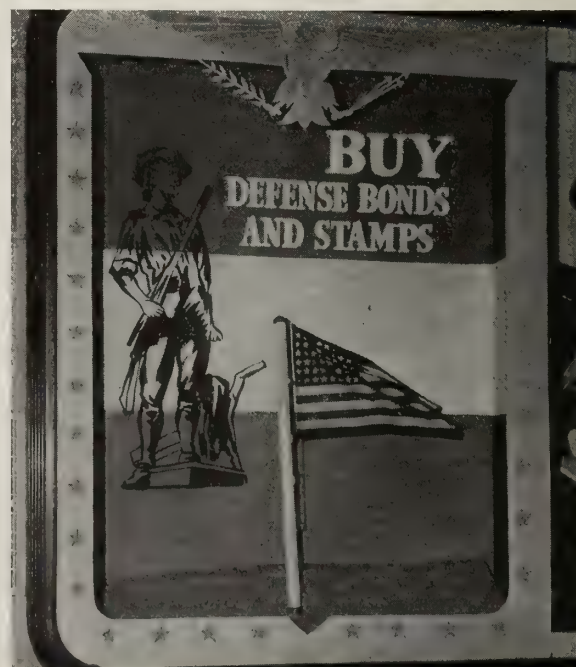


Featured in the lobby of the New York Strand is shadow box stressing defense bonds and stamps. Floor has inclined map of the U. S. with hollow flagpole in center electrically operated to provide animation of flag.



James Moyer, assistant to Paul Glase at the Embassy, Reading, Pa., promoted transit company for banner of street car with "Texas" 24-sheets. Cowboy riders followed the car as it toured the city.

With auto tire restrictions breaking just ahead of the date at Schine's Paramount, Glens Falls, Addy Addison tied the news to a display out front of new tires, with accompanying poster booking the rulings to "All That Money Can Buy", as is noted.





# LATE EXPLOITATION FLASHES

## BASKETBALL SCORE GUESSING INTRODUCED BY BLIEDEN

According to Mel Blieden, the state of Indiana is basketball-crazy, with the Anderson region worst of all. With this in mind, Blieden tied in the sports enthusiasm to the advantage of the State, in that city, by getting the local daily to go for a long-range basketball score guessing contest called "The State-Herald Pickin' Ticket" and so noted in all the publicity.

Each week the paper runs a blank, with some 15 high school and college games, readers invited to underscore the teams they select as winners, the entry to be turned in to the Basketball Contest editor by noon of the Friday before. Weekly predictions are made by the sports editor, who also plugs the coming pictures. The cost to Mel is only 12 passes a week. At the time he reported the promotion, it had been running over five weeks and growing hotter all the time.



## DEFENSE WORKERS COOPERATE ON "MAIN STREET" PREMIERE

Because the main street of Hagerstown, Md., was depicted as typical of America, Warners' Maryland, in that city, was chosen for the premiere of the M-G-M short, "Main Street On the March", Manager George Payette working with Tom Baldridge, exploiteer, to make the event a community-wide event. Support was given the campaign by workers in the local aircraft factory, civic heads, army and defense representatives.

The ceremonies included the selection of a "Miss National Defense", who acted as hostess, presentation of five combat planes contributed by the factory personnel to the OPM, inauguration of a defense savings stamp week, and a parade to the theatre headed by the Legion fife and drum corps.



## PLANTS FIFTH-COLUMN AD IN PAPER'S FIFTH COLUMN

Timely planted on December 8th, and currently reported by Al Hamilton for the Empress, South Norwalk, Conn., was a half-column reader, headed "This Is the Fifth Column", in the amusement page fifth column of the local Sentinel. In the usual manner, the paper warned "all representatives of unfriendly powers" that it would not accept any copy inimical to the country's welfare, stressing the Pearl Harbor attack the day before.

Then, along in the story, Al tied the lead to pictures in announcing that the latest war news would be shown at the theatre and that comedies and musical attractions had been booked to offset public war jitters. The yarn concluded with a listing of the coming attractions.

## LARGEST MATCH BOOK SELLS COMING SHOWS

Measuring 16 inches in length and imprinted on both sides with policy and attraction copy is the giant match book, the modest device used by Pearce Parkhurst for the Colonial, Nashua, N. H. Front cover carries a plug for the weekly stage shows, with reverse given over to new policy copy which details the weekly changes. Attention is called to the novelty, with a border line tabbing it as the world's largest match book."

## VISIT WITH SERGEANT YORK LANDS FIVE-COLUMN SPREAD

Motoring through Tennessee on vacation last summer, E. E. Crabtree, L. & P. city manager in LaSalle, Ill., happened to hit the Alvin C. York Highway, named in honor of the First World War hero. This prompted the Round Tabler to stop in at the famed York Institute to visit the Sergeant, to receive a reception that encouraged him to put together a five-column by-lined article and photo layout for the LaSalle papers. This was planted in advance of Crabtree's "York" date at the Majestic, further localized with a photo of the theatreman and Mrs. Crabtree with York.

It went over so well that the home office used the spread in five other circuit situations where Crabtree was known through previous residence. The feature was tied in with the theatre date only in the last paragraph, carried as an extra "note" in which the theatreman endorsed the picture and star.

## PROMOTES CANDY WITH GUEST TICKETS

The candy bar at the Fox, Phoenix, gets a strong play at the Saturday morning kid show, on Manager Gene Hollis' offer of free admissions to the youngsters successful in the treasure-hunt which forms a part of the program. Hollis plants the passes under the seats and also in a number of candy bars, an announcement of which is made. Following the stage show and preceding the feature picture, a five-minute intermission is permitted for the kids to find the "treasure."

## CAREER GIRL QUIZ SELLS "PULHAM" IN WASHINGTON

One of the top slants used by Dan Terrell for "Pulham" at Loew's Capitol, Washington, was a refashioning of a "Career Girl Quiz", suggested by the Oscar Doob office, into a herald circulated in offices and business schools. Illustrated with a cut of Hedy Lamarr at her typewriter, the quiz was introduced with copy to the effect that career girls "are having a difficult time learning to adjust themselves to their new-found freedom".

A "mental inventory" of 10 questions followed, supposedly suggested by the star, each question to be marked with a "yes" or "no", a rating of 10 given for each. Below the questions, the scores were accompanied by comments on what they foretold, all of which, of course, had some bearing on the action of the picture.



## HOLD PICTURE PREVIEWS FOR LOCAL AIR WARDENS

Coincident with his appointment as Schine city manager, in Gloversville, and moveover to the Glove, Lou Hart marked the promotion with a tieup on "Target for Tonight", wherein the local air wardens were shown the picture at an advance screening. It was announced that Hart had booked the picture to assist the city's defense work and this was made much of in the dailies which gave the hookup loads of space. In all, Lou got three straight shots, running to a half-column, describing the picture's highlights and including theatre and dates.

In Bridgeport, air raid wardens, police, firemen and school heads were guests of Morris Rosenthal to see MOT's "When Air Raids Strike" at a screening held at Loew's Majestic. Advance publicity was vast, Rosy also landing an editorial attesting to the importance of the subject. Through the local manufacturers' association, advertising was distributed in all defense plants. A number of radio programs were also promoted.



## "MR. BUG" SCREENED FOR KIDS AT SPECIAL HOLIDAY PARTIES

As a treat for orphans and other underprivileged youngsters in Pittsburgh and Philadelphia, Bill Brooker and Jim Furman, Paramount district exploiteers, working with Earle Sweigert, district manager, Ulrik Smith and Dave Kimelman, branch managers, put on screenings of "Mr. Bug Goes to Town" at special holiday parties for the kids.

The Philadelphia showing was held at Warners' Uptown, the five dailies giving the event a lot of story and photo attentions. In Pittsburgh, Warners' Schenley was the gathering spot, where an audience of over 1,400 youngsters were guests.



# SHOWMEN'S LOBBY LAFFS *Conner's Contest*

## *Tied to "Dinner"*



This cartoon from the brush of "Doc" Davis, Northwood Theatre, Northwood, Iowa.

MANAGER: Don't forget to take that banner down one o' these days, Bud — people are noticing it.

### Unique Marquee Features "You'll Never Get Rich"

For "You'll Never Get Rich," Worth Dittrich of the State Theatre in Endicott, N. Y., used two large boards which were posted with six sheets of Fred Astaire and Rita Hayworth dancing, and carrying flittered title cut-outs mounted in "v" design over the marquee and flooded at night. He also promoted four Hula standees from local battery company and placed them in prominent store windows about town.

On "Married Bachelor" Dittrich staged a style show and sent out 1,500 invitations to participating merchants to give out to their customers. Two days prior to opening, double truck was used in local paper tying up with the nine participating merchants.

"LET'S HEAR FROM YOU"

### Hause Offers Bond On "Babes on Broadway"

Lloyd Hause of the Strand in Sunbury, Pa., had a gigantic campaign on "Babes on Broadway," the initial opening an announcement that \$25 defense bond would be given to the first baby born during the picture's run. Lloyd also contacted a local milk concern which used special collars on milk bottles plugging picture and playdate. Tieups with soda fountains brought displays of stills showing Mickey Rooney and Judy Garland

seated at a soda fountain enjoying an ice cream soda.

In addition to displays in music stores, Hause made a tie-up with local furniture company staging night radio quiz program. Two radios were given away to persons called on phone if they were listening to the program. If not, they received two tickets to theatre. The picture and playdate was plugged throughout the programs.

Hause also cooperated with the following other Comerford circuit managers: George Bittinger, Capitol Theatre, in Bloomsburg; Warren Girton, Capitol Theatre, in Milton, Pa.; and George Nevin, Capitol Theatre, in Danville, Pa., whereby a large float was built on a sound truck to exploit "Sergeant York." The float was used by each manager before and during run of picture with the four managers splitting the expenses.

"LET'S HEAR FROM YOU"

### Levin Hosts Kids For Old Tires

Marcus Levin of the Roman Theatre in Pittston, Pa., is killing two birds with one stone, helping defense and attendance at his theatre, through a tie-up with local tire dealer. Dealer advertises for old and worn tires and offers free ticket to Roman to children bringing tires to his establishment. The tickets are later redeemed at full value. The dealer also paid for and distributed 10,000 heralds to the children in the area announcing the arrangement.

For his main lobby attractor, tied to a contest on "Man Who Came to Dinner" at Warners Capitol, Madison, Wis., Marlowe Conner made up cutouts of the three main characters from the six-sheet, fitting them to a small table decorated with a complete dinner service. Realism was added with a cigarette and holder in Wooley's mouth and a fork in his hand. Cast names were represented with formal black and white place cards. Accompanying copy read: "A feast of fun for everyone with The Man Who Came to Dinner."

For the contest, the dinner service was set incorrectly, with a number of things wrong, obvious and otherwise. Alongside the table was placed a poster reading: "Ladies, what would Emily Post say was wrong here? Take a slip of paper and list all the errors you can find. Those listing the greatest number will receive a pass to see," etc. Paper and pencils were provided.

In addition, Conner made a number of title tieups. Chain store lunch counters used: "Our food and coffee is the best. Ask the Man Who," etc. Table restaurant cards read: "The Man Who Came to Dinner Came to Blanks," the cards illustrated with stills and copy. Taverns displayed posters reading: "Drink a toast to the Man Who," etc. A lucky number idea was hooked to the Royal Crown Cola distributor who provided numbered cards carrying picture copy. Cards were given out around town and those with duplicate number carried in the lobby were rewarded with a case of the Cola and a guest ticket.

"LET'S HEAR FROM YOU"

### Fitz Sells "Rise and Shine" With Newspaper Contests

Centering his "Rise and Shine" campaign around arousing public interest in "Boley" Bolenciewicz, Ed Fitzpatrick at Loew's Poli, in Waterbury, distributed heralds at the last football game of the season, inviting spectators to make up their own list of All American Teams for 1941, using only players whose last names had four or more syllables. Guest tickets were awarded here as they were also in a special lobby contest conducted a week ahead, patrons invited to submit lists of difficult football players' names.

Sports announcers over Stations WATR and WBRY gave a total of 24 spot announcements and also at local football game a "Boley" trophy was presented to the first player who made a touchdown. Trophy was promoted from jeweler who came through with effective window tieup. Contest was landed in daily with tickets to those finishing fourth line of a jingle and list titles, each of the stars had appeared in.

"LET'S HEAR FROM YOU"

### Lykes' Reward Herald

Reward heralds were distributed ahead of "International Lady" at Loew's Valentine, in Cleveland, through the efforts of Jack Lykes. Poster carried attractive cut of Ilona Massey with "She's dangerous, daring, dazzling," etc., copy.



# Managers Report Holiday Tieins

## LAST OF 1941

### VOTED QUARTER-MASTER PLAQUES

FRANK BICKERSTAFF L. & J. Palace, Athens, Ga.	ED FITZPATRICK Poli, Waterbury, Conn.	ARNOLD STOLTZ Avon, Utica, N. Y.
--	--	-------------------------------------

### VOTED QUARTER-MASTER MEDALS

A. J. KALBERER Indiana, Washington, Ind.	JIMMY REDMOND Bonham, Fairbury, Neb.	CHUCK SHANNON State, State College, Pa.
DAN TERRELL Loew's, Washington, D. C.	HAL THOMAS Fulton, Fulton, Ky.	

### VOTED QUARTER-MASTER CITATIONS

A. E. ABELSON Lake, Devil's Lake, N. D.	IRVING CANTOR Schine's Palace, Syracuse, N. Y.	BILL JOHNSON Smalley's, Dolgeville, N. Y.
H. M. ADDISON Schine's Paramount, Glens Falls, N. Y.	T. J. CARY NED KORNBLE Capitol, Waverly, N. Y.	MEL JOLLEY Columbia, St. Thomas, Ont., Can.
DON ALLDRITT Fox Strand, Salina, Kans.	M. H. CHAKERES State, Springfield, Ohio	R. LEE KLINE Warner's Orpheum, Philadelphia
STAN ANDREWS Capitol, Guelph, Ont., Canada	LOUIE CHARNINSKY Capitol, Dallas, Tex.	GEORGE LABY Victory, Holyoke, Mass.
BOB ANTHONY Schine's Miami, Piqua, Ohio	BEN COHN Frolic, Chicago, Ill.	STAN LAMBERT Venetian, Racine, Wis.
DAVE BACHNER Warner's, Cleveland, Ohio	CLAYTON CORNELL State, Tupper Lake, N. Y.	JULIUS LAMM Warner's Uptown, Cleveland, O.
E. H. BAILEY Harris' Warren, Warren, Ohio	JACK COTTER Colonial, Erie, Pa.	JACK LYKES Loew's Valentine, Toledo, Ohio
ROBERT BARANOFF Schine's Olympic, Watertown, N. Y.	GEORGE CRONIN Strand, Portland, Me.	BILL McCLAIN Virginia, Carrollton, Ohio
BERNIE BEACH Fox, Winnipeg, Man., Canada	FRED CURTICE Uptown, San Francisco, Calif.	J. R. MACEACHRON Paramount, Jackson, Tenn.
STANLEY BENFORD Colonial, Philadelphia, Pa.	FRANCIS DEERING Loew's, Houston, Tex.	ED MAY Schine's Russell, Maysville, Ky.
R. J. BENNELL Regent, Dunedin, New Zealand	BARNEY DE VIETTI Huish, Price, Utah	LEW PRESTON Capitol, St. Thomas, Ont., Canada
BOB BEREZIN Elgin, Ottawa, Ont., Canada	MAURICE DRUKER Loew's State, Memphis, Tenn.	CARL ROGERS Loew's Granada, Cleveland, Ohio
MEL BLIEDEN State, Anderson, Ind.	PETE EGAN Palace, Calgary, Alta., Canada	MORRIS ROSENTHAL Majestic, Bridgeport, Conn.
BOB BOWMAN Strand, Ridgeway, Pa.	BILL ELDER Loew's, Indianapolis, Ind.	DAVID R. SABLOSKY Norris, Norristown, Pa.
LIGE BRIEN Belmar, Pittsburgh, Pa.	DICK FELDMAN Schine's Paramount, Syracuse, N. Y.	SID SCOTT Capitol, Sudbury, Ont., Canada
CAROLINA BRUNSON Rialto, Phoenix, Ariz.	GEORGE FRENCH BILL MORTON RKO Albee, Providence, R. I.	FRANK SHAFFER Dixie, Staunton, Va.
AL BUIST Rialto, Westfield, N. J.	W. D. GALLIGAN J. W. SHAFFER Commercial, Chicago, Ill.	CLYDE SMITH Paramount, Hot Springs, Ark.
BILL BURKE Brant, Brantford, Ont., Canada.	ARNOLD GATES Loew's Park, Cleveland, Ohio	HARRY D. STEARN Schine's Manring, Middlesboro, Ky.
ROBERT BUSCH Jeffery, Chicago, Ill.	SAM GILMAN Loew's, Harrisburg, Pa.	"DOC" TWEDT Lido, Manly, Ia.
EV CALLOW Warner's, Philadelphia, Pa.	ED HARRIS Fox Glendale, Glendale, Calif.	HARRY UNTERFORT Keith, Syracuse, N. Y.
JACK CAMPBELL Capitol, Brampton, Ont., Canada	LOU HART Schine's Glove, Gloversville, N. Y.	BURGESS WALTMON Princess, Columbus, Miss.
LESLIE V. CAMPBELL Strand, Trail, B. C., Canada		ART WARTHA Indiana, Indiana Harbor, Ind.

Continuing to filter in are reports on New Year's Eve programs put on by the members, a shining example being Ed May's party at Schine's Russell, in Maysville, Ky., which took the form of a 30-minute musical revue, plus 12-piece orchestra, all of which the Schiner promoted free of charge. Stage was elaborately decorated as a night club, background made up with special panels, balloons, serpentine, colored lights and tables occupied by the entertainers.

Doors opened at 11 o'clock, the screen show beginning a half hour later. Three minutes before the New Year, the front curtain was closed in and announcement made by the master of ceremonies inviting patrons to join the New Year celebration by closing their eyes when they would be whisked to a night club to arrive promptly at midnight. One half minute before midnight, the house was completely blacked out, the orchestra playing Auld Lang Syne as the curtains opened upon the stage setting. Paper hats and balloons were distributed to the audience and the party followed.

That the show proved a record breaker in attendance is credited by May to the theatre personnel, who helped plan and execute every detail, including complete seating of the audience and standing room in 26 minutes. In addition, of course, Ed put on a comprehensive publicity campaign.

#### Bickerstaff Gives Defense Stamps

In Athens, Ga., "Bick" Bickerstaff created interest in his New Year's Eve show by covering the theatre ceiling with floating balloons to which were tied defense stamps and guest tickets to coming attractions. Promptly at midnight, the balloons were released and the audience invited to scramble for them. To call attention to the show, "Bick" had special trailers at each of the four local L&J houses, in addition to which window cards were placed in stores, busses, telephone poles, etc.

Another holiday item, this a goodwill gesture was the fine cooperation given the Exchange Club of Norristown, Pa., by Manager Dave Sablosky of the Norris Theatre in raising money to buy two "iron lungs" for community use as a Christmas gift. One of the respirators was placed on display in the lobby with a nurse in uniform on hand to explain its workings. Containers were placed at doors and exits inviting the public to donate. Trailers were run and an extensive mailing campaign organized by club members calling attention to the project and the displays at the theatre.

#### Medical Society Sponsors Party

Reported by Manager Leo Raelson, as the first-time that the county medical society had tied in on an advertising campaign was the children's Xmas party at the Farrell, in Ozone Park, Long Island, to which the medicos contributed toys and candy plus special prizes for contests. To spread the word, Raelson wrote to parents in the area, the letter emphasizing that the sponsorship was made purely as a goodwill gesture in the promotion of health among residents of that section by the cooperating doctor.



# FIELD EXPLOITATION BRIEFS

A special morning "Old Folks" showing of "Smilin' Through," co-sponsored by a local newspaper and arranged with the co-operation of the Old Folks Central Committee of a local church, featured the campaign for the musical put over by Ray Hendry, Centre, Salt Lake City. All folks over seventy were eligible to attend. The Salt Lake Traction Company provided transportation and all newspapers gave the stunt splendid publicity.

A newspaper contest asking readers to name Clark Gable's former leading ladies was one of the features of the "Honky Tonk" campaign executed by Gil Brown, Irvin, Bloomington, Ill. Brown also set up in the lobby a series of steps leading to a one-sheet on the film, using pictures in which Gable and Lana Turner appeared previously, with copy reading: "These are the steps which brought them together."

The local high school cooperated with Pete Nepote, Lincoln, Robinson, Ill., in an essay contest asking: "Do you agree with Robert Louis Stevenson in his work 'Dr. Jekyll and Mr. Hyde' that man in reality is a composite of two individuals—the good and the bad?" For the first time in history the local library extended cooperation on a movie by proclaiming a Robert Louis Stevenson Week. Nepote also arranged to have oldest copy of the book in town autographed by Spencer Tracy.

The first male baby born in Philadelphia during the engagement of "Babes on Broadway" received a Defense Bond from Mickey Rooney as a highlight of the "Babes on Broadway" campaign put over by Everett Callow, Warner Theatres. The local Daily News made the award.

Mounting a "Feminine Touch" one-sheet on heavy board and then cutting it up to make a jig-saw, Dale Loomis, Roxy, Peru, Ind., had a man assembling it on busy street corners. He also made a tie-up with a local drug store in which he presented a bottle of perfume to the young lady whose lip impressions registered closest to that of Rosalind Russell.

A theatre representative roamed the streets of Decatur, Ind., handing out guest tickets to a number of smiling pedestrians as one of the highlights of the "Smilin' Through" campaign put over by Roy Kalver, Adams Theatre.

Photos of the producers of M-G-M short subjects, plus details about their work, made an excellent educational display in the Cleveland Public Library as planted there by M-G-M exploiteer C. C. Deardourff.

## FROM READERS

*In the issue of January 3rd, the Round Table, editorially exploring the question of whether or not war should be brought into the theatre, called upon the members for expressions, for and agin'. The first to be heard is Arnold Stoltz, the Warnerman from Utica. Listen to Arnold:*

DEAR MIKE:

"People go to the theatre to forget war and troubles."

For a theatre manager to follow that aphorism, he would be, to say the least, aping the ostrich who protects his head from the sandstorm but leaves his tailfeathers to the mercy of the winds. As sometimes "hindsight" is better than foresight it's a good idea to protect both ends.

A theatre manager may as well reconcile himself to the fact that from here on he is going to accept defense reels—news reel war shots, lobby posters, Red Cross solicitors and other reminders that America is at war. So after the old tried and proven theory of "if you can't lick them—join 'em" he should go all-out to paddle with the tide, at least to the extent of carrying patriotic themes in his decorations, ads and set up. We are definitely caught in a vortex of blackout tests, daylight savings, home defenses committees, scrap collections, war drives and with any and all efforts to win the war.

The theatre *must* remain in the center in this as well as all community life. Yes, we should strive for 100 percent entertainment, not however forgetting that now, America is interested only in winning a war, and what in peace times would have seemed merely flag-waving, now is stark reality.

War, war any place in the world, has always been the top news in any editor's lexicon. Our war is not only top news but our every day life. The only concession that the theatre should make is to pick and choose its efforts and news in the manner of the poet who wrote, on the sun dial, "Let others tell of storm and showers, I'll only mark your sunny hours."

As bad news travels fast enough, skip that, but speed to your audiences by slides or announcements, the victory bulletins.

Manager Walter Stanzel of the Riviera Theatre in Binghamton, N. Y., made the town "Sergeant York" conscious when he played the film. Opening shot came when the Mayor proclaimed a "Sergeant York Week" with Stanzel sending out heralds advertising the proclamation and the picture. He made a tie-up with local department store with window display on bedspreads endorsed by Joan Leslie. In addition to a special front and two 24-sheet cutouts atop the marquee, he papered every available advertising space in the town.

Local columnist devoted space to the appearance of King Tarz as part of Bill Elder's exploitation on "Tarzan's Secret Treasure" at Loew's, in Indianapolis. Under the heading, "Lions Aren't People," columnist went into a spiel on the picture and invited folks to meet Leo at the theatre.

Arranging tieup with the local Auto-Lite Spark Plug dealers, Bob Berezin ahead of "You'll Never Get Rich," had life size cutouts of Rita Hayworth with playdates displayed in the windows of the 30 dealers about town. In addition the agency supplied Bob with 5,000 photos, the backs of which the theatremen used for picture copy and distributed to patrons leaving the theatre week ahead. Dealers further fixed up a lobby display of Spark Plugs and Hayworth cutouts. In addition, Berezin promoted five banks to feature signs reading: "You'll Never Get Rich Unless You Save," etc.

Giant post cards in color, carrying figures of "Chocolate Soldiers" on the face of each card, were sent to a large mailing list by Don Borrer, Delevan, Delevan, Wis., as part of his campaign for "The Chocolate Soldier."

A postal card campaign, offering free photos of Nelson Eddy and Rise Stevens, proved an effective promotion aid during the "Chocolate Soldier" campaign put over by John Ebersberger of the Sheboygan Theatre, Sheboygan, Wis.

Cooperation of the local musical society was obtained by Pat Notaro, Columbia, Sharon, Pa., as a feature of his "Smilin' Through" campaign. He arranged with them to send out cards under their imprint urging recipients and their friends to see the film.

A sound truck on the street, blaring out the "Tarzan" yell and inviting the public to enter a "Yell Contest," was a highlight of the "Tarzan's Secret Treasure" campaign executed by Francis Aiello, Manos, Vandergrift, Pa. He also planted a school contest on "Why I Like to See Tarzan Pictures."

A "smile contest," offering guest tickets for the best snapshots of "smile" photos, was conducted by Frank Miller, Metropolitan, Morgantown, W. Va., as one of the features of his "Smilin' Through" campaign.

With the local appearance of "King Tarz" in connection with the opening of "Tarzan's Secret Treasure" at Loew's Valentine, in Toledo, Round Tabler Jack Lykes posed in a cage with the King of Beasts, photo cracking papers with two-column cut and story.

Excellent newspaper coverage was accorded Louie Charninsky's date on "Sis Hopkins" at the Capitol, in Dallas, Texas, papers running stories and art on Judy Canova, Susan Hayward and Jerry Colonna. In addition, Louie constructed one of his usual eye-arresting fronts with cutouts of the stars.

**KEEP 'EM COMING! BY USING EACH WEEK**

**\$8** per 100 Dated **JUMBO CARDS** 22X28

**3 COLORS - FULL PICTORIAL**

WRITE FOR SAMPLES STATE PRODUCT USED

**CENTRAL SHOW PRINTING COMPANY** WAZON CITY, IOWA



## Galligan-Shaffer Hold Benefit for Ball Club

With the Bowen High School located a few blocks from the Commercial, in Chicago, and learning that the football club was in need of funds, W. D. Galligan, manager, and J. W. Shaffer, publicist, created a little goodwill by giving the members a share of one day's receipts. Stories were placed in the newspapers, trailers used on screen, window cards distributed and specially printed tickets made available to neighborhood merchants. The school itself was bombarded with class announcements and bulletins.

The night of the benefit, each member of the football team was called upon the stage and given a certificate of merit. The school has a group of ten girls who act as cheerleaders and these were called on to lead the theatre audience in a few "yells." Local jeweler was promoted for two wrist watches, which were presented to the boy and girl of the school who had sold the greatest number of tickets.

"LET'S HEAR FROM YOU"

## First World War Relics Sell "York" for McDaniels

Display of relics of the first World War in the lobby 10 days in advance of the showing and a proclamation by Mayor Meeker of "Sergeant York Week," featured the campaign on "Sergeant York" by Manager H. J. McDaniels of the strand Theatre in Endicott, N. Y. In addition he had the ushers wear satin lapel badges announcing the play date and used 9 by 15 double faced banners from the marquee.

Autographed photos of Rita Hayworth were given by McDaniels to the first 200 patrons attending the Sunday show of "You'll Never Get Rich." His campaign also included a tie-up with local spark plug company and they constructed four six-foot standees of Rita Hayworth for placement around town. He also had two special cut-outs from a 24 sheet mounted on a truck equipped with a p.a. system. As it went around town it played songs from the picture.

"LET'S HEAR FROM YOU"

## Meakin Gives Cash Awards On "Dumbo" Coloring Contest

Hardie Meakin, manager of the RKO Keith's Theatre, Washington, D. C., arranged a coloring contest as the highlight of his campaign for "Dumbo." The contest was sponsored by Sears Roebuck Company and the Washington *Daily News* with Roebucks' distributing Dumbo coloring books to all children applying for the book in person. The contest ran for four weeks in advance of the playdate with the *News* featuring the contest in all editions. Winners were awarded \$25 in toys and tickets to the picture.

Meakin also tied-in with radio station WINX for a special "Dumbo" transcription. Another radio hook-up with station WPL featured a special "Dumbo" announcement at the conclusion of each news broadcast. All local music stores were contacted and tie-ins arranged featuring window cards and displays of special "Dumbo" records. Meakin also stepped up his newspaper advertising campaign with the *Daily News*, using a generous allotment of art and feature material.

# B. & K. 'RELAX' COPY



**TWINKLE, TWINKLE, LITTLE STAR—  
HOW I WONDER WHERE YOU ARE?**

Your favorite screen star is appearing  
on the screen of your favorite

**Balaban & Katz Theater**



**WEATHER COLD? FEELING ZERO?  
GIRLS, YOU NEED A MOVIE HERO!**

Marvelous, isn't it, how a good movie  
romance makes the world seem rosy?  
Enjoy enchantment tonight at

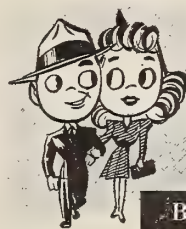
**BALABAN & KATZ THEATERS**



**TIRED, ALWAYS ON THE GO?  
MAN, YOU NEED A MOVIE SHOW!**

Relax, Refresh, Revitalize! Forget your work-  
&-day worries—enjoy a good show tonight!

**BALABAN & KATZ THEATERS**



No lovers' quarrel,  
no fuss, no fight,  
They're movie-bound;  
it's *Sweetheart  
Night!*

Wife, Sweetheart,  
Mother, just your  
own "best girl"—  
hold her hand  
tonight at a  
Movie and you hold  
her heart forever!

**BALABAN & KATZ THEATERS**

## Prominent Citizens Tied To "Citizen Kane" Dates

Photos of community leaders in Grand Rapids, Mich., formed the basis of a classified tie-in for "Citizen Kane" at the Majestic, Manager Walter Norris arranging for individual cuts of the prominent to be run along with that of Orson Wells. Names of the locals were hidden among the want ads, 10 passes given daily for those sending in the clipped photo and identifying name.

In Evansville, Ind., Manager Joe Fine worked with one of the papers for a banquet to all the local Kane families. These were invited to be guests of the star at dinner and at the theatre, transportation and flowers being promoted for the hookup. Wells wired his greetings and autographed photos of the star were also provided.

For the date at the Capitol, Waverly, N. Y., the Cary-Kornblite duo initiated their campaign with a series of two-column dignified type announcement ads to give the date an added importance. Copy: "The Capitol Theatre takes great pleasure in announcing a special engagement of one of the

outstanding pictures of all times", etc. The follow-up ads were in the duo's best spectacular manner and other bids for attention were made with a blanketing of a 20-mile area of extra billing and window cards.

"LET'S HEAR FROM YOU"

## Lobby Artist Aids Redmond On "Kiss the Boys Goodbye"

Discovering local highschool miss with talent in chalk work, Jimmy Redmond ahead of "Kiss the Boys Goodbye" at the Bonham, in Fairbury, Neb., engaged the young lady to do her work in the lobby of the theatre day ahead and opening night of the picture. As the girl finished each drawing, which was presented to a patron, she would give a spiel on the date. Entire cost to the theatremanager was a couple of passes to the girl.

Ahead of "Nothing But the Truth," Redmond made arrangements to have tent cards bearing cut of Bob Hope, placed on luncheon tables at Kiwanis, Chamber of Commerce, Lions, Women's, Rotary and other clubs. In addition, boy covered 15 towns in the vicinity distributing the cards.



# personalities

## JOHN KANE

formerly at the Warner Roosevelt, in Philadelphia, has taken over the reins as manager of the Ritz, York, Pa., succeeding AL MYERS, transferred to the Leader, Philadelphia. MARTIN MILLER is serving as Kane's assistant. JEROME VAN BRAKLE, assistant manager of the Capitol, moves to the Strand in a similar capacity, succeeding BOB GLADFELTER. VERLE BOOSE moved up into Van Brakle's spot at the Capitol with WARREN BLATZLEY moving from the Strand to the Capitol's service staff.

## JACK WALSH

has been named assistant manager of the Strand in Wilkes Barre, Pa., succeeding JOHN T. GREANEY, who left to enroll in the army. LEO UMLAH, doorman at the Strand, has been advanced to maintenance man at the Capitol, succeeding Walsh. JOHN GILL succeeds Umlah.

## MURRAY PECK

is now managing Rivoli Theatre in Long Beach, Cal.

## S. G. GILLESPIE

is now managing Marks Theatre in Oshawa, Canada.

## VANCE R. SHANABROUGH

of the service staff of the Hiway Theatre, York, Pa., has been promoted to assistant at the Strand and Hippodrome Theatres, in Pottstown, Pa.

## PHIL LONDON

assistant manager of the Felton Theatre, Philadelphia, has entered the service and is now in Camp Lee, Va.

## WALTER DYKES

projectionist at the Ashley Theatre, in Ashley, Pa., has been recalled for service in the Navy.

## EVAN H. PERKINS

of the Paramount home office theatre maintenance and construction department, has been named head of the department, succeeding CHARLES BURTON, resigned.

## JERRY COAN

formerly at the Paramount home office, has been transferred to the Washington exchange as a booker.

## GEORGE MILLER

manager of the S. & M. Lido, in Chicago, has been made district manager of the circuit's four houses there, recently taken over by Alex Manta. CLYDE ARMSTRONG becomes manager of the Lido and WALTER SMITH and IRVING BARNET continue as managers of the Forest and Savoy, respectively. DON JOHNSON has been named manager of the fourth house, the Lil.

## HAROLD E. SWISHER

former managing editor of the Hollywood *Citizen-News*, has joined the Warner Coast publicity department.

## Showmen's Calendar

### MARCH

2nd	Texas Flag Day Alexander Graham Bell Born—1847 First U. S. Postage Stamps—1847 Edmund Lowe's Birthday
3rd	John Garfield's Birthday Guy Kibbee's Birthday
4th	Luther Burbank Born—1849
6th	Thomas Jefferson (3rd President) Born—1743
7th	Standard Time Established in U. S. —1884
8th	Andrew Jackson (7th President) Born—1767
13th	West Point Military Academy Established—1802 James Madison (4th President) Born—1751
15th	St. Patrick's Day Grover Cleveland (22nd and 24th President) Born—1837
16th	Robert Donat's Birthday Edward Everett Horton's Birthday
17th	First Day of Spring Purim (Jewish Holy Day)
18th	Joan Crawford's Birthday John Tyler (10th President) Born —1790 Palm Sunday
21st	
23rd	
29th	

## Birthday Greetings

Donald H. Alldritt  
James T. Barnett  
W. L. "Woody" Barritt  
David W. Bayne  
Albert J. Blasko  
Cecil L. Brusegard  
Donald W. Buhrmester  
John A. Cherry  
Arlo R. Clausen  
David Collier  
William G. Cooke, Jr.  
Moon Coker  
Paul E. Cornwell  
Harry E. Creasey  
J. H. Diller  
Thomas P. Dowd  
Roy Downey  
Lewis Dreisbach  
Boydell J. Edwards  
J. B. Edwards  
Leon Ehrlich  
John Ewing  
Raymond C. Fahrenholz  
Harry E. Finley  
Fred R. Fisher  
Jack W. Fretwell  
Albert Garfield  
Stanley Gartside  
Donald Gould  
Phil Grody  
Harold Grott  
George A. Hodge  
Robert Holland  
Chris G. Holmes  
Jack Kleinman

Dan E. Krendel  
O. C. Lam, Jr.  
Henry P. LeClair  
W. J. Bill Lindeman  
Norman M. Linz  
Shelby McCallum  
Howard R. McGhee  
Conrad Mandross  
Robert T. Marhenke  
Joe Miklos  
John Monroe  
Bill Nash  
Joseph D. Nevison  
David Newell  
Elmer R. Nimmer  
William V. Novak  
Wesley F. Pratzner  
Frank Reid  
Richard C. Shaw  
George R. Shepp  
Donley T. Shultz  
Theodore L. Smalley  
M. J. Stockwell  
Henry Sutton  
Ralph W. Tarkington  
Frederick Tickell  
Ray Tubman  
William H. Turner  
Ken Veach  
Harry Wade  
Dick Walsh  
William C. Wittenberg  
Elliot Wolf  
Herman D. Wood  
Warren Wood

## JOHN C. HEARNS

and MIKE EDELSTEIN assume supervision of the RKO metropolitan theatres formerly handled by SOL SCHWARTZ, who has been placed in charge of newly created out-of-town division. Other RKO changes include: HARRY LYONS, manager of the Alden, in Jamaica, upped to city manager of Yonkers; SIGRID WEXO, manager of the Strand, Far Rockaway, becomes district manager for the Rockaways. JOHN DEWBERRY, assistant at the 86th Street, Manhattan, has been promoted to manager of the Park Hill, in Yonkers; AL PLUCHOS, assistant, Proctor's Mount Vernon, will become acting manager of the theatre pending the return of BAKER SHELTON, who has been recalled to military service. THOMAS JOHNSTON, assistant, Strand, Yonkers, transferred to Proctor's, Mount Vernon, as acting assistant manager; JOHN BERGER, manager of the Park Hill, Yonkers, to manager of the Strand, Yonkers; LEE KOKEN, manager Keith's Richmond Hill, replaces HARRY LYONS at the Alden, Jamaica; FRED SMITH, from the Orpheum, Brooklyn, to Keith's Richmond Hill, and MAXWELL LEVINE, manager Colonial, to manager of the Orpheum, Brooklyn.

## LOU HART

manager of Schine's Hippodrome, in Gloversville, has been promoted to city manager, headquartering at the Glove Theatre there.

## GEORGE C. RICE

is managing the new Coral, in Oak Lawn, Ill.

## R. D. EKAS

has been named manager of the Mars, Pa., high school theatre, succeeding E. L. KNAELL, who died recently.

## ED CARLSON

manager of the Dawn Theatre, Detroit, has resigned to join the navy. He is succeeded by AL RUTTENBERG, former owner of the Iris Theatre.

## CHARLES MONROE

is now operating the Capitol, Dunkirk, N. Y.

## WILLIAM WOLF

is the new United Artists branch manager in San Francisco, succeeding D. J. McNerney.

## THOMAS McCARTHY

has been transferred from managership of the Penn, West Reading, Pa., to one of the Wilmer & Vincent houses in Norfolk, Va.

## WILLIAM WARRINGTON

assistant manager of the Stanley, Pittsburgh, has been promoted to manager of the Warner Ritz, replacing MAX SILVERMAN, transferred to the Squirrel Hill as a result of the resignation of ERNEST LEIVERNAN, to become film salesman for Universal in Philadelphia.

## E. E. CRABTREE

is now city manager for the L&P Theatres, in La Salle, Ill.



## Airplane Crash Kills Lombard and 21 Others



CAROLE LOMBARD, 32, Hollywood star and the wife of Clark Gable, died Friday night in the crash of a transcontinental air liner 40 miles west of Las Vegas, Nev. She was returning to Hollywood after participating in a defense bond rally with Will Hays at Indianapolis.

With Miss Lombard were her mother, Mrs. Elizabeth Peters, and Otto Winkler, MGM publicity man. They and 19 others also perished in the crash.

Miss Lombard, whose real name was Jane Peters was born in Fort Wayne, Ind. She began her career at the age of 11, on the screen, in "The Perfect Crime" after Allan Dwan, director had witnessed a boxing match between Carole and her brothers. An automobile accident when she was 18 scarred Miss Lombard's face and interrupted her career as a dramatic actress.

She went to work for Mack Sennett as a comedienne and there developed the versatility which led her to stardom in many types of roles. In time the scar faded and Miss Lombard returned to Paramount. She achieved star status in the early 1930's with "Safety in Numbers," "Ladies Man" and other pictures. In 1937 she was the highest paid star of the year and attracted widespread attention when she declared that she was glad to pay more than four fifths of her \$465,000 income in state and federal income taxes.

Miss Lombard's latest picture is "To Be Or Not To Be" with Jack Benny. The picture, produced by Alexander Korda, will be released as soon as possible by United Artists. It was moved up from February 15th release. Miss Lombard had just been signed by Columbia for "He Kissed the Bride." Among her comedy successes were "Mr. and Mrs. Smith," "Nothing Sacred" and "My Man Godfrey."

Miss Lombard's appearance with Will Hays at the Indiana bond rally was credited with aiding a record sale of over \$2,000,000 worth of defense bonds. President Roosevelt on Monday in a telegram to Mr. Gable, expressed sympathy at Miss Lombard's

death and declared "She gave unselfishly of her time and talent to serve her government in peace and in war. She loved her country." Tributes to the star were voiced in the Senate, press, and throughout the industry.

The bodies of Miss Lombard and her mother were removed from the wreckage on Monday and accompanied back to Hollywood by Mr. Gable. Funeral services were set for Thursday, at Glendale.

Otto Winkler, 38, MGM press agent who accompanied Miss Lombard to Indianapolis and died in the crash en route home joined Metro in 1936. He had previously been a reporter on the Los Angeles *Examiner* and had worked in banking. He leaves his wife, Jill.

## Edward Cooke, Golden Manager, Dies at 73

Edward G. Cooke, prominent theatrical executive, died Friday, January 16th, at his home in New York after an illness of two months. For the past 24 years he had been general manager for John Golden Productions and during his career had been business manager and advance man for some of the most notable productions of the last 50 years. Included in the plays he handled were "Ben Hur," "Lighnin'," "Seventh Heaven," "Three Wise Fools," "Susan and God," "Skylark" and "Claudia."

Before joining John Golden Mr. Cooke had been with William A. Brady. His association with Mr. Brady began with a tour of James J. Corbett in boxing exhibitions. The Corbett-Fitzsimmons fight for the heavyweight championship of March 17, 1897, at Carson City, Nev., was filmed with the new veriscope device. Mr. Cooke, working with Mr. Brady as a partner, took the films on a world tour.

## Eugene L. Connelly, Theatre Executive

Funeral services were held in Pittsburgh Tuesday afternoon for Eugene L. Connelly, former general manager of the Harry Davis Enterprises, which controlled several theatres in that city. Mr. Connelly died Sunday, January 18th, from a heart attack.

Mr. Connelly was also a vice president of Harris Amusement Co., and at the time of his death, chairman of the national Variety Clubs Humanitarian Award. Surviving are his wife and one daughter.

## Edwin Davis

Edwin Davis, 61, owner and operator of the first motion picture theatre in Duryea, Pa., near Scranton, was killed Thursday, January 16th, by a Lehigh Valley express train near his home. Mr. Davis was walking along the tracks when the train struck him.

## Joseph A. Hopfenberg

Joseph A. Hopfenberg, president of Pen-nant Productions, Inc., in New York, exporters of motion picture, radio and electrical supplies to South America, died Saturday, January 17th, in New York. He was 51 years old.

## Albert B. Fuller

Albert Browne Fuller, Eastman Kodak research aide in Rochester, N. Y., died in that city Wednesday, January 14th.

## Truman Talley, Newsreel Chief, Dies in N. Y.



TRUMAN H. TALLEY, executive vice president of Movietone, Inc., and producer of the Movietone newsreel and 20th Century-Fox short subjects, died Sunday morning at Memorial Hospital, New York, after a long illness. He was 50 years old.

Mr. Talley left his wife, Helen McDonald Talley and two children, Truman M. and Helen. His brother, Victor W. Talley, is assistant Sunday editor of the New York *Times*. Funeral services were held on Tuesday at St. Thomas Protestant Episcopal Church, New York. Burial was private.

Mr. Talley, who had been with Fox newsreel ventures since 1922, was responsible for many innovations in motion picture coverage of news. He was also considered one of the industry's leading documentary film producers and editors. His production of "The First World War," with Laurence Stalling, was praised by critics as one of the screen's most important documents.

In 1924 Mr. Talley became director in chief of Fox News after a term as foreign editor. William Fox made Mr. Talley his personal representative in 1928 and during the next two years he organized British Movietone and Fox newsreel subsidiaries in Paris, Berlin, Rome, Holland, Portugal, Spain, Australia and elsewhere.

Among the short subjects and documentary films prepared under Mr. Talley's direction were the Martin Johnson pictures of Africa, "Baboon" and "Congorilla," "The Magic Carpet of Movietone" and "Adventures of a Newsreel Cameraman" series, Father Hubbard travel pictures, "The Sports Review" and other special reels.

Mr. Talley was a native of Rockport, Mo. He began his newspaper career on the St. Louis *Republican* after graduating from the University of Missouri. Subsequently he became night editor of the St. Louis *Globe-Democrat*, thence moving to the New York *Herald*. He directed the Paris bureau of the *Herald* during the Versailles conference and later became European manager for that paper.



# CLASSIFIED ADVERTISING

*the great  
national medium  
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

## THEATRES

FOR SALE, FULLY EQUIPPED THEATRE IN small town New York state, now operating. BOX 1485, MOTION PICTURE HERALD.

PIONEER EXHIBITOR RETIRING BECAUSE OF heart trouble. Will sell two well equipped money making theatres in good town with big territory. Will bear strict investigation. HARRY WALDRON, Lindsay, Okla.

WANT TO BUY, LEASE OR RENT THEATRES running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1489-A, MOTION PICTURE HERALD.

FOR SALE. THEATRES IN SEVERAL STATES now operating. Have several for lease as well. Let me know what size and where you desire to operate. BOX 1490-A, MOTION PICTURE HERALD.

WANT TO LEASE SMALL NEIGHBORHOOD theatre now operating or closed and fully equipped for sound. Prefer one under 1,000 seats in growing community in metropolitan New York. Supply complete details on competition and terms in first letter. BOX 1491-A, MOTION PICTURE HERALD.

## BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75, \$2.00 per thousand. \$17.50 for 10,000. BOX 1434, MOTION PICTURE HERALD.

BUY YOUR BINGO CARDS DIRECT FROM THE world's largest manufacturer of theatre bingo cards. Write us today for samples and prices. BOX 1477, MOTION PICTURE HERALD.

## PRINTING SERVICE

THEATRE BLOWERS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

## USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR QUICK SALE: COMPLETE EQUIPMENT and chairs from 400 seat theatre. Exceptional bargain. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

BUY BLOWERS, WASHERS, VARIABLE SPEED pulleys, motors now. New and used. You'll be disappointed later. SOUTHERNAIRE, 145 Walton, Atlanta, Ga.

## NEW GENERAL EQUIPMENT

DEFENSE TAX ADMISSION PLACQUES—GLASSINE enamelled, 8"x10", any two prices, Adults, Children—Special \$1.49 S.O.S. CINEMA SUPPLY CORPORATION, New York.

## BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## BOOKS

PUBLISHERS' OVERSTOCKS, DISCONTINUED EDITIONS—Cameron's, Nadell's, also limited Richardson's 3rd sound edition, 39c up. List mailed. S. O. S. CINEMA SUPPLY CORPORATION, New York

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

JUST PUBLISHED: 1942 EDITION OF FAME. Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide book to box office champions. Send your order today with check or money order for \$1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 1941-42 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. \$3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF  
C. J. O'BRIEN, INC.  
NEW YORK, U. S. A.



# PRODUCT DIGEST

## THE RELEASE CHART

### SHOWMEN'S REVIEWS

## Captains of the Clouds

(Warner-F.N.)

### A Heroic Tale of the RCAF

"Lives there a man with soul so dead..." "That government of the people, by the people..." "Blood, sweat and tears..."

None of these quotes are uttered in "Captains of the Clouds," but the essence of them is the substance and spirit of a picture bringing home to the citizens of the United Nations the significance and the nature of their unity, and to the agents of the Axis the import of that same.

"Captains of the Clouds" is a story about some Canadian bush pilots, rough and adventurous fellows engaged in private business for the first half of the picture, who join the Royal Canadian Air Force, from which point on the film is in the main the story of that organization and its works.

The personal story of the bush pilots who become RCAF members, with varying degrees of success, is in itself a departure from and an improvement upon the plot patterns commonly used for aviation melodramas.

But it is the story of the RCAF, that takes the customer out of the auditorium and into the world of here and now, makes him eye-witness to what has been and is being done about getting bombers to the other side of the Atlantic and shows him what happens when enemy planes are met on the way.

The time of the story is the period immediately preceding America's entry into the war, which is not mentioned. The effect of the picture is no less intimately powerful, and possibly is more so, because of this. Shown in detail and on vast scale are the training and the work of RCAF pilots. Left to easy imagination is the matter of how these operations have been affected by the joining of this nation with the others opposed to the Axis. The thrill of the concluding sequences, in which a Nazi flier greets a flight of 25 unarmed Lockheed Hudson bombers in the clouds an hour this side of Britain and proceeds to shoot them down, one by one, seems not so much a response to fiction as a first hand experience.

Filmed in Canada and with full cooperation of the RCAF, the film declares its authenticity in the opening shot and clinches it by presenting Air Marshal W. A. Bishop in a portrayal of himself as a character in the story—and no mere walk-through, this—as well as numerous RCAF officers of lesser rank, including companies of pilots.

It includes two sequences in which the voice of Winston Churchill is heard by radio—one of his earlier broadcasts, but including a reference to America's possible ultimate participation in the conflict—and these drew applause from the preview audience.

These details heighten a realism seldom matched in the field of melodrama.

James Cagney's portrayal of a professional flier is possibly his best performance to date, but the sweep of the picture and the scope of its subject subordinates his and all other individual performances.

Dennis Morgan, Alan Hale, Reginald Gardiner, George Tobias and Brenda Marshall, the other principals in the personal story, handle their assignments with the zest which comes of enthusiasm for the work in hand, but it is the picture in whole, rather than performances in particular, which remains in the memory when the screening is over.

Cagney plays a roughneck pilot who marries a backwoods gold digger to prevent her from clipping another pilot whom he doesn't especially like but who saved his life at considerable risk to his own. That, built up and rounded out, is the personal story, probably the best narrative used thus far in aviation pictures but still a lesser tale than the story of the RCAF.

Executive producer Hal B. Wallis, associate producer William Cagney, director Michael Curtiz and screen playwrights Arthur T. Horman, Richard Macaulay and Norman Reilly Raine, who based the script on a story by Horman and Roland Gillett, are entitled to the thanks of trade and public for a collaboration without equal in its domain.

A.S.C. cameramen Sol Polito, Wilfrid M. Cline, Elmer Dyer, Charles Marshall and Winton C. Hoch, and associate Technicolor director Henri Jaffa share credit for a photographic masterpiece glorified by and glorifying the Technicolor process.

A couple of incidents between Mr. Cagney and Miss Marshall are a mite frank as to significance but possibly not beyond the sensibilities of a war-conditioned population.

It is a picture for all the theatres and all the people of the United Nations.

*Previewed at Warners Beverly Hills theatre to a Thursday night audience totally uninformed that a previewing was to occur. This audience, taken wholly unawares, appeared to enjoy the first half of the picture fully, the second half a great deal more, and went all out for applause at the conclusion.*—WILLIAM R. WEAVER

## Reviews

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

Release date, Feb. 21. Running time, 115 minutes. PCA No. 7627. General audience classification.

Brian MacLean.....James Cagney  
Johnny Dutton.....Dennis Morgan  
Tiny Murphy.....Alan Hale  
Blimp Lebec.....George Tobias  
Scrounger Harris.....Reginald Gardner  
Emily Foster.....Brenda Marshall  
Air Marshal W. A. Bishop.....Himself  
Reginald Denny, Russell Arms, Paul Cavanagh, Clem Bevens, J. M. Kerrigan, Patrick O'Moore, Morton Lowry, O. Cathcart-Jones, Frederic Worlock, Roland Drew, Lucia Carroll, George Meeker, Henry Baker, Hardie Albright, Ray Walker, Charles Halton, Louis Jean Heydt, Byron Barr, Michael Ames, Willie Fung, Carl Harbord.

## The Remarkable Andrew

(Paramount)

### Fantasy and Fiction

Showmen who have found the combination of fantasy, fiction, romance and comedy a profitable venture in such pictures as "All That Money Can Buy" and "Here Comes Mr. Jordan" need not be afraid to spend a little time and money in exploiting Paramount's contribution to the recently inaugurated cycle of life-after-death productions, since it is similar in theme and treatment.

Simply told, it is a story of a small town clerk, portrayed by William Holden, in the municipal office who is falsely accused of embezzling the community's funds by the crooked politicians who run the town. His confidence in the code of ethics set down by Andrew Jackson bring the famous statesman from the grave to aid in vindicating the clerk. George Washington, Ben Franklin, Jesse James, Thomas Jefferson and others, who down through the years have fought for justice and equality, also aid in preparing the young man's defense, prove his innocence and rid the community of the swindling officials. As in "Mr. Jordan," the characters who return from the grave can only be seen by the young clerk and remain invisible to the rest of the cast.

Produced by Richard Blumenthal and adapted to the screen by Dalton Trumbo, who also wrote the novel, the course of events opens the way for many interestingly fantastic but amusing events.

Brian Donlevy, competently and humorously portrays the hard-drinking General Jackson and Ellen Drew is the romantic interest whose confidence in the clerk's innocence never fails



but some times falters when she believes him to be mentally unbalanced. Rod Cameron, Richard Webb, Porter Hall, Frances Gifford and others comprise the supporting cast who aid and abet the characterizations of the stars and featured players.

Since it is a story of life-after-death the picture as a whole may be open to some criticism from the groups who cling to the extremely conventional and straight and narrow paths. However, those with some imaginative ability seeking relaxation will find nothing offensive or objectionable in the presentation since Stuart Heisler has handled the direction of the film with delicate finesse.

*Previewed at a trade showing in New York for exhibitors and their friends who generally conceded that the picture is one needing exploitation to derive the benefits contained therein.*—GEORGE SPIRES.

Release date, not set. Running time, 80 minutes. PCA No. 7538. Adult audience classification.

Andrew Long.....William Holden  
Peggy.....Ellen Drew  
General Jackson.....Brian Donlevy  
Jesse James.....Rod Cameron  
Randall Stevens.....Richard Webb  
Art Slocumb.....Porter Hall  
Frances Gifford, Nydia Westman, Montague Love, George Watts, Brandon Hurst, Gilbert Emery, Jimmy Conlin, Spencer Charters, Wallis Clark, Tom Fadden, Minor Watson, Milton Parsons, Thomas W. Ross.

## Torpedo Boat

(Paramount)

Adventure in National Defense

The Messrs. William H. Pine and William C. Thomas, Exploitation's gift to Production, deliver herewith the best of their progressively profitable action pictures.

This one, an adventure in national defense, deals with the invention of two-man torpedo boats, to be conveyed by mother-ship to the vicinity of the enemy *a la* airplane carrier, and is in the groove of today's interests without essaying in any detail to expert the war or take the stump for an idea.

In this instance the hero, played as usual but more so by Richard Arlen, is a young man so intent upon obtaining production of a torpedo boat for Navy test that he puts romance out of his plannings until he has succeeded, by which time a good many complications involving his associates of both sexes have accrued. A wedding and a death are highpoints in the unwinding of the snarls which have eventuated, and these matters are attended to in a fashion which avoids the routine at all points.

Jean Parker and Mary Carlisle portray the girls in the case, Phillip Terry and Dick Purcell the men, the script favoring Mr. Terry to an extent which makes his performance outstanding.

The screenplay by Maxwell Shane, from a story by Aaron Gottlieb and Paul Franklin, combines the novel, the unexpected and a notable change of pace to extract maximum value.

Direction by John Rawlins keeps tempo high, save when intentionally slackened, and points clear.

In common with preceding Pine-Thomas enterprises, "Torpedo Boat" is a natural for the purposes of the showman who makes a policy of selling his stuff to the customers by means of all the tricks in the book, from solid publicity stories, based on the theme, to lobby displays with cutout torpedo boats firing broadsides. And it provides the entertainment to satisfy the customers when they get inside.

*Tradeshown at the Ambassador Hotel theatre, Los Angeles, to an exhibitor audience which pronounced it, with striking unanimity, the best picture "the two Bills," as Hollywood knows them, have produced.*—W. R. W.

Release date not set. Running time, 70 minutes. PCA No. 7945. General audience classification.

Skimmer Barnes.....Richard Arlen  
Grace Holman.....Jean Parker  
Tommy Whelan.....Phillip Terry  
Ralph Andrews.....Dick Purcell  
Jane Townsend.....Mary Carlisle  
Oscar O'Shea, Robert Middlemass, Warren Hymer, William Haade, Virginia Sale, Ella Boros.

## Cowboy Serenade

(Republic)

Western

Gene Autry, who won sixth place in MOTION PICTURE HERALD'S "Money Making Stars of 1941" poll, and first place in the "Western" poll, appears again in "Cowboy Serenade," a title that perhaps represents what the exhibitors of the country would like to do for Mr. Autry. The picture has all the ingredients that have made the star's pictures popular, and while it may not have quite as much shooting as the more avid western fans usually desire, it has other engaging and romantic qualities that insure for it a wider audience.

Along with Gene, Smiley Burnette appears once more as "Frog," and supplies easily the comedy demanded of him. Fay McKenzie, the heroine, adds a definite note of color for she is pretty, very vivacious, sings and rides a horse with equal grace and shows considerable promise. Cecil Cunningham, as the heroine's "Aunt Priscilla," also turns in a humorous characterization.

The picture opens with Gene Autry, as head of the Cattlemen's Association, appointing one of his men to sell a large herd of cattle. When this appointed gentleman loses all the cattle in a card game with professional gamblers who trick him under the guise of friendliness while en route on the train, Gene and "Frog" decide to get to the root of the evil. This brings them into contact with Addison Richards, owner of the line on which the gambling has taken place, and his daughter, the heroine. Ultimately, Gene begins to suspect Richards as the higherup in the case and obtains the necessary proof of his guilt.

A great deal of care and attention has been given to production niceties. Some of the horse-riding sequences are particularly fine, and the scenery sells the West as no catalog could. Songs are interspersed throughout the picture at reasonable intervals and are sung pleasantly by both the cowboy and the lady.

Mr. Autry rides again—and well.

*Previewed at the company projection room before an audience of trade-press reviewers who didn't react audibly.*—IRENE SMOLEN.

Release date, Jan. 22, 1942. Running time, 66 minutes. PCA No. 7997. General audience classification.

Gene.....Gene Autry  
Frog.....Smiley Burnette  
Steve Lock.....Fay McKenzie  
Priscilla Smythe.....Cecil Cunningham  
Asa Lock.....Addison Richards  
Rand Brooks, Tristram Coffin, Lloyd "Slim" Andrews, Melinda Leighton, Johnnie Berkes

## The Fleet's In

(Paramount)

Musical Comedy

As the title implies, "The Fleet's In," is a nautical story, one of gobs on leave and girls, interspersed with romance, songs, music and dancing and an abundance of entertaining comedy. It is a story designed and produced to relieve patrons and exhibitors of the strain and concern perpetrated by the daily headlines. It is also a story which will send the patrons home happy and humming while the showman counts his receipts.

Dorothy Lamour and William Holden head the cast—she as the dance hall entertainer who holds the reputation of never having been dated by a sailor, and Holden as the shy gob who is forced to publicly court her so that his shipmates may win a bet. Eddie Bracken, a featured player remembered for his portrayal in "Caught in the Draft" and other Paramount presentations, returns again in a supporting role from which he extracts the utmost and time and again steals many of the scenes from the stars.

The remainder of the cast, which for the most part has been garnered from the contemporary vaudeville and entertainment stages throughout the country, includes Betty Hutton, who has gained some prominence as the jitterbug-singer-comedienne of the Bob

Hope-Pepsodent radio show; Cass Daley, a favorite of the New York Paramount's stage and exponent of comic musical renditions, and the long and lanky Gil Lamb whose ministrations bring many hearty laughs from the audience. Also worthy of mention is the dance team of Lorraine and Rognan presenting a comic interpretation of modern ball-room dancing.

Johnny Mercer and the late Victor Schertzinger, also the director of the picture, wrote the seven songs, a few of which appear to be potential hit tunes. The songs presented by the collected array of talent are the title number, "The Fleet's In," "I Remember You," "Arthur Murray Taught Me Dancing," sung by Betty Hutton, "If You Build a Better Mouse Trap," "Tangerine," presented by Dorothy Lamour, and "Not Mine," which is the highlight of the picture as presented by Cass Daley. Jimmy Dorsey, his orchestra and his two vocalists, Bob Eberly and Helen O'Connell, supply the musical background and tuneful arrangements for the numbers.

Produced by Paul Jones, this picture is one that an exhibitor may present to any audience of any age and be sure that they have received their money's worth.

*Previewed at a trade screening for exhibitors who, with their wives, relatives, friends and children, filled the projection room to capacity, and chattered throughout making it difficult for anyone to enjoy. Nevertheless, during the lulls in their conversations, they found the picture equal to any musical comedy to come out of Hollywood in recent years.*—G. S.

Release date, not set. Running time, 93 minutes. PCA No. 7783. General audience classification.

The Countess.....Dorothy Lamour  
Casey.....William Holden  
Barney Waters.....Eddie Bracken  
Bessie Day.....Betty Hutton  
Cissie.....Cass Daley  
Spike.....Gil Lamb  
Jake.....Lief Erickson  
Jimmy Dorsey, his orchestra and vocalists, Bob Eberly and Helen O'Connell, and the following cast: Jack Norton, Roy Atwell, Harry Barris, Dave Willock, Rod Cameron, Jimmy Dundee, Jack Chapin.

## Salute to Courage

(MGM)

About Those Nazi Consuls

This is a tale about the plottings, sabotage and espionage committed by German consuls in America prior to the closing of the consulates and expulsion of the personnel. Like some other pictures now coming off the production line, the film, for all its stressings of dastardly, has been embarrassed by the occurrence of sterner drama in the world of fact.

Conrad Veidt's portrayal of a dual role, in which he depicts an America-loving German's impersonation of his Nazi twin who is consul in an American city and in charge of German depredations, gives the picture such realism and suspense as it possesses. Frustration of a plot to blow up the Panama Canal is the highpoint of the story, but there is nothing in the manner of its handling to make the citizenry lie awake nights worrying about such a project succeeding.

Other performances are routine.

Production by Irving Asher, direction by Jules Dassin and the script by Paul Gangelin and John Meehan, Jr., based on an idea by Luther Mendes, are in the measured manner of those so-called anti-Nazi pictures which were popping up with some regularity and without amassing big grosses back in the days when a war with Hitler was only a possibility. The world has moved on from the point at which the dire doings depicted might have thrilled an audience which is being witness to direr ones now.

*Previewed at studio.*—W. R. W.

Release date, not set. Running time, 82 minutes. PCA No. 8025. General audience classification.

Otto Becker.....Conrad Veidt  
Baron Hugo Von Detner }  
Kaaren De Relle.....Ann Ayers  
Fritz.....Frank Reicher  
Dorothy Tree, Ivan Simpson, William Tannen, Martin Kosleck, Marc Lawrence, Sidney Blackmer.



**Born to Sing**  
*(Metro-Goldwyn-Mayer)*  
Music, Comedy and Everything

Based on a story by Franz G. Spencer that is crammed with action and devoid of any dull interludes, directed by Edward Ludwig at a pace that makes the most of the opportunities offered, and with a cast that abounds in talented youngsters. "Born to Sing" emerges as a musical comedy that is as gay, breezy and fast-moving as youth itself. It has all the entertainment qualities usually associated with musicals of more epic proportions and greater budget expenditures.

The youngsters who dominate the cast are Virginia Weidler, growing up now, but still able to entice that tear from your eye; Ray McDonald, a youth certainly born to dance; Leo Gorcey, the "Dead End" kid, who is as amusing and fresh as ever as a boy just out of reform school; and Larry Nunn, who portrays another tough urchin. The leading adult in the cast is Sheldon Leonard, the "Pretty Willie" of "Tall, Dark and Handsome."

Ray McDonald, Leo Gorcey and Larry Nunn, three New York "Musketeers," befriend Virginia Weidler and her father, a composer, whose work is being stolen by an unscrupulous producer. In their endeavor to make the producer come across, the boys get into all sorts of trouble and complications, but with the aid of a racketeer, Leonard, they are able to prevent the opening of the producer's show and present their own show, comprised of youthful performers, so that the composer's music can be heard as his own. It is a huge success.

This children's show is in itself one of the highlights of the picture. Honorable mention must be given to Beverly Hudson, a young girl who sings a song about "not liking to do the Conga," a child, Richard Hall, who is a prodigy at the piano, and Darla Hood, another young girl, who sings about the plight of being a "Quiz Kid." There is enough youthful talent here to supply the nucleus of another MOTION PICTURE HERALD "Stars of Tomorrow" poll.

Another spectacular sequence is the finale musical number, "Ballad for Americans," written by Earl Robinson and John Latouche. Sung by Douglas McPhail and directed by Busby Berkeley, it is handsomely executed, musically thrilling and appropriately patriotic.

Frederick Stephani produced.  
*Previewed at the company projection room before an audience of trade press reviewers, one of whom said aloud, "Boy, this picture has everything." He seemed to be expressing everyone's sentiments.—I. S.*

Release date, not set. Running time, 82 minutes. PCA No. 7967. General audience classification.

Patsy Eastman.....	Virginia Weidler
Steve.....	Ray McDonald
"Snap" Collins.....	Leo Gorcey
"Grunt".....	"Rags" Ragland
Murray Saunders.....	Douglas McPhail
Pete Detroit.....	Sheldon Leonard
Frank Eastman.....	Henry O'Neill
Mike Conroy.....	Larry Nunn
Margaret Dumont, Beverly Hudson, Richard Hall, Darla Hood, Joe Yule	

**North of the Klondike**  
*(Universal)*  
Alaskan Melodrama

Melodrama laid in Alaska during pioneer days of gold mining and the first agricultural settling is the fare afforded by Universal's "North of the Klondike," a substantial offering in its entertainment division. Broderick Crawford as a mining engineer who thwarts the attempts of a trader to drive out the settlers in order that he may stake a mine claim, Andy Devine as his partner, Evelyn Ankers as the romantic interest and Lon Chaney as the trader head the cast.

Based on Jack London's "Gold Hunters of the North," the script by Clarence Upson Young, Lou Sarecky and George Bricker moves quickly and smoothly to its climax which comes when Crawford and Chaney tangle in the usual last reel battle which marks

virtually every story of the north. Erle C. Kenton, the director, paced it neatly and associate producer Paul Malvern made facile use of stock shots to a good impression.

*Previewed in studio projection room.—VANCE KING.*

Release date, Jan. 23, 1942. Running time, 58 minutes. PCA No. 7924. General audience classification.

Johnny Thorn.....	Broderick Crawford
Nate Carson.....	Lon Chaney, Jr.
Klondike.....	Andy Devine
Mary Sloan.....	Evelyn Ankers
Dorothy Granger, Willie Fung, Keye Luke, Lloyd Corrigan, Stanley Andrews, Roy Harris, Paul Dubov, Monte Blue.	

**Fly by Night**  
*(Paramount)*  
Melodrama

"Fly by Night" is a melodrama whose chief characters are a young doctor, accused of murdering an assistant of an inventor of a war device, a girl who helps him escape, and a band of spies who use an insane asylum as their headquarters in attempts to obtain the secret weapon.

Richard Carlson, Nancy Kelly, Albert Basserman, Miles Mander and Martin Kosleck head the cast of the film, which was directed by Robert Siodmak and produced by Colbert Clark.

The screenplay by Jay Dratler, who adapted the story by Ben Roberts and Sidney Sheldon, makes a valiant attempt at humour but the dialogue falls of its own weight.

Miss Kelly does exceptionally well with her role, as the girl who helps the doctor escape and is forced by circumstances to marry him during the chase by the spies.

*Trade shown at the Ambassador Hotel, Los Angeles, to an audience of exhibitors and trade press representatives who laughed in the wrong places.—V. K.*

Release date, not set. Running time, 68 minutes. PCA No. 7601. General audience classification.

Pat Lindsey.....	Nancy Kelly
Jeff Burton.....	Richard Carlson
Dr. Storm.....	Albert Basserman
Professor Langner.....	Miles Mander
Walter Kingsford, Martin Kosleck, Marion Martin, Oscar O'Shea, Mary Gordon, Edward Gargan, Clem Bevans, Arthur Loft, Michael Morris.	

**The Lady Has Plans**  
*(Paramount)*  
Spy Stuff for Laughs

The presence of Ray Milland, Paulette Goddard, Roland Young and some other marquee people in the cast of this offering provide exploitation copy of general usefulness.

The story in which these personalities are seen is a tale of spying, the scene is principally Lisbon and the hero is a radio correspondent.

The treatment is in the key of "One Night in Lisbon" and some of the other films in kind, presented before America's entry into the war, which handled the smuggling of plans, the operations of espionage rings and such matters as materials for the manufacture of humour.

Things which have happened in and to the world since the cameras stopped grinding on "The Lady Has Plans" discount its value as comedy. Quite a number of the incidents intended to induce laughter had been discounted, in point of taste, long before that.

Miss Goddard portrays an American girl flown to Lisbon by a broadcasting company to serve as assistant to its commentator there, played by Mr. Milland.

She is mistaken by a Nazi agent and a British agent, later also by her employer, for a woman upon whose back has been drawn, in invisible ink, some military plans.

This premise is basis for several sequences during which the three men, to the accompaniment of much *double entendre* dialogue, attempt by direct means and otherwise, and successfully, to obtain photographs of the lady's back.

Ultimately, the hero and heroine are captured

by the Nazis and ultimately they escape, though the effort to maintain the light tone is never abandoned.

Production is by Fred Kohlmar, direction by Sidney Lanfield, screenplay by Harry Tugend and story by Leo Birinski.

In that era when many thought they knew that the war was going to stay over there, the ideas, angles and attitudes displayed might have made certain types of audiences laugh heartily at what these workmen have wrought.

Times have changed.  
In any era, some of the humour would have been open to question.

*Tradeshown at the Hotel Ambassador theatre, Los Angeles, to a goodly turnout of exhibitors who had spontaneously applauded "The Remarkable Andrew," screened immediately ahead of this picture. They not only refrained from applauding this one but broke out in the wrong kind of laughter now and again as the effort to amuse traversed the boundaries of taste.—W. R. W.*

Release date, not set. Running time, 75 minutes. PCA No. 7782. Adult audience classification.

Kenneth Harper.....	Ray Milland
Sidney Royce.....	Paulette Goddard
Ronald Dean.....	Roland Young
Albert Dekker, Margaret Hayes, Cecil Kellaway, Addison Richards, Edward Norris, Charles Arnt, Hans Schumm, Hans von Morhart, Genia Nikola, Gerald Mohr.	

**Treat 'Em Rough**  
*(Universal)*  
Melodrama

In Universal's "Treat 'Em Rough," Eddie Albert, absent from the screen for some time, enacts a prize fighter who breaks up a gang stealing oil from the wells of his father and selling it to an unidentified sea raider. Supporting him are Peggy Moran, William Frawley, Lloyd Corrigan, Mantan Moreland and others.

Neither the spies nor the locale of the action are identified.

Roy Chanslor and Bob Williams made of the original screen story a fast moving melodrama, leavening the action with sufficient comedy sequences to render it most palatable in its budgetary division.

Ray Taylor directed, under associate producer Marshall Grant. No prize fight scenes are shown.

*Previewed at the Universal studio where trade press reaction was satisfactory.—V. K.*

Release date, Jan. 30, 1942. Running time, 61 mins. PCA No. 7924. General audience classification.

Panama Kid.....	Eddie Albert
Betty.....	Peggy Moran
"Hotfoot".....	William Frawley
Gray Kingsford.....	Lloyd Corrigan
Truman Bradley, Mantan Moreland, Joe Crehan, Ed Pawley, William Ruhl, James Flavin, Peter Leeds, Monte Blue, Dewey Robinson, Jack Mulhall.	

**ADVANCE SYNOPSIS**

**MR. WISE GUY**  
*(Monogram)*  
Gangster Drama

PRODUCER: Sam Katzman. Directed by William Nigh.

PLAYERS: Leo Gorcey, Bobby Jordan, Huntz Hall, Sunshine Morrison, Benny Rubin, David Gorcey, Guinn Williams, Ann Doran, Billy Gilbert.

**SYNOPSIS**

The East Side Kids are committed to the Wilton Reform School after they are unjustly convicted of stealing a truck. Bill, older brother of Danny, one of the East Side Kids, becomes involved in a killing and although innocent is convicted and sentenced to death. Danny and the Kids determine to help him. Through a series of events, the Kids learn that Knobby (Billy Gilbert), one of Manning's (Quinn Williams) gang, knows something about the murder. They trace him to Manning, the killer, and capture him and his henchmen.



# ADVANCE SYNOPSSES and information

## SHUT MY BIG MOUTH (Columbia)

*Western Comedy*

PRODUCER: Robert Sparks. Directed by Charles Barton.

PLAYERS: Joe E. Brown, Adele Mara, Victor Jory, Fritz Feld, Don Beddoe, Will Wright.

### SYNOPSIS

Wellington Holmes (Joe E. Brown), an amateur horticulturist, has inadvertently knocked out a notorious bandit, and is made marshal of Big Bluff with orders to capture him. He sets out on a stage disguised as a woman and is taken with other passengers to the bandit's hideout. There his disguise is almost exposed, but on his escape it wins him the friendship of hostile Indians. After a bar-room brawl, in which he was fighting the bandits whom he did not recognize, Wellington agrees to accompany them to the hideout. When he discovers their identity, he takes courage and overcomes them. Help arrives from the Indians and from the town.

## LAW OF THE JUNGLE (Monogram)

*Melodrama*

PRODUCER: Lindsley Parsons. Directed by Jean Yarbrough.

PLAYERS: Arline Judge, John King, Mantan Moreland, Martin Wilkins, Arthur O'Connell, C. Montague Shaw.

### SYNOPSIS

Nona Brooks (Arline Judge), former member of a stranded theatrical troupe, earns a temporary living by singing in a cafe in Duakwa, British Rhodesia, Africa. The proprietor of the cafe is secretly in league with two foreign agents who are stirring up trouble among the natives. Larry Mason (John King), American explorer, leaves for the jungle with his negro servant, Jeff (Mantan Moreland) and a safari. When trouble develops in the cafe, Nona escapes into the jungle with the foreign agents in pursuit. Unknown to her, she is carrying a report on local conditions in the lining of her coat. She joins Larry's safari. The safari is captured by natives. The native chief turns out to be an Oxford graduate and lodge brother of Jeff. The agents are taken into custody.

## THE ADVENTURES OF MARTIN EDEN (Columbia)

*Melodrama*

PRODUCER: B. P. Schulberg. Directed by Sidney Salkow.

PLAYERS: Claire Trevor, Glenn Ford, Evelyn Keyes, Stuart Erwin, Ian MacDonald, Frank Conway, Dickie Moore.

### SYNOPSIS

Martin Eden (Glenn Ford) has written an expose of the brutal conditions aboard the S. S. Lorelei to prove the innocence of his friend (Stuart Erwin) convicted of mutiny. No publisher will take it although the daughter of the ship's owner has interested an author in the cause. The convicted man's sister (Claire Trevor) is also working to establish Martin's reputation as a writer. She succeeds in placing his manuscript only after he has been tricked back onto the ship in the hope of securing a confession from the cruel captain. But the book is widely read and Martin, refusing to disavow it, produces the captain's statement to free his friend.

## A TRAGEDY AT MIDNIGHT (Republic)

*Murder Mystery*

ASSOCIATE PRODUCER: Robert North. Directed by Joseph Santley.

PLAYERS: John Howard, Margaret Lindsay, Timothy Ryan, Roscoe Karns, Keye Luke, Miles Mander, Mona Barrie.

### SYNOPSIS

Greg Sherman (John Howard), young radio detective, is in bad with the police because of his unflinching knack of solving current murder mysteries ahead of the police. Greg is aided by his zany wife, Beth (Margaret Lindsay), who is a murder mystery fan and believes she can solve any crime. They accept the hospitality of a married couple to live at their apartment while the couple are away. Greg returns late one night and finds the dead body of a girl in the bed. The police are only too anxious to pin the murder on him but he eludes them and with the help of Beth pursues his own investigation. Greg manages to get to the studio in time for his regular broadcast with the solution of the crime.

## GIRLS' TOWN (Producers Rel. Corp.)

*Hollywood Drama*

PRODUCED by Lou Brock and Jack Schwarz. Directed by Victor Halperin.

PLAYERS: Edith Fellows, June Storey, Kenneth Howell, Alice White, Anna Q. Nilsson, Warren Hymer, Vince Barnett.

### SYNOPSIS

Stranded in Hollywood, Myra Norman (June Storey), phony beauty contest winner, and her sister, Sue (Edith Fellows), go to live in "Girls' Town," a co-operative boarding house run by semi-invalid Mother Lorraine (Anna Q. Nilsson). Agent Kenny Lane (Kenneth Howell) wins an audition for Myra. The studio officials prefer Sue to Myra, however, and Myra accuses Sue of trying to take the part away from her. Sue refuses to go to the studio for the part but she is persuaded by Kenny and that fact that Myra's indifference had caused Mother Lorraine to have a relapse. Sue wins the part and reaches stardom while Myra acts as her stand-in.

## MAXWELL ARCHER, DETECTIVE (Monogram)

*Melodrama*

PRODUCER: William Sistrom. Directed by John Paddy Carstairs. From the novel by Hugh Clevely.

PLAYERS: John Loder, Leueen MacGrath, Athole Stewart, Marta Labarr, George Merritt.

### SYNOPSIS

Amateur detective Maxwell Archer (John Loder) is always getting in Scotland Yard's way, and in particular in the way of Inspector Cornell (George Merritt). Having identified the members of a spy ring Archer pays their leader a visit only to find him dead and robbed of ten thousand pounds. A young R. A. F. flyer is suspected. The flyer goes to Archer for assistance. Archer finds the stolen money in the lining of a suitcase the young flyer had taken in lieu of a debt owed him by the murdered man. When the flyer is arrested, his girl, Sarah Chapman (Leueen MacGrath), accuse Archer of double-dealing. She finds the stolen money, is kidnaped by agents of the spy ring. Archer rushes to the rescue, outwitting Cornell and his police dragnet.

## THE COURTSHIP OF ANDY HARDY (Metro-Goldwyn-Mayer)

*Family Drama*

DIRECTOR: George B. Seitz. Based upon the characters created by Aurania Rouverol.

PLAYERS: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford, Sara Haden, Donna Reed.

### SYNOPSIS

Judge Hardy (Lewis Stone) is faced with one of his most difficult decisions. A mother and father are fighting for the custody of their seventeen-year-old daughter, Melodie (Donna Reed). The judge enlists the aid of his son, Andy (Mickey Rooney). Andy takes Melodie to the school prom and does everything to see that she has a good time. Melodie develops a crush on Andy. Meanwhile, Marian Hardy (Cecilia Parker), who has returned from her year's schooling in New York, has assumed a sudden sophistication and attends the prom with a young man of wild reputation. Andy goes hunting for them at four in the morning and finds their wrecked car and a repentant Marian. Polly Benedict (Ann Rutherford) returns to town so Andy sets about to discourage Melodie's affection for him and does.

## CASTLE IN THE DESERT (Twentieth Century-Fox)

*Charlie Chan Melodrama*

PRODUCER: Ralph Dietrich. Directed by Harry Lachman. Based on the character, "Charlie Chan", created by Earl Derr Biggers.

PLAYERS: Sidney Toler, Arleen Whelan, Richard Derr, Douglas Dumbrille, Henry Daniell.

### SYNOPSIS

When the poisoning of a guest at the Manderley's castle in the middle of the Mojave desert causes Mrs. Manderley (Lenita Lane) to be suspected, because she is a descendant of Lucrezia Borgia, Charlie Chan (Sidney Toler), visiting his "No. 2" son (Sen Yung) in San Francisco, is called in on the case. Chan soon uncovers a conspiracy on the part of Manderley's (Douglas Dumbrille) professional advisers to rob him of his inheritance. The poisonings had been faked. However, a real murder is perpetrated. Chan, by means of a series of deductions followed by experiences that almost cost him his life, snares the culprit and restores peace to the harassed Manderley's.

## THE MAN WHO RETURNED TO LIFE (Columbia)

*Melodrama*

PRODUCER: Wallace MacDonald. Directed by Lew Landers.

PLAYERS: John Howard, Lucille Fairbanks, Ruth Ford, Marcella Martin, Roger Clark, Elisabeth Risdon.

### SYNOPSIS

George Bishop (John Howard), realizing that a man has been sentenced to death for supposedly murdering him, is faced with a decision. He is now happy and prosperous in new surroundings with a new name and no past, but he was Dave Jameson who had left town in fear of death at the hands of Clyde Beebe, who suspected Dave of murdering his sister. Clyde, who had set a trap for him, now thought he was dead and was going to hang for it. Bishop decides to return and try to clear himself as well as Clyde.



# SHORTS

## advance synopses and information

### MAIN STREET ON THE MARCH (MGM)

*Special (A-302)*

What the United States has accomplished so far in preparing its armed forces and its industries to wage war, and what is now most needed is presented in this special two-reel subject. As scenes of the country's typical Main Streets and their inhabitants are depicted, narrator John Nesbitt tells what the American people have built in their ten generations of existence, what they have built with steel and stone, and what they have built in the way of democratic traditions. Suddenly the calm is shattered. Years of work had to be crowded into months. An army had to be formed, clothed, housed and armed. General Marshall, Army chief of staff, and Admiral Stark, chief of naval operations, give a brief picture of expansions programs undertaken by their respective commands. William Knudsen, OPM head, tells how his office is coordinating industry. Returning to Main Street, the film pays tribute to the American people who, in the final analysis, shall lead the way to victory.

Release date, January 10, 1942 20 Minutes

### HOME WORK (RKO)

*Leon Errol Comedy (23,703)*

Knowing that a process server is waiting for him at his office, Leon Errol stays home for the day while his wife goes to do his work in the office. While Errol is getting hopelessly involved in dish washing, cooking, bed making and answering the doorbell, Mrs. Errol is at the office making friends with the process server, who is masquerading as an old college chum of her husband. Mrs. Errol invites the man home to dinner. The process server succeeds in getting Errol to accept the papers on the subterfuge that they are old football scores from his Alma Mater.

Release date, January 9, 1942. 19 Minutes

### WEDDING WORRIES (MGM)

*Our Gang Comedy (C-393)*

When the Gang learns that Darla's father is going to get married again, they decide to do something to save Darla from the fate of having a mean step-mother. First, Mickey locks the door through which the groom is to enter. But when he goes around the house and enters through another door the gang proceeds with plan number two. Froggy edges up to the radio, turns the volume control on full and makes his escape while the set is warming up. The radio interrupts the proceedings momentarily. The number three plan is then put into action. This is a laughing gas container. The gas soon has all the participants in the wedding ceremony laughing madly but our gang is discovered and the subject ends with Spanky, Mickey, Froggy and Buckwheat being spanked by their fathers in tune to "The Anvil Chorus."

Release date, December 13, 1941 11 Minutes

### PLAYTIME IN HAWAII (20th-Fox)

*Sports Review (2303)*

While Hawaii and the Pacific generally are no longer havens for vacationists, this subject shows what a playland Hawaii was before the attack on Pearl Harbor. The film starts off with native boys engaging in the sports of fishing, wrestling, fencing and football and then goes down to the beach to picture the tourists indulging in their sports, including surf-board riding and the handling of out-rigger canoes.

Release date, December 19, 1941 10 Minutes

### Synopses Indexed

Page numbers on short subject synopses published in *Product Digest* are listed in the *Shorts chart, Product Digest Section, pages 478 and 479.*

### RED RIDING HOOD RIDES AGAIN (Col.)

*Color Rhapsody (3503)*

With a basket on her arm "Red" is on her scooter going to her grandma's house. On the way, through the woods, she meets the big, bad Wolf. "Red" thinks he is an awfully cute police dog and tells him that she is on her way to see her grandma. The wolf rushes to grandma's house by a short cut and is about to devour her when the phone rings and grandma's boy friend calls her to "cut a rug" with him to the music of Jimmy Dorsey. The persistent wolf waits for "Red" and is about to devour her when he is again interrupted—this time by the postman delivering the wolf's induction papers for the army.

Release date, December 25, 1941 7 Minutes

### HISTORIC MARYLAND (MGM)

*FitzPatrick Traveltalk (Color) (T-315)*

In this traveltalk on Maryland, James A. FitzPatrick starts his tour in Annapolis, first visiting the town's highlights and the shores of Chesapeake Bay. Then he takes his cameras to the most important structure in the state, The United States Naval Academy, which was founded in 1845. Following a tour of the Academy, there is an excursion of some of the state's famous landmarks, including Flag House. At Flag House are seen many objects of historic interest, including a painting reproducing a scene that took place in the building—the making of the Star-Spangled Banner which inspired Francis Scott Key to compose the national anthem.

Release date, December 27, 1941 9 Minutes

### DUTCH GUIANA (20th-Fox)

*The World Today (2403)*

This is a tour of Dutch Guiana, recently placed under United States protection because of the valuable bauxite mines located there. Aside from a timely commentary delivered by Lowell Thomas, the reel proceeds along standard travelogue lines, highlighted by shots of natives riding the rapids, conducting logging operations and engaging in native pastimes.

Release date, January 2, 1942 10 Minutes

### THE FIELD MOUSE (MGM)

*Technicolor Cartoon (W-342)*

Herman, a young mouse, takes a nap atop a sunflower. He is rudely awakened when a huge thresher bears down on him. He rushes to warn his family and all manage to escape except Grandpa, who refuses to be evicted by the new-fangled machine. So Grandpa gets snared in the machine and, with Herman striving mightily to rescue him, goes through a series of wheels, belts and gears, finally submerging in a fast-flowing river of wheat. Later, Herman is fumbling with a cord on a sack of wheat when out tumbles Grandpa shouting, "They can't do this to me."

Release date, December 27, 1941. 9 Minutes

### AT THE COUNTY FAIR (Par.)

*Speaking of Animals (Y1-3)*

7 Minutes

In the paddock a bettor is looking over the horses when suddenly a horse goes "ssst"! The four-footed animal says, "Bet on me. I can't lose." That's enough for the betting man and off he goes to place his money on the speaking thoroughbred. The race goes on, but the horse that knows and tells is in the running, but not for long. Other animals who "speak" at the county fair are a cow, a hog, a bee, a rooster, a hen, a duck, and a bull.

Release date, January 16, 1942. 10 Minutes

### NEW YORK'S FINEST (Col.)

*Panoramic (3903)*

This is a picture story of America's first lines of home defense—the police departments, taking the New York policemen as a pattern. From Bowery to the Bronx, New York City garrisons a veritable standing army of 19,000 policemen. The camera moves behind the scenes to show how these men guard the city of seven and a half million people day and night from land, sea and air, with their amazing equipment of radio cars, motor cycles, mounted divisions, emergency trucks, airplanes, boats and a coordinating radio network. A tour is made of the rookie school which has an enrollment of 600 a year. Finally the audience is taken on an emergency call, from the policeman's alarm to the radio control room, in the radio patrol car to the scene of the crime and the apprehension of the criminal, the fingerprint room, the rogue's gallery and the line-up.

Release date, December 11, 1941 10½ Minutes

### RACK 'EM UP (Col.)

*World of Sports (3805)*

In this subject Erwin Rudolph, five times World's pocket billiard champion and a professional for 21 years, gives a few tips to beginners on the correct position in holding the cue and how to hit the cue ball. Rudolph then demonstrates some of his special trick shots. These include hitting a ball while in motion, jumping balls over racks, making six balls on one shot, and finally a fourteen-ball combination, sinking fourteen balls in one shot.

Release date, December 19, 1941 9 Minutes

### SCENIC GRANDEUR (MGM)

*FitzPatrick Traveltalk (Color) (T-314)*

For this Traveltalk, James FitzPatrick takes his cameras to the Canadian Northwest, to Mount St. Helena and Spirit Lake. There against a background of snow-capped mountains, are pictured summer resort activities. Leaving the vacationists, the camera photographs mile upon mile of snowy peaks, glaciers and other phenomena of the cold regions.

Release date, December 13, 1941 9 Minutes

### THE KINK OF THE CAMPUS (Col.)

*Glove Slingers (3410)*

Two of the Glove Slingers are rival contenders for a new girl at Taylor U. Both of the boys are out to get the quarterback assignment and one frames the other. On the eve of the big football game, the boys fight it out. The boy who had framed his rival is beaten and confesses while the victor wins the girl and the quarterback post.

Release date, December 25, 1941 17 Minutes



# SHORTS CHART

Production Numbers  
Release Dates  
Running Time

## COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
1941-42			
INTERNATIONAL FORUM (Two Reels)			
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365
1941-42			
RAYMOND GRAM SWING—HISTORICAL REELS			
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411
ALL STAR COMEDIES (Average 17 Min.)			
1940-41			
2408	I'll Never Heil Again (Stooges)	7-4-41	190
2437	Love at First Fright (Brendel)	7-25-41	224
2438	Host to a Ghost (Clyde)	8-8-41	211
1941-42			
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-14-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	375
3426	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samea (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	453
3410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loeo Boys Make Good (Stooges)	1-8-42	465
COLOR RHAPSODIES (7 Minutes)			
1940-41			
2510	The Cuckoo I.Q.	7-3-41	211
1941-42			
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	..
3505	Wacky Wigwags	2-22-42	..
PHANTASIES CARTOONS (Average 8 Min.)			
1940-41			
2706	The Wallflower	7-3-41	224
2707	The Merry Mouse Cafe	8-15-41	265
1941-42			
3701	The Crystal Gazer	10-10-41	352
3702	Dog Meets Dog	3-6-42	..
FABLES (8 Minutes)			
1940-41			
2757	Dumb Like a Fox	7-18-41	224
2758	Playing the Pied Piper	8-8-41	226
1941-42			
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	12-26-41	..
3753	Under the Shedding Chestnut Tree	2-22-42	..
CINESCOPES (Average 9 Min.)			
1941-42			
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to July, 1941, see page 227.

Prod. No.	Title	Rel. Date	P.D. Page
COMMUNITY SING (Series 6)			
1941-42			
3651	No. 1 (Don Baker)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-1-41	..
3655	No. 5 (L. White)	12-19-41	..
3656	No. 6 (O. Baker)	1-23-42	..
QUIZ REELS (Average 10 Min.)			
1941-42			
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
1941-42			
PANORAMICS			
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17-41	352
3903	New York's Finest	12-11-41	477
TOURS (10 Minutes)			
1941-42			
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
20TH ANNIVERSARY SNAPSHOTS (10 Minutes)			
1940-41			
2859	No. 9 (Don Wilson)	7-11-41	225
SERIES 21			
1941-42			
3851	No. 1 (Murray Brewster Twins)	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	..
WORLD OF SPORTS (9 Minutes)			
1941-42			
3801	Tee Up	8-1-41	238
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Pole Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806		1-23-42	..
M-G-M			
CRIME DOES NOT PAY (Average 20 Min.)			
1940-41			
P-206	Sucker List	9-27-41	224
1941-42			
TWO REEL SPECIALS (20 Minutes)			
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
FITZPATRICK TRAVELTALKS (Color) (9 Minutes)			
1941-42			
T-222	Halti, Land of Dark Majesty	7-5-41	225
1941-42			
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477

Prod. No.	Title	Rel. Date	P.D. Page
1941-42			
M1-1	Road in India	10-24-41	377
COLOR CARTOON			
1941-42			
W1-1	Superman	9-26-41	251
W1-2	Superman in the Mechanical Monsters	11-21-41	435
W1-3	Superman in the Billion Dollar Limited	1-9-42	..
GABBY COLOR CARTOONS (7 Minutes)			
1940-41			
G0-7	Gabby Goes Fishing	7-18-41	199
G0-8	It's Hap-Hap Happy Day	8-15-41	224
HEDDA HOPPER'S HOLLYWOOD (10 Minutes)			
Z1-1	No. 1	9-12-41	290
Z1-2	No. 2	12-5-41	411
Z1-3	No. 3	2-20-42	..
HEADLINERS (10 Minutes)			
1940-41			
A0-7	Hands of Destiny	7-11-41	199
1941-42			
A1-1	Beauty and the Beach	9-26-41	322
A1-2	The Copacabana Revue	11-28-41	397
COLOR CLASSIC CARTOON			
C0-1	Vitamin Hay	8-22-41	309
MADCAP MODELS (Color) (9 Minutes)			
1940-41			
U0-1	The Gay Knighties	8-29-41	290
1941-42			
U1-1	Rhythm in the Ranks	12-26-41	453
U1-2	Jaspar and the Watermelons	2-27-42	..
PARAGRAPHS (10 Minutes)			
1940-41			
V0-5	Guardians of the Wild	8-29-41	290
POPEYE THE SAILOR (7 Minutes)			
1940-41			
E0-11	Child Psikolojiky	7-11-41	199
E0-12	Pest Pilot	8-8-41	226
1941-42			
E1-1	I'll Never Crow Again	9-19-41	322
E1-2	The Mighty Navy	11-14-41	397
E1-3	Nix-on Hypnotricks	12-19-41	435
E1-4	Kickin' the Conga Round	1-16-42	..
E1-5	Blunder Below	2-13-42	..
POPULAR SCIENCE (Color) (10 Minutes)			
1940-41			
J0-6	No. 6	7-4-41	199
1941-42			
J1-1	No. 1	9-19-41	322
J1-2	No. 2	11-7-41	375
J1-3	No. 3	1-30-42	..
SPEAKING OF ANIMALS (8 Minutes)			
1940-41			
Y1-1	In a Pet Shop	9-5-41	290
Y1-2	In the Zoo	10-31-41	377
Y1-3	At the County Fair	1-16-42	477
SPORTLIGHTS (9 Minutes)			
1940-41			
R0-12	Snow Dogs	7-25-41	199
R0-13	What's Lacrosse?	8-15-41	225
1941-42			
R1-1	Shooting Mermaids	9-5-41	290
R1-2	Meet the Champs	10-3-41	323
R1-3	Sittin' Pretty	10-31-41	377
R1-4	Quick Returns	11-28-41	411
R1-5	Buying a Dog	12-26-41	433
R1-6	Better Bowling	1-23-42	..
R1-7	Lure of the Surf	2-27-42	..
QUIZ KIDS (11 Minutes)			
1940-41			
Q1-1	No. 1	9-12-41	290
Q1-2	No. 2	12-5-41	411
Q1-3	No. 3	2-6-42	..



Prod. No.	Title	Rel. Date	P.D. Page
<b>PRODUCERS</b>			
<b>AMERICAN HISTORY</b>			
(22 Minutes)			
0.5	Our Louisiana Purchase.....	8-1-41	..
0.6	Our Freedom of the Seas.....	11-1-41	..

**RKO**

<b>MARCH OF TIME</b>			
(Average 20 Min.)			
1940-41			
13,112	New England's 8 Million		
	Yankees.....	7-4-41	211
13,113	Peace—By Adolf Hitler.....	8-1-41	211
(1941-42)			
23,101	Thumbs Up, Texas.....	8-29-41	265
23,102	Norway in Revolt.....	9-26-41	309
23,103	Sailors with Wings.....	10-24-41	331
23,104	Main Street, U.S.A.....	11-22-41	375
23,105	Our America at War.....	12-19-41	420
23,106	When Air Raids Strike.....	1-16-42	451

<b>SPECIAL</b>			
Battlefields of the Pacific			
(March of Time).....			
		12-17-41	420

<b>WALT DISNEY CARTOONS (Color)</b>			
(8 Minutes)			
1940-41			

14,107	Early to Bed.....	7-11-41	199
14,108	Truant Officer Donald.....	8-1-41	226
14,109	Orphan's Benefit.....	8-22-41	224
14,110	Old MacDonald Duck.....	9-12-41	290
14,111	Land a Paw.....	10-3-41	323
14,112	Donald's Camera.....	10-24-41	352
14,113	The Art of Skiing.....	11-14-41	397
14,114	Chef Donald.....	12-5-41	433
14,115	The Art of Self		
	Defense.....	12-26-41	465
14,116	The Village Smithy.....	1-16-42	..

<b>INFORMATION PLEASE</b>			
(Average 11 Min.)			
1940-41			

14,212	No. 12 Boris Karloff.....	7-11-41	199
14,213	No. 13 Anna Neagle.....	8-8-41	224
(1941-42)			

24,201	No. 1 John Gunther.....	9-19-41	333
24,202	No. 2 Howard Lindsay.....	10-17-41	352
24,203	No. 3 Cornelia Skinner.....	12-12-41	453

<b>SPORTSCOPE</b>			
(Average 9 Min.)			
1940-41			

14,312	Steeds and Steers.....	7-4-41	211
14,313	Craig Wood.....	8-1-41	225
(1941-42)			

24,301	Pampas Paddock.....	9-5-41	309
24,302	Dog Obedience.....	10-3-41	333
24,303	Gauche Sports.....	10-31-41	377
24,304	Crystal Flyers.....	11-28-41	411
24,305	Fighting Fish.....	12-26-41	465

<b>PICTURE PEOPLE</b>			
(10 Minutes)			
(1941-42)			

24,401	No. 1 Stars In Defense.....	9-12-41	322
24,402	No. 2 Hollywood Sports.....	10-10-41	333
24,403	No. 3 Hobbies of the Stars		
	.....	11-7-41	375
24,404	No. 4 Stars Day Off.....	12-5-41	453
24,405	How to Be a Star.....	1-2-42	465

<b>EDGAR KENNEDY</b>			
(Average 18 Min.)			
(1941-42)			

23,401	Westward Ho-Hum.....	9-15-41	251
23,402	I'll Fix It.....	10-7-41	352
23,403	A Quiet Fourth.....	12-19-41	453

<b>LEON ERROL</b>			
(Average 19 Min.)			
(1941-42)			

23,701	Man-I-Cured.....	9-26-41	322
23,702	Who's a Dummy.....	11-28-41	411
23,703	Home Work.....	1-9-42	477

<b>RAY WHITLEY</b>			
(Average 15 Min.)			
1940-41			

13,504	Musical Bandit.....	7-18-41	211
(1941-42)			

23,501	California or Bust.....	11-11-41	365
23,502	Keep Shooting.....	1-30-42	..

**REPUBLIC**

<b>MEET THE STARS</b>			
(10 Minutes)			
1940-41			

028-8	Stars—Past and Present.....	7-24-41	178
-------	-----------------------------	---------	-----

**20TH CENTURY-FOX**

<b>ADVENTURES NEWSCAMERAMAN</b>			
(Average 9 Min.)			
(1941-42)			

2201	Soldiers of the Sky.....	8-1-41	309
------	--------------------------	--------	-----

2202	Highway of Friendship.....	10-24-41	365
2203	Wonders of the Sea ..	11-21-41	435
2204	Men for the Fleet.....	1-16-42	..

**FATHER HUBBARD ALASKAN ADVENTURES**

(9 Minutes)			
1940-41			

1110	Winter in Eskimo Land.....	7-4-41	224
------	----------------------------	--------	-----

**MAGIC CARPET**

(9 Minutes)			
1941-42			

2101	Sagebrush and Silver.....	8-15-41	309
2102	Glacier Trails.....	9-26-41	352
2103	Call of Canada.....	12-5-41	..

<b>SPORTS REVIEWS</b>			
(8 Minutes)			
1941-42			

2301	Aristocrats of the Kennel.....	9-12-41	352
2302	Life of a Thoroughbred.....	11-7-41	435
2303	Playtime in Hawaii.....	12-19-41	477
2304	Evergreen Playland.....	1-30-42	..

**TERRYTOONS (Color)**

(7 Minutes)			
1941-42			

2551	The Old Oaken Bucket.....	8-8-41	236
2552	The One Man Navy.....	9-5-41	236
2553	Welcome Little Stranger.....	10-3-41	264
2554	Slap Happy Hunters.....	10-31-41	365
2555	The Bird Tower.....	11-28-41	375
2556	A Torrid Toreador.....	1-9-42	453
2557	Happy Circus Days.....		465

**TERRYTOONS (Black & White)**

(7 Minutes)			
1940-41			

1514	Good Old Irish Tunes.....	6-27-41	175
1515	Bringing Home the Bacon.....	7-11-41	178
1516	Twelve O'Clock and All		
	Ain't Well.....	7-25-41	175

**1941-42**

2501	The Ice Carnival.....	8-22-41	236
2502	Uncle Joey Comes to Town.....	9-19-41	265
2503	The Frozen North.....	10-17-41	353
2504	Back to the Soil.....	11-14-41	375
2505	A Yarn About a Yarn.....	12-12-41	433
2506	Flying Fever.....	12-26-41	453

**THE WORLD TODAY**

(9 Minutes)			
1940-41			

1702	War in the Desert.....	7-18-41	199
------	------------------------	---------	-----

**1941-42**

2401	American Sea Power.....	8-29-41	309
2402	Uncle Sam's Iron Warriors		
	.....	10-10-41	433
2403	Dutch Guiana.....	1-2-42	477

**UNIVERSAL**

<b>SPECIAL</b>			
(19 Minutes)			
1940-41			

5110	Swing With Bing.....	9-4-41	..
------	----------------------	--------	----

**1941-42**

6110	Cavalcade of Aviation.....	12-17-41	442
------	----------------------------	----------	-----

**COLOR CARTOON**

(Average 7 Min.)			
1940-41			

5251	Woody Woodpecker.....	7-7-41	225
5252	Andy Panda's Pop.....	7-28-41	226
5253	The Screwdriver.....	8-11-41	251

**1941-42**

6241	Boogie, Woogie Bugle Boy		
	of Co. B.....	9-1-41	251
6242	Man's Best Friend.....	10-20-41	333
6243	What's Cookin'.....	11-24-41	353
6244	\$21 a Day Once a Month.....	12-1-41	397
6245	Under the Spreading Blacksmith's		
	Shop.....	1-12-42	453
6246	The Hams That Couldn't Be		
	Cured.....	2-9-42	..

**STRANGER THAN FICTION**

(9 Minutes)			
1940-41			

5364	No. 94.....	7-28-41	226
5385	No. 95.....	8-25-41	224

<b>1941-42</b>			
6371	Shampoo Springs.....	9-8-41	265
6372	The Hermit of Oklahoma.....	10-13-41	333
6373	The Candy Kid.....	10-27-41	333
6374	Junior Battle Fleet.....	11-17-41	353
6375	Blacksmith Dentist.....	12-15-41	435
6376	Barnyard Steam Buggy.....	1-19-42	465
6377	.....	2-23-42	..

<b>GOING PLACES</b>			
(9 Minutes)			
1940-41			

5364	No. 94.....	7-21-41	226
5365	No. 95.....	8-18-41	225

**VARIETY VIEWS**

(9 Minutes)			
1941-42			

6351	Moby Dick's Home Town.....	9-15-41	251
6352	Northern Neighbors.....	10-13-41	333
6353	George Washington, Country		
	Gentleman.....	11-10-41	375
6354	Trail of the Buccaneers.....	1-26-42	433
6355	Annapolis Salutes the Navy		
	.....	12-18-41	433
6356	Peaceful Quebec at War.....	1-5-42	453
6357	Keys to Adventure.....	2-16-42	..

<b>MUSICALS</b>			
(Average 18 Min.)			
1940-41			

5231	Once Upon a Summertime.....	7-30-41	199
5232	Rhythm Revel.....	7-30-41	224
5233	Dizzy Doings.....	8-18-41	251

**1941-42**

6221	Is Everybody Happy?.....	9-3-41	251
6222	In the Groove.....	10-8-41	333
6223	Skyline Serenade.....	11-5-41	353
6224	Doin' the Town.....	11-26-41	365
6225	Jingle Belles.....	12-24-41	433
6226	Campus Capers.....	1-7-42	453
6227	Rhumba Rhythms.....	2-4-42	..

**VITAPHONE**

<b>TECHNICOLOR SPECIALS</b>			
(Average 20 Min.)			
1940-41			

6006	Carnival of Rhythm.....	8-23-41	265
------	-------------------------	---------	-----



# THE RELEASE CHART

## Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 478-479.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 466.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
ADVENTURES of Martin Eden	Col.	...	Glenn Ford-Claire Trevor	Feb. 26, '42	...	...	...	p476	....
All American Co-Ed	UA	...	Frances Langford-Johnny Downs	Oct. 31, '41	49m	Oct. 18, '41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28, '37	p330	...	....
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17, '41	106m	July 19, '41	p251	p197	p386
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10, '42	105m	Dec. 6, '41	p394	p376	....
Always in My Heart	WB	...	Kay Francis-Walter Huston	Not Set	...	...	...	p464	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19, '41	68m	Sept. 6, '41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12, '41	56m	Oct. 25, '41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31, '41	89m	Nov. 1, '41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19, '41	57m	July 25, '41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14, '41	57m	...	...	p230	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6, '42	56m	Jan. 17, '42	p462	p408	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan. '42	118m	Dec. 6, '41	p393	p363	p452
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5, '41	74m	Aug. 30, '41	p233	p207	p421
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5, '41	61m	Sept. 20, '41	p274	p277	....
Bahama Passage	Para.	4111	Madeleine Carroll-Stirling Hayden	Not Set	82m	Dec. 13, '41	p420	p320	p452
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9, '42	111m	Dec. 6, '41	p393	...	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10, '41	60m	Sept. 6, '41	p245	p235	....
Bashful Bachelor, The	RKO	...	Lum and Abner	Mar. 20, '42	...	...	...	...	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25, '41	85m	Dec. 13, '41	p406	p363	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12, '41	87m	Aug. 23, '41	p250	p161	p386
Below the Border	Mono.	...	Rough Riders	Jan. 30, '42	...	...	...	p464	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24, '41	64m	Nov. 1, '41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12, '41	58m	...	...	p376	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20, '42	...	...	...	p467	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7, '41	86m	Sept. 6, '41	p261	p235	p452
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26, '41	67m	Dec. 20, '41	p419	...	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 15, '41	65m	Aug. 30, '41	p246	...	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15, '42	...	...	...	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 6, '42	75m	Dec. 20, '41	p419	Jan. 6, '42	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15, '41	88m	Nov. 1, '41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6, '41	70m	Dec. 6, '41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6, '42	61m	Jan. 17, '42	p461	p432	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5, '41	65m	Dec. 6, '41	p407	p364	....
Born to Sing	MGM	...	Virginia Weidler-Ray McDonald	Not Set	82m	Jan. 24, '42	p475	p442	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6, '42	59m	Jan. 10, '42	p463	...	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan. '42	101m	Dec. 20, '41	p417	p387	....
Bullets for Bandits	Col.	....	Bill Elliott-Tex Ritter	Feb. 12, '42	...	...	...	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17, '41	60m	Oct. 4, '41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3, '41	70m	Aug. 2, '41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28, '41	69m	Nov. 15, '41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22, '42	...	...	...	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13, '42	67m	Jan. 10, '42	p450	p443	....
Camp Nuts	Col.	...	Jackie Gleason-Jack Durant	Mar. 12, '42	...	...	...	...	....
Canal Zone	Col.	...	Chester Morris-John Hubbard	Mar. 19, '42	...	...	...	...	....
Captains of the Clouds	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21, '42	115m	Jan. 24, '42	p473	p308	....
Castle in the Desert	20th-Fox	...	Sidney Toler-Arleen Whelan	Not Set	...	...	...	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1, '41	82m	July 26, '41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5, '41	62m	Aug. 23, '41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18, '41	p317	p289	p452
Citizen Kane	RKO	201	Orson Welles	Sept. 5, '41	119m	Apr. 12, '41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29, '42	...	...	...	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30, '42	...	...	...	...	....
Come On, Danger	RKO	285	Tim Holt	Not Set	58m	Dec. 13, '41	p407	p387	....
Common Touch, The (British)	Anglo-Amer.	...	Greta Gynt-Geoffrey Hibbert	...	95m	Oct. 11, '41	p306	...	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8, '42	65m	Dec. 13, '41	p406	...	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12, '41	73m	Nov. 15, '41	p362	p351	....
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Dec. 25, '41	110m	Dec. 20, '41	p431	p299	p452
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31, '41	p330	...	....
Courtship of Andy Hardy, The	MGM	...	Mickey Rooney-Lewis Stone	Not Set	...	...	...	p476	....
Cowboy Serenade	Rep.	144	Gene Autry-Smiley Burnette	Jan. 23, '42	66m	Jan. 24, '42	p474	p443	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	(REVIEWED)		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
DANGEROUSLY They Live	WB	121	John Garfield-Raymond Massey	Feb. 14, '42	78m	Dec. 27, '41	p429	.....	.....
• Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3, '41	64m	Oct. 11, '41	p307	p219	.....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16, '42	63m	Nov. 8, '41	p350	p332	.....
Day in Soviet Russia, A	Artkino	....	Documentary	Not Set	60m	Sept. 13, '41	p259	.....	.....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29, '41	56m	Oct. 4, '41	p298	.....	.....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41*	82m	Nov. 15, '41	p361	p351	.....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10, '41	70m	Nov. 15, '41	p363	p343	.....
• Dive Bomber (Color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30, '41	133m	Aug. 16, '41	....	p145	p353
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26, '41	p248	p134	p367
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6, '41	p394	p387	.....
• Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug. 27, '41	65m	Sept. 13, '41	p259	p221	.....
Don't Get Personal	Univ.	6037	Hugh Herbert-Anne Gwynne	Jan. 2, '42	60m	Jan. 3, '42	p441	p343	.....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21, '41	63m	Nov. 15, '41	p363	p332	.....
• Down Mexico Way	Rep.	042	Gene Autry	Oct. 15, '41	78m	Oct. 18, '41	p319	p277	p421
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2, '41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8, '41	74m	July 26, '41	p249	p149	p236
• Driftin' Kid	Mono.	....	Tom Keene	Oct. 17, '41	55m	Sept. 27, '41	p286	p277	.....
Dude Cowboy	RKO	282	Tim Holt	Dec. 12, '41	59m	Sept. 6, '41	p246	....	p260
Dudes Are Pretty People	UA	....	Marjorie Woodworth-Jimmy Rogers	Dec. 25, '41	....	....	....	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31, '41	64m	Oct. 4, '41	p297	....	p452
Duke of the Navy	Prod.	206	Ralph Byrd-Veda An Borg	Jan. 23, '42	....	....	....	p409	....
ELLERY Queen and Murder Ring Col.		3030	Ralph Bellamy	Nov. 18, '41	70m	Sept. 27, '41	p286	....	....
FANTASIA (color)	RKO	292	Disney-Stokowski	Apr. 3, '42	135m	Nov. 16, '40	p262	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3, '41	79m	July 19, '41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95	Sept. 13, '41	p275	p247	p386
Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28, '41	45m	Dec. 27, '41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19, '41	....	....	....	p364	....
Fleet's In, The	Para.	....	Dorothy Lamour-William Holden	Not Set	93m	Jan. 24, '42	p474	p464	....
Fly By Night	Para.	....	Nancy Kelly-Richard Carlson	Not Set	68m	Jan. 24, '42	p475	p376	....
• Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29, '41	70m	Aug. 23, '41	....	p219	p260
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24, '41	60m	Oct. 25, '41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26, '41	59m	Jan. 3, '42	p441	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16, '41	67m	Aug. 30, '41	p246	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23, '42	68m	Nov. 8, '41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2, '42	....	....	....	p396	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Hays	Nov. 7, '41	80m	Nov. 15, '41	p363	....	....
'Frisco Lil	Univ.	....	Irene Hervey-Kent Taylor	Mar. 20, '42	....	....	....	p467	....
GAUCHOS of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24, '41	56m	Oct. 25, '41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24, '41	67m	Sept. 20, '41	p276	p218	....
General Suvorov	Artkino	....	Documentary	Sept. 19, '41	100m	Sept. 27, '41	p287	....	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16, '42	66m	Jan. 10, '42	p449	p432	....
Gentleman from Dixie	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5, '41	63m	Sept. 13, '41	p259	p206	....
(formerly Lil' Louisiana Belle)									
Ghost of Frankenstein, The	Univ.	....	Lon Chaney-Sr. Cedric Hardwicke	Mar. 13, '42	....	....	....	p463	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19, '41	92m	Dec. 27, '41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19, '41	69m	Oct. 11, '41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellowes	Mar. 6, '42	....	....	....	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5, '41	80m	Sept. 6, '41	p261	p235	....
Gold Rush, The	UA	....	Chaplin—Words and Music	Not Set	....	....	....	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27, '41	70m	Nov. 29, '41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10, '41	73m	Sept. 13, '41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joel McCrea	Not Set	....	....	....	p396	....
Gunman from Bodie	Mono.	....	Buck Jones-Tim McCoy	Sept. 26, '41	62m	Oct. 18, '41	p319	p263	....
(formerly Bad Man from Bodie)									
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17, '41	68m	Nov. 1, '41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11, '41	66m	Sept. 20, '41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arlene Judge	Dec. 18, '41	....	....	....	p376	....
Hatter's Castle (Paramount-British)	....	....	Robert Newton-Deborah Kerr	Not Set	100m	Dec. 20, '41	p418	....	....
Hayfoot	UA	....	William Tracy-James Gleason	Dec. 12, '41	48m	Jan. 10, '42	p450	....	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	....	89m	Sept. 20, '41	p276	....	....
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Dec. 26, '41	84m	Dec. 20, '41	p431	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24, '41	70m	Aug. 2, '41	p248	p207	p210
Henry and Dizzy	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	p443	....
• Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21, '41	93m	July 26, '41	....	p194	p367
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Dec. 26, '41	....	....	....	p432	....
Hi, Gang (British)	General Film	....	Bebe Daniels-Ben Lyon	Not Set	100m	Dec. 27, '41	p430	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41*	117m	Nov. 15, '41	p362	p351	p452
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26, '41	116m	Aug. 2, '41	p251	p208	p452
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20, '41	p273	p235	p452
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11, '41	....	....	....	p364	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Jan. 23, '42	118m	Nov. 1, '41	p341	p320	p452
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20, '41	69m	July 26, '41	p249	p197	p236
INTERNATIONAL Lady	UA	....	Ilona Massey-George Brent	Sept. 19, '41	102m	Oct. 18, '41	p317	p277	p367
International Squadron	WB	106	Ronald Reagan-Olympe Bradne	Oct. 11, '41	87m	Aug. 16, '41	p262	p196	p452
(formerly Flight Patrol)									
Invaders, The (British)	Col.	....	Howard-Massey-Olivier	Not Set	123m	Nov. 8, '41	p349	....	....
(formerly 49th Parallel)									
It Started with Eve	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26, '41	90m	Oct. 4, '41	p297	p205	p452
(formerly Almost an Angel)									
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28, '41	71m	Nov. 15, '41	p363	....	....
I Thank You (British)	General Film	....	Arthur Askey-Richard Murdoch	....	81m	Oct. 11, '41	p306	....	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14, '41	82m	Oct. 18, '41	p317	p299	p421
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9, '42	62m	Jan. 17, '42	p462	p396	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17, '41	56m	Oct. 18, '41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henried	Feb. 20, '42	91m	Jan. 10, '42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10, '42	p449	p409	....
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13, '41	p405	p363	....
Juke Box Jennie	Univ.	....	Ken Murray-Harriet Hillard	Mar. 27, '42	....	....	....	....	....
Juke Girl	WB	....	Ann Sheridan-Ronald Reagan	Not Set	....	....	....	p464	....
Jungle Book, The	UA	....	Sabu	Jan. 30, '42	....	....	....	p396	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10, '41	63m	Oct. 11, '41	p307	....	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41*	85m	Nov. 15, '41	p362	p351	p452
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28, '41	80m	Nov. 22, '41	p386	....	p452
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19, '41	60m	Sept. 20, '41	p276	p221	....
King, The (French)	Trio Film	....	Raimu	Oct. 27, '41	90m	Nov. 8, '41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14, '41	63m	Aug. 9, '41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Not Set	130m	Dec. 27, '41	p429	p320	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1, '41	65m	Dec. 6, '41	p395	....	....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18, '41	92m	Sept. 13, '41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothorn-Robert Young	Sept. '41*	110m	July 19, '41	p248	p146	p421
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5, '42	88m	Jan. 3, '42	p441	p351	....
Lady Has Plans, The	Para.	....	Paulette Goddard-Ray Milland	Not Set	75m	Jan. 24, '42	p475	p464	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12, '42	....	....	....	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26, '41	66m	July 26, '41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10, '42	60m	Dec. 13, '41	p407	p387	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26, '41	57m	Sept. 13, '41	p260	p247	....
Lawless Plainsman	Col.	....	Charles Starrett-Russell Hayden	Mar. 12, '42	....	....	....	....	....
Law of the Jungle	Mono.	....	Mantan Moreland	Feb. 6, '42	....	....	....	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19, '41	64m	Dec. 20, '41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4, '41	78m	Sept. 6, '41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12, '41	62m	Sept. 20, '41	p274	p209	....
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29, '41	115m	Aug. 16, '41	....	p217	p367
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16, '42	....	....	....	p409	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7, '41	64m	Dec. 27, '41	p431	p320	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 13, '42	....	....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5, '41	....	....	....	p387	....
Lone Star Ranger	20th-Fox	....	John Kimbrough-Sheila Ryan	Not Set	....	....	....	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1, '42	58m	Sept. 27, '41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21, '41	79m	Sept. 20, '41	p273	p221	....
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25, '41	98m	Nov. 29, '41	p385	p332	p452
Love on the Dole (British)	UA	....	Clifford Evans	Dec. 12, '41	100m	Apr. 19, '41	p418	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26, '41	104m	Aug. 23, '41	p262	....	p452
MAD Doctor of Market Street	Univ.	....	Una Merkel-Claire Dodd	Feb. 27, '42	61m	Jan. 10, '42	p451	p432	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Mar. 13, '42	....	....	....	....	....
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12, '41	115m	May 10, '41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Not Set	....	....	....	p464	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18, '41	100m	Oct. 4, '41	p298	....	p452
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26, '41	69m	Sept. 13, '41	p258	p247	p353
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16, '42	60m	Jan. 17, '42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23, '42	....	....	....	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, '41	56m	Oct. 11, '41	p306	p276	....
Man Trap	Prod.	210	Neil Hamilton-June Lang	Feb. 27, '42	....	....	....	....	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24, '42	105m	Dec. 27, '41	p429	p332	....
Man Who Returned to Life	Col.	3034	John Howard-Roger Clark	Feb. 5, '42	....	....	....	p476	....
Man Who Seeks the Truth	Dome (French)	....	Raimu	Oct. 7, '41	80m	Oct. 11, '41	p307	....	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13, '41	p258	p247	p452
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28, '41	60m	Nov. 15, '41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24, '41	58m	Oct. 11, '41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Not Set	....	....	....	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	Apr. 10, '42	....	....	....	....	....
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19, '41	60m	Dec. 20, '41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20, '41	89m	Oct. 25, '41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10, '41	72m	Oct. 11, '41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28, '41	70m	Sept. 6, '41	p261	p247	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 6, '42	72m	Jan. 10, '42	p450	p443	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14, '41	69m	Jan. 17, '42	p462	p320	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25, '41	58	Nov. 22, '41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14, '41	45m	Nov. 8, '41	p350	....	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3, '41	62m	Oct. 11, '41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21, '41	61m	Oct. 11, '41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24, '41	68m	Oct. 18, '41	p318	p299	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12, '41	68m	July 19, '41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Not Set	78m	Dec. 13, '41	p405	p376	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31, '41	67m	Oct. 4, '41	p298	....	....
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18, '41	68m	Dec. 27, '41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20, '42	....	....	....	p475	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20, '41	p418	p387	....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10, '41	84m	Oct. 25, '41	p331	....	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4, '41	65m	Aug. 2, '41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13, '41	108m	Aug. 16, '41	p249	p205	p452
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10, '41	70m	Oct. 11, '41	p305	p299	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31, '41	75m	Aug. 2, '41	p248	p207	p236



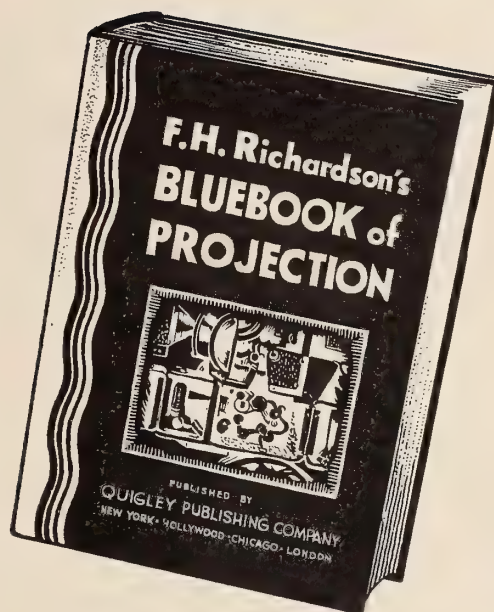
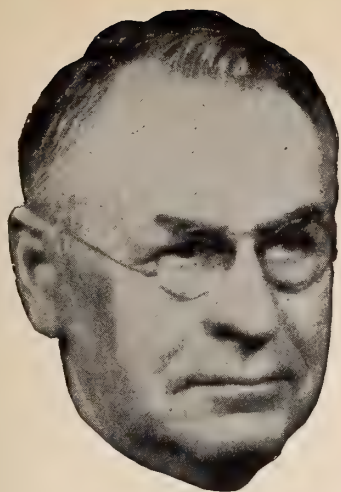
Title	Company	Prod. Number	Stars	Release Date	Running Time	(REVIEWED)			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
New Wine	UA	...	Ilona Massey-Binnie Barnes	Oct. 10, '41	87m	Aug. 2, '41	p248	p157	p452
Niagara Falls	UA	...	Marjorie Woodworth-Tom Brown	Oct. 17, '41	43m	Sept. 27, '41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28, '41	80m	Sept. 6, '41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20, '41	63m	Sept. 6, '41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Not Set	76m	Dec. 13, '41	p406	p364	....
North of the Klondike	Univ.	...	Brod Crawford-Lon Chaney, Jr.	Jan. 23, '42	58m	Jan. 24, '42	p475	p396	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10, '41	90m	Aug. 2, '41	p250	p206	p421
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30, '42	80m	Nov. 8, '41	p349	p332	....
Old Mother Riley's Circus (British)	Anglo-Amer.	...	Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29, '41	p385	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1, '41	103m	Oct. 4, '41	p297	p206	p421
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10, '41	56m	Sept. 20, '41	p276	p263	....
Outlaws of the Desert	Para.	...	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27, '41	p287	....	....
PANAMA Hattie	MGM	...	Ann Sothern-Red Skelton	Not Set	...	...	...	p396	....
Pacific Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Jan. 2, '42	76m	Dec. 13, '41	p406	p364	....
(formerly Midnight Angel)									
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12, '41	75m	July 19, '41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26, '42	...	...	...	p442	....
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Jan. 16, '42	95m	Dec. 6, '41	p407	p320	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19, '41	62m	Nov. 15, '41	p374	p351	....
Pimpnel Smith (British)	UA	...	Leslie Howard	Not Set	122m	July 5, '41	p450	....	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29, '41	76m	Sept. 6, '41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26, '41	96m	Nov. 8, '41	p349	p332	....
Powder Town	RKO	...	Victor McLaglen-Edmond O'Brien	Apr. 17, '42	...	...	...	....	....
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18, '41	58m	Sept. 6, '41	p245	p230	....
Prime Minister, The (British)	WB	...	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23, '41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22, '41	61m	July 26, '41	p250	p197	p236
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30, '41	66m	Nov. 1, '41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21, '41	80m	Feb. 15, '41	p386	....	....
RAIDERS of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13, '42	64m	...	...	p432	....
Reap the Wild Wind	Para.	...	Ray Milland-Paulette Goddard	Not Set	...	...	...	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12, '41	62m	Dec. 20, '41	p418	p409	....
Remarkable Andrew, The	Para.	...	William Holden-Ellen Drew	Not Set	80m	Jan. 24, '42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynyard	Not Set	112m	Apr. 12, '41	...	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Dec. 26, '41	86m	Dec. 20, '41	p417	p408	p452
Report from Russia	Artkino	...	Documentary	Not Set	45m	Jan. 17, '42	p462	....	....
Ride 'Em Cowboy	Univ.	...	Abbott and Costello	Feb. 20, '42	...	...	...	p464	....
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18, '41	...	...	...	p387	....
•Riding the Sunset Trail	Mono.	...	Tom Keene	Oct. 31, '41	56m	Dec. 6, '41	p395	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 13, '42	60m	Sept. 6, '41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10, '41	56m	Sept. 13, '41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27, '41	p286	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Cornel Wilde	Jan. 23, '42	74m	Jan. 10, '42	p451	p432	....
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12, '41	60m	Dec. 13, '41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21, '41	92m	Nov. 15, '41	p361	p351	p452
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19, '41	60m	Dec. 13, '41	p407	....	....
Road to Happiness	Mono.	...	John Boles-Mona Barrie	Jan. 9, '42	83m	Jan. 10, '42	p450	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16, '41	60m	Aug. 30, '41	p234	....	....
Rock River Renegades	Mono.	...	Corrigan-Kane-Terhune	Feb. 27, '42	...	...	...	....	....
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13, '41	59m	Dec. 20, '41	p419	p289	....
SABOTEUR, The	Univ.	...	Robert Cummings-Priscilla Lane	Mar. 6, '42	...	...	...	....	....
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29, '41	60m	Jan. 17, '42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30, '41	71m	Oct. 11, '41	p305	p299	p432
Salute to Courage	MGM	...	Conrad Veidt-Ann Ayars	Not Set	82m	Jan. 24, '42	p474	....	....
(formerly Out of the Past)									
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5, '41	62m	Dec. 6, '41	p395	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13, '41	67m	Nov. 22, '41	p373	p289	....
Secrets of the Wasteland	Para.	...	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27, '41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27, '41	134m	July 5, '41	p250	p111	p421
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25, '41	p329	p308	p452
Shanghai Gesture, The	UA	...	Gene Tierney-Walter Huston	Jan. 15, '42	105m	Dec. 27, '41	p442	....	p452
Shed No Tears	Mono.	...	Edward Norris	Mar. 13, '42	...	...	...	....	....
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	...	Dec. 20, '41	p419	....	....
Shut My Big Mouth	Col.	...	Joe E. Brown-Adele Mara	Feb. 19, '42	...	...	...	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12, '41	64m	Nov. 15, '41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19, '41	63m	Sept. 13, '41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4, '41	65m	Dec. 6, '41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Feb. 27, '42	71m	Jan. 10, '42	p450	p442	....
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7, '41	73m	July 21, '37	p374	p364	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21, '41	93m	Sept. 13, '41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7, '41	72m	Oct. 18, '41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6, '41	71m	Aug. 16, '41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13, '41	p257	p247	p421
Snuffy Smith, Yard Bird	Mono.	...	Bud Duncan-Edgar Kennedy	Jan. 16, '42	...	...	...	p408	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 9, '42	98m	Jan. 10, '42	p449	p432	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7, '42	108m	July 5, '41	p430	....	....
(formerly Atlantic Ferry)									
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17, '41	75m	Oct. 25, '41	p330	p308	....
Soviet Power	Artkino	...	Documentary	Sept. 6, '41	112m	Sept. 27, '41	p287	....	....
Spooks Run Wild	Mono.	...	Bela Lugosi-Leo Gorcey	Oct. 24, '41	64m	Oct. 11, '41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13, '42	...	...	...	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13, '41	68m	Dec. 6, '41	p395	p376	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 17,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Mar. 27,'42	....	....	....	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13,'41	p405	p320	p452
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p452
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p452
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	Mar. 27,'42	....	....	....	....	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p421
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec. '41*	80m	Nov. 15,'41	p375	p289	p451
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p421
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	137m	Nov. 22,'41	p373	p308	p451
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	....	....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Feb. 15,'42	....	....	....	....	....
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	....	....	....	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	....	Richard Arlen-Jean Parker	Not Set	70m	Jan. 24,'42	p474	p464	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	....	....	....	p476	....
Treat 'Em Rough (formerly Panama Kid)	Univ.	....	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Jan. 15,'42	....	....	....	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melyvn Douglas	Nov. '41*	94m	Oct. 25,'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	....	Pat O'Brien-Brian Donlevy	Mar. 26,'42	....	....	....	....	....
UNDERGROUND Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	....	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18,'41	p318	p289	p421
VALLEY of the Sun	RKO	216	Lucille James-James Craig	Feb. 6,'42	84m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6,'41	p394	p387	....
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p421
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
We Were Dancing	MGM	....	Norma Shearer-Melvyn Douglas	Not Set	94m	Jan. 17,'42	p461	p443	....
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13,'42	....	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	....	....	....	....	....
• When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p323
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Dick Foran	Dec. 12,'41	70m	Dec. 13,'41	p420	....	....
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb. '42	112m	Jan. 17,'42	p461	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p451
Yank on the Burma Road, A (formerly China Caravan)	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17,'42	p462	p432	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
• You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	p421
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Jan. 2,'42	73m	Jan. 10,'42	p451	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

*Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 466.*





**\$7.25**  
POSTPAID

**There is no substitute  
for RICHARDSON  
in the projection room**

**Second Revision  
Sixth Edition**

•

**Trouble-Shooting  
Charts**

•

**Alphabetical In-  
dex System**

•

**700 Pages of up-  
to-the-minute data  
that every projec-  
tionist needs!**

## **THE REVISED BLUEBOOK MOST ADVANCED MANUAL ON MODERN SOUND REPRO- DUCTION AND PROJECTION**

The Bluebook does a threefold job: (1) It gives a detailed description of the construction, wiring and functioning of every piece of sound and projection apparatus used in a modern projection room. (2) It gives careful instructions on the operation and maintenance of this equipment. (3) It is a quick and effective trouble-shooter with sound trouble-shooting charts that enable the projectionist to spot and repair sudden breakdowns both in the projection and sound apparatus. The new edition is handy to keep and handy to use, with an alphabetical index system for quick, easy reference.

You will find the revised Bluebook the most complete treatise of its kind and a sure solution to every projection problem.

**ORDER THE BLUEBOOK NOW**

# **QUIGLEY BOOKSHOP**

**ROCKEFELLER CENTER, NEW YORK, N. Y.**

---



**ROLL UP YOUR  
SLEEVES—  
and let's get down  
to business!**

★ Entertainment and morale go hand in hand... **and advertising... the right kind of advertising...** will play a more important part in tying these two together than any other single factor except the motion picture itself.

**Advertising** with a punch and a promise.

**Advertising** with a message of confidence.

**Advertising** that sells the big idea.

**Advertising** that will make all people . . . in every phase of our national life realize that this industry is doing its share to keep laughter, entertainment and enjoyment in the forefront of everyday commodities.

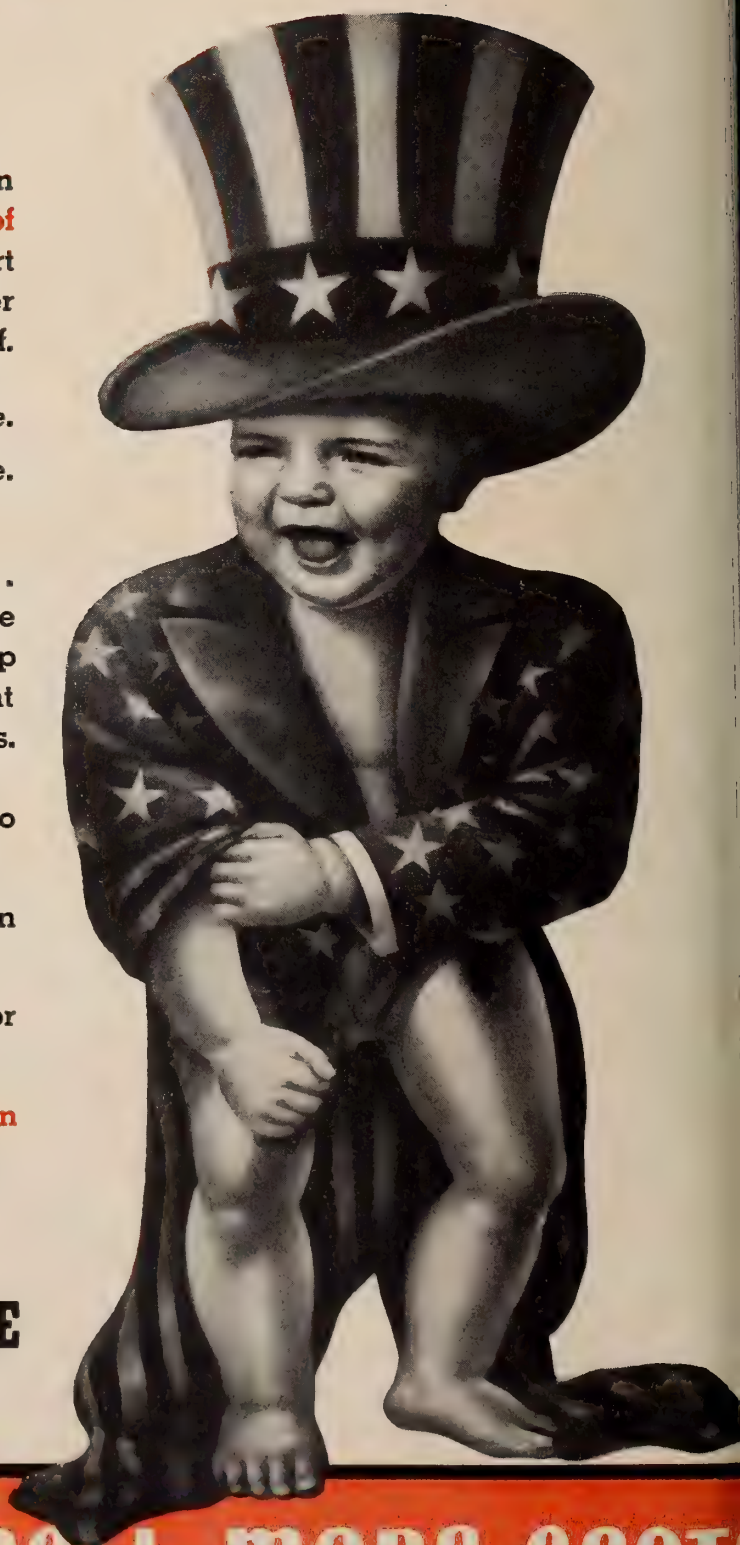
★ Yes!—Roll up your sleeves. Get down to business.

★ Keep the American temperament on an even keel.

★ Tell them we're still making pictures for fun and relaxation.

★ Tell them with the most potent American modern implement . . . **Advertising**

Tell them with  
**NATIONAL SCREEN SERVICE**  
Prize Baby of the Industry!



STANDARD ACCESSORIES  
SPECIALTY ACCESSORIES  
TRAILERS

**SELL MORE SEAT**



# MOTION PICTURE HERALD

## REVIEWS:

(In Product Digest)

*The Lady Is Willing*

*Brooklyn Orchid*

*Man from Headquarters*

*Six Gun Gold*

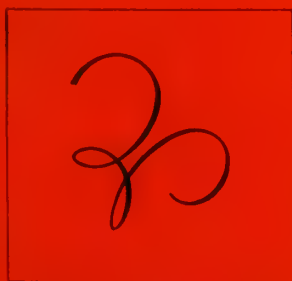
*Riders of the Badlands*

*Snuffy Smith, Yard Bird*

*Showmen judges elect  
annual winners of the  
Quigley Awards*

**ARNOLD STOLTZ  
UTICA, NEW YORK**

*Warner's Avon Theatre*



**FRANK BICKERSTAFF  
ATHENS, GEORGIA**

*Lucas & Jenkins Palace Theatre*

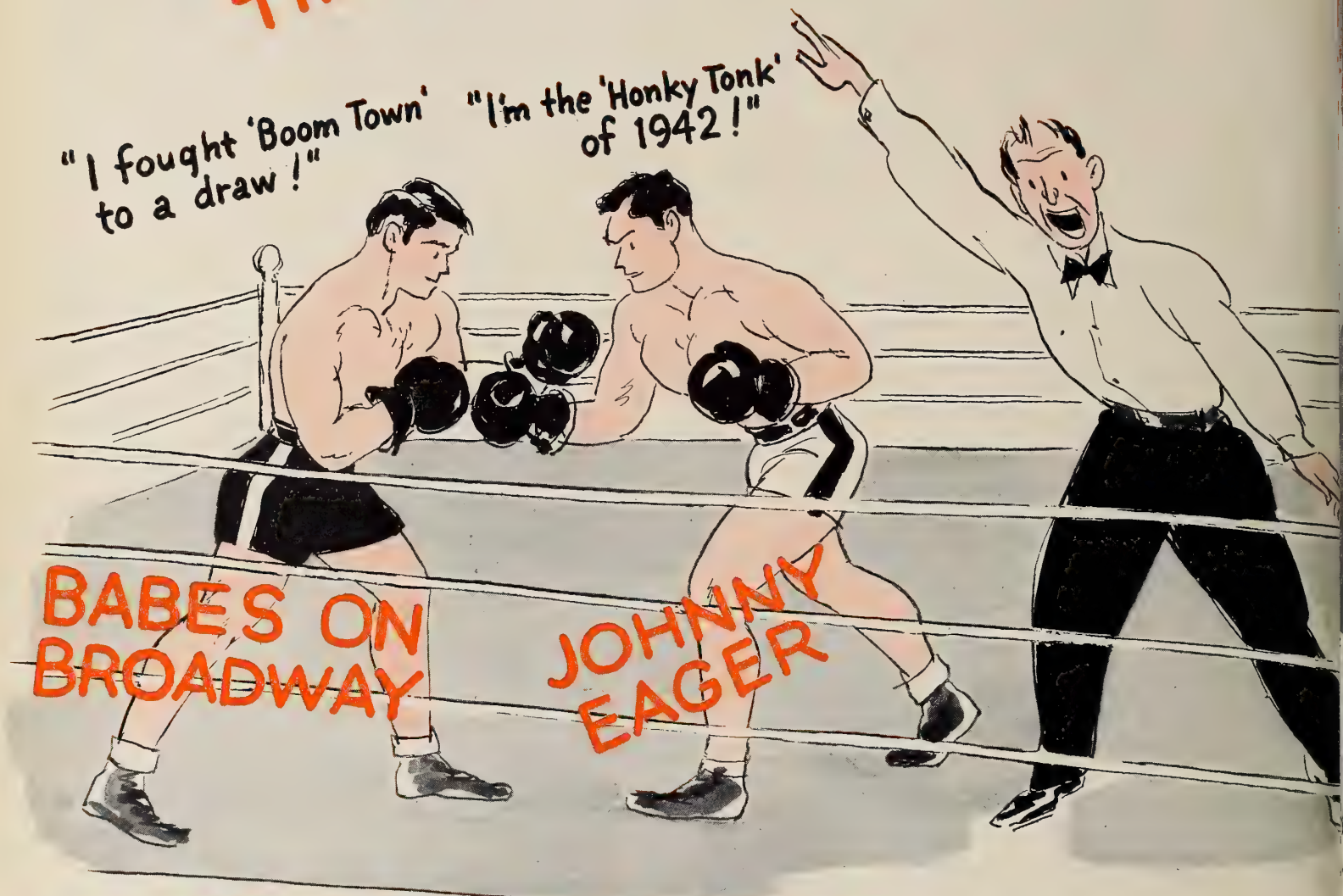
VOL. 146, NO. 5

JANUARY 31, 1942

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U.S.A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1942 by Quigley Publishing Company.



**"WAIT! STOP THE CONTEST!  
THERE'S A NEW CONTENDER!"**



**JUST WHEN THE  
BOX-OFFICE  
CHAMPIONSHIP CONTEST  
WAS GETTING HOT!**

Just when everybody thought that only a miracle could bring forth an attraction to challenge those record-breaking, extended-run sensations "Babes on Broadway" and "Johnny Eager". . . the miracle happens and it's "WOMAN OF THE YEAR"!

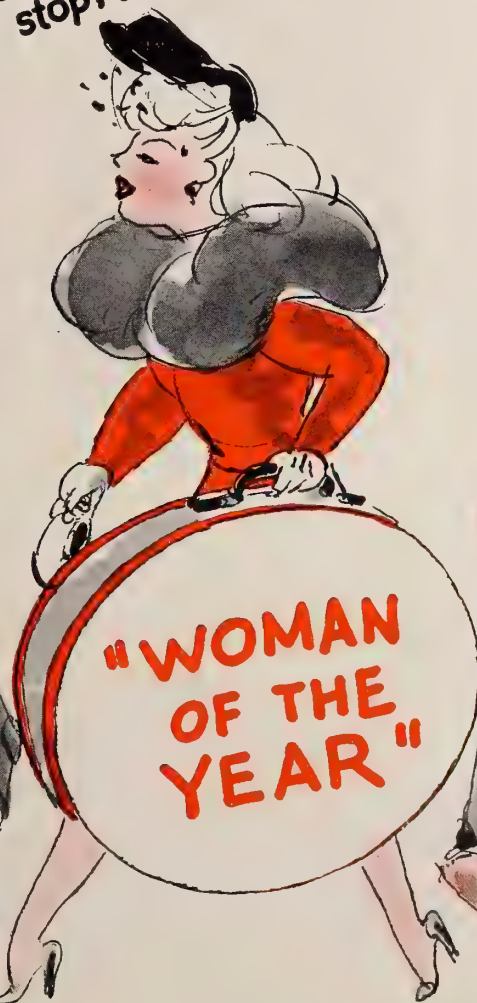




u ain't seen  
thin' yet  
boys!"

"Radio City  
Music Hall  
first stop, Leo!"

"M-G-M is  
topped again  
by M-G-M!"





*You can feel it everywhere...*

# KINGS

*The Town*

# IS OPEN

ANN SHERIDAN  
ROBERT CUMMINGS  
RONALD REAGAN  
BETTY FIELD  
in

"KINGS ROW"

with  
CHARLES COBURN  
Claude Rains • Judith  
Anderson • Nancy Coleman

KAAREN VERNE  
MARIA OUSPENSKAYA  
HARRY DAVENPORT

Directed by SAM WOOD

Screen Play by Casey Robinson  
From the Novel by Henry Bellman  
Music by Erich Wolfgang Korngold





# ROW

*About In Whispers!*

# WINNING!

Monday night, February 2nd, at the Astor Theatre, N.Y.! Mark it well—because that date is as important to you as your own opening night! For that evening begins an engagement which will set up 1942's greatest production in every city and every theatre in the land—just as was done with "SERGEANT YORK". That's how it's been planned by

# WARNERS!



**WHAT TO DO IN THE EVENT  
"ROXIE HART"  
HITS YOUR HOUSE!**

**RULE 1—Just open your theatre  
doors and get out of the way!  
(That's all, brother!)**



*Ginger*

**ROGERS  
ROXIE  
HART**

...As demure a load of dynamite  
as ever blasted your screen!

**ADOLPHE MENJOU  
GEORGE MONTGOMERY**

Lynne OVERMAN • Nigel BRUCE  
Phil SILVERS • Sara ALLGOOD  
Wm. FRAWLEY • Spring BYINGTON  
Ted NORTH • Helene REYNOLDS

*Directed by William A. Wellman*

Produced and Written for the screen by Nunnally Johnson  
Based upon the Play "Chicago" written by Maurine Watkins  
Produced by Sam H. Harris • Dances staged by Hermes Pan

Watch  
GEORGE  
MONTGOMERY  
... he's on his  
way to stardom!





# MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 146, No. 5



January 31, 1942

## "Stay on the Job"

OUR industry of the motion picture can accept with decided satisfaction the injunction of Mr. Lowell Mellett, Coordinator of Government Films, delivered in Hollywood "to stay right here on the job making pictures." In that Hollywood meeting with the Producers Association, last week, Mr. Mellett made emphatic his recognition of the service of the motion picture in maintaining public morale and a normal state of mind through a period of national emergencies and stresses. "Keep on doing what you are doing because your motion pictures are a vital contribution to the total defense effort," he said.

It would appear that Mr. Mellett's experiences of many executive years at editorial desks in the newspaper world constitute important equipment for his all important wartime post.

It is the business of editors to be unperturbed, unexcited in the presence of big news and great events. The stimulation of great concerns and stirring issues can not bring hysteria to the editor's desk.

So, says Mr. Mellett, just as he has many the time with news breaking that rocked the nation; "... stay right here on the job ..."

That, too, is exactly what the motion picture is equipped best to do—the business of attending to its own and accustomed business.

One may gather, too, that the Coordinator expects the motion picture industry will do that and know what to do in discharge of its function as the entertainer of the United States, and all its Allies, too. The responsibility and the opportunity, too, are greater than in the First World War when the American industry rose to the dominance of the screen which it never lost, save as the walls of nationalism rose while our new war was in the making.

Clearly the motion picture will have to do a deal of level-headed unimpassioned thinking to fulfill its function. In the presence of war it is obligated to consider that its audiences are of persons and whole peoples who have their lives so filled with war and strife and struggle that they turn to the theatre as a house of refuge and respite.

The motion picture makers must know what it takes to make the screen theatre that haven that war torn people seek. It is a prescription of showmanship.

AS for what the screen may from time to time and on special occasion present concerning war effort, the industry, from studio to theatre, can expect that the Government will be asking for what it wants, and doubtless all it wants. The office of Coordinator has been set up to unify those demands and approaches, lest the theatre be invaded and its values impaired by a plethora of ambitious drives, messages and causes, probably praiseworthy of purpose and most impractical in execution. It may be expected that

the process of coordination will prevent the lost motions, duplications and confusions that have so commonly attended uncontrolled and unorganized enthusiasms-in-action.

The motion picture industry is having occasion to distribute and exhibit various films of message originating from official sources. That will continue, but with, it is expected, discretions which will keep the theatre a place of entertainment.

The motion picture has been filled with concern about its status in the public mind for a considerable period, while far too much of the big news about it came out of law suits and courtrooms.

Sane, competent performance in the operation of this greatest of public relations institutions through the period of the war and its emergencies can be not only vital service of the national cause, but also the greatest service which the motion picture can render to itself. The story will not be so big, so sensational. It may be no story at all. But the doing of a good job will help the motion picture hold a good name, screen by screen, where it meets the customers.

A SUGGESTION of the order of conflicts and special pressures on the war time screen manifested in Great Britain is presented in an editorial in the January 1 issue of *Kinematograph Weekly* of London, which observes:

"When a Ministry has to make a public announcement it takes space in a national newspaper, at advertising rates. It also arranges for appeals on the kinema screens, but this time *not* at advertising rates. We are referring now to the special propaganda efforts in which we are asked to participate, and not to those which come under the heading of M. of I. shorts. To show these is accepted as part of the Trade's national contribution.

"Other official demands on screen time, however, added to the frequent applications from charitable bodies, have grown to such an extent that we have to face two dangers: that our programmes may be thrown out of all balance, and that our patrons will regard more and more distastefully the propaganda messages we are putting across."



THE War Production Board at Washington has arranged to permit the motor car manufacturers to triple their 1941 production rate of spare parts from now until June. That is to enable service stations to keep the old cars running, presumably for the duration. For a long time now there have been palavers about the motion picture and priorities. An arrangement which would also assure the mechanisms of motion picture making and exhibition of continued efficiency is indicated as essential if the screen is to do the job the Government expects of it. There has been an interminable fiddling about it. The exhibitor is entitled to assurances.

—Terry Ramsaye



# This Week

## in the News

### 'Little Hays Office'

EIGHT independent producers announced the organization and incorporation of a Society of Independent Motion Picture Producers, Inc., at Hollywood on Wednesday. The project has been in rumor stage since 1940.

Four of the founders are members of United Artists and the others are releasing through major distributors. They are: Charles Chaplin, Alexander Korda, Mary Pickford, Walter Wanger, Walt Disney, Samuel Goldwyn, David O. Selznick and Orson Welles. Mr. Goldwyn and Mr. Wanger are already members of the Association of Motion Picture Producers (Hays' organization).

Lloyd Wright, attorney and a director of several Hollywood film companies, was named president and James Allen, former U. S. Department of Justice attorney, is executive secretary.

"The purpose of the Society," the members said Wednesday, "is to give recognition to contributions made by the independent producer to the development of the motion picture as an art and an industry." Their statement described a threefold responsibility to "strengthen and protect the role and function of the independent producer"; to devote collective judgment to "many common problems artistic and economic" which the independents face "as producers who do not own or control theatres"; and to fulfill their "share of responsibility for sound artistic and economic practices in motion pictures."

"In establishing this society we do not wish to create a minority or opposition group within the industry," they declared. Mr. Allen added that no conflict with the AMPP was anticipated and members of the Society who belong to the AMPP are not expected to resign.

### Army at Astoria

PARAMOUNT'S eastern studio at Astoria, L. I., was formally taken over by the U. S. Army on Wednesday. The War Department at Washington announced acquisition of the plant to serve as the eastern base of the Army Signal Corps' Training Film Production Laboratory, now stationed at Fort Monmouth, N. J. The studio and laboratory will be commanded by Lieut. Col. Melvin E. Gillette.

In addition to production of training films, the unit will utilize the studio for Army photographic schools to be established. The production schedule calls for an annual output of 125 to 130 Army training films, from one to 15 reels in length, with each subject averaging one to two reels.

SHOWMEN select winners of annual Quigley Awards for showmanship Page 13

ALLIED directors told decree "jacks up" rentals; officers elected Page 16

DECREE operation criticized by Justice Department; new trial impends Page 17

INDUSTRY tackles five point plan for unity at New York meeting Page 21

AIR RAID guide for theatres drafted by Washington experts Page 22

DISNEY and Donald Duck aid Treasury in collecting income taxes Page 28

COLUMNISTS hoot at cultural relations films for South America Page 30

U. S. TAX collections in theatres doubled during 1941 Page 35

ORIENT war curbs \$5,600,000 annual film business Page 43

YEAR of arbitration in complete docket; current actions Pages 47 to 50

## SERVICE DEPARTMENTS

Asides and Interludes Page 38 Hollywood Scene Page 42

Box Office Champions Page 51 Managers' Round Table Page 67

British Studios Page 55 What the Picture Did for Me Page 63

PRODUCT DIGEST, including Reviews and Release Chart Page 77

## Holding, Holding . . .

MOST distributors this week reported holdovers aplenty on current releases, among them:

Universal listed additional holdovers for "Hellzapoppin" in Allentown, Denver, Harrisburg, Kansas City, Omaha, Reading, Rochester, San Francisco and Syracuse; for "Keep 'Em Flying" in Birmingham and New Orleans; for "Paris Calling," at the Globe, New York, and for "Wolf Man," at Cleveland.

MGM reported holdovers for "Johnny Eager" in Philadelphia, Buffalo, New Orleans, Cincinnati, Indianapolis, Houston, Atlanta, Memphis, Providence, Dayton, Richmond, Norfolk and Manchester, N. H.

Paramount holdovers were: "Birth of the Blues," Palace, Milwaukee; "Louisiana Purchase," Denver, Lincoln, Neb., and Tacoma; "Bahama Passage," Paramount, Los Angeles. The company also listed additional playing time on 'move-overs' for "Louisiana Purchase" in San Diego, Glendale, Inglewood, Long Beach and Pasadena; for "Bahama Passage," Atlanta and Raleigh; for "Hold Back the Dawn," at the Ambassador, St. Louis.

Columbia reported holdovers for "Bedtime Story," in Denver, Birmingham, Atlanta and Springfield, Mass.

Warner Brothers' "All Through the Night," was held a second week at the Strand, New York.

"Ball of Fire," a Samuel Goldwyn production, released by RKO, held for a third

week at New York's Radio City Music Hall, and for a fifth week in Kansas City, Washington, Chicago, Boston and Providence. RKO's "Suspicion," remained a second week in Philadelphia and Salt Lake City.

United Artists' "The Corsican Brothers," produced by Edward Small, held for a second week at the Capitol, New York.

"I Wake Up Screaming," Twentieth Century-Fox, held at the Roxy, New York, for a second week.

## Monopack Color

AWAITED long, frequently reported and sometimes denied, the Technicolor Monopack, which can be used in black-and-white cameras, is now available to the industry "for special purposes." The process, on which Technicolor has been working for years, was used first in Warner's "Dive Bomber," it is learned, and is now being tested in Paramount's "The Forest Ranger."

Its use is limited to scenes filmed from airplanes and in dangerous circumstances. Paramount has a crew using it at Missoula, Mont., shooting forest fire scenes with camera men working behind asbestos shields within 30 feet of the flames.

Technicolor is stipulating that producers who use Monopack must sign contracts specifying it will be used only for "special work" where regulation Technicolor cameras would be cumbersome. The company indicated in Hollywood Tuesday, however, that general application of Monopack was to be expected in the near future.



## Ice, Not Hay

IT ISN'T hay, it's ice, that garnered \$1,054,000, in seven one week skating engagements, for Sonja Henie and her Hollywood Ice Revue. The 20th Century-Fox film star and former Olympic skating champion closed her annual tour at Madison Square Garden in New York Wednesday. There she grossed \$280,000 for eight performances before 134,000 persons, at a \$4.40 top.

Miss Henie's skating show began its annual tour November 18th at Omaha, earning \$57,000 in six days. Other engagements and grosses were: St. Louis, five days, \$76,000; Indianapolis, seven days, \$112,000; Buffalo, six days, \$84,000; Detroit, seven days, \$141,000; and Chicago, 11 shows, \$304,000. Approximately 630,000 persons saw the ice revue. Last year, with two more dates, the show garnered \$1,200,000. The final New York performance was for the benefit of the Red Cross.

## Air Time is \$\$ Time

AIR time worth \$180,000,000 was sold by radio broadcasters to sponsors in 1941, according to *Radio Retailing Today*, in New York.

Talent costs for the year, for both sustaining and sponsored programs, amounted to \$50,000,000, the paper said. Electricity, batteries, etc., used to operate 53,600,000 receivers, averaged \$220,000,000 for the year. Thirteen million, one hundred thousand radios sold in 1941 in the United States at retail, amounted to \$500,000,000; 33,000,000 replacement tubes sold at \$1.07, totalled \$35,000,000; radio parts, supplies and gadgets brought another \$63,000,000, and servicing of radio sets cost \$75,000,000. The total "radio bill" for the year amounted to \$1,123,000,000.

Further figures: there were 57,400,000 radio sets in the U. S., 35,000,000 with shortwave reception, and 10,000 television receivers.

## Rebellion in the Ranks

REBELLION against the current administration of the Chicago Moving Picture Operators' Union, Local 110, is being organized within the ranks, preparatory to the election of officers on March 5th. The movement began, it is said, following the conviction last November of George E. Browne, erstwhile president of the IATSE, and his plenipotentiary, Willie Bioff.

A group, who have classed themselves as the reform element of the union, with Frank Korte, an operator of 30 years' standing and at present employed at the Balaban & Katz Will Rogers Theatre, as spokesman, has opened headquarters in the Brevoort Hotel, and has invited others to join.

"We are receiving suggestions for a slate and pledges of support in the nominating

final elections," Mr. Korte said. "We are financing our own effort by personal contributions.

The present officers of Local 110 were appointed by George E. Browne and Willie Bioff," he said. "Federal Judge John C. Knox in sentencing Browne and Bioff to the penitentiary, said, 'I am certain this will let fresh air into union halls throughout the country.' We are going to try to carry out his prediction in so far as Chicago is concerned."

Peter A. Shayne, president of the local, commented on the action: "There has always been a clique of disgruntled members. . . . The present officers were all elected at bona-fide elections in 1935 and reelected in 1937. This thing looks like a political move to me, by a handfull of insurgent members, to gain control of the union."

The Chicago union has about 400 members, most of whom are working, and an undisclosed number of temporary "permit men" who contribute 10 per cent of their weekly salary for the work permission. A member in full standing pays only regular dues and assessments. No regular members have been admitted for some 20 years. John P. Smith, the business agent, draws \$20,000 a year, and the union is said to have a treasury fund in excess of \$100,000.

## Circuit Aborning

NEW circuits of substantial size are few and far between in creation. One loomed on the horizon this week, however. D. J. McNerney, former United Artists branch manager in San Francisco, announced that he and Joseph Blumenfeld, northern California theatre operator, planned a new circuit which they expect to start soon. He said the circuit might become national in scope.

Mr. McNerney recently resigned his UA post to become a partner of Mr. Blumenfeld in ownership of the United Artists Theatre, San Francisco, which they purchased from Herman Cohen at a cost reported to be \$150,000. Meanwhile, William Wolf, former RKO branch manager in San Francisco, was named to the post vacated by Mr. McNerney. Mr. Wolf was formerly with Universal.

## PICTURES ADVERTISED THIS WEEK

"*Woman of the Year*," MGM, Page 3  
 "King's Row," Warners, Pages 4, 5  
 "Roxie Hart," 20th-Fox, Page 6  
 "Captains of the Clouds," Warners, Pages 19, 20  
 "All Through the Night," Warners, Page 23  
 "Sullivan's Travels," Page 29, 31, 33  
 "Hellzapoppin'," Universal, Page 37  
 "Ride 'em Cowboy," Universal, Pages 39, 40, 41  
 "Song of the Islands," 20th-Fox, Pages 44, 45  
 "Joan of Paris," RKO, Pages 52, 53  
 "Lady for a Night," Republic, Page 57

## War Insurance

UNITED STATES Government insurance of theatres, studios, broadcasting stations and other private property against losses inflicted by air raids or other enemy action is provided for in a bill taken under consideration at mid-week by a Congressional committee.

The Administration proposes to grant a billion dollars to the War Insurance Corporation set up by the Reconstruction Finance Corporation to indemnify private property owners for such loss.

## Can Cut the Cake

LOEW'S this week waived objections to the immediate apportionment of British remittances among eight majors. Thus, the method used during the last two years will be used again, it was reported in New York this week. The eight companies are allowed by the British Treasury to withdraw \$20,000,000 in receipts, under the current agreement. The first quarterly remittance was payable Tuesday.

The formula to which Loew's had objected is based on each company's net billings in the United Kingdom. Loew's suggested last year a division based upon gross billings. Other companies rejected this and it was put to arbitration. Three arbitrators decided against Loew's, unanimously.

## Daylight and Duals

DAYLIGHT saving time effective nationally on February 9th may accomplish that which exhibitors have been struggling to do for a long time—eliminate double features. From several strongholds of the dual bill come reports that circuits and independents alike are considering shorter shows to permit greater audience turnover after twilight.

Typical of the new consideration given single billing is a report from Milwaukee, where state law long has made Central Standard time mandatory. The Fox circuit opened "New Wine" at the Downer on a single bill and several neighborhood houses have been trying single feature programs.

Exhibitors in other twin bill centers are also single features.

## Plan Television Web

PLANS to extend the Schenectady-New York-Philadelphia television network to Washington as another communications aid for the Government during the war, are being considered by television and U. S. officials, it was learned in New York on Monday. Engineers for the Federal Communications Commission in Washington, however, reported that while they had heard of the proposal an official request for approval had not been received.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Watterson R. Rothacker, Vice-President; Terry Ramsaye, Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Leon Friedman, manager; William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, representative; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, representative; London Bureau, 4, Golden Square, London W. 1, Hope Williams Burnup, manager; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, representative; Mexico City Bureau, Apartado 269, Mexico City, Luis Becerra Celis, representative; Buenos Aires Bureau, Corrientes 2470, Buenos Aires, Argentina, Natalio Bruski, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1941 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.





By Staff Photographer

# *This Week*

■ ■ ■ the Camera observes

INDUSTRY LABOR peace for a minimum of two years was promised in an agreement granting IATSE studio locals 10 per cent increases. In Pat Casey's New York office are, at left, George Schaefer and Nicholas M. Schenck, and below:

For the producers, Mr. Casey, Fred Pelton, Dave Garber, John J. O'Connor, Sidney R. Kent, Fred S. Meyer, W. C. Michel, Keith Glennon, Mr. Schaefer, Leslie E. Thompson, Reginald Armour, Mr. Schenck, Arthur Schwartz, William Hopkins, Barney Balaban, Charles Boren, Carroll Sax, J. H. Hazen, Jack Cohn. For labor: Joseph P. D'Donnell, A. J. Mike Moran, J. F. Swartz, Herbert Aller, Burnett Guffey, Gilbert Warrenton, Gus Peterson, William L. Edwards, B. C. Duval, E. E. Westmore, W. C. Barrett, Harold Smith, Zeal Fairbanks, and Richard F. Walsh.

FILMS for morale are the main task facing the industry, Y. Frank Freeman, Paramount vice-president in charge of production said at an informal luncheon with the trade press last week. He is shown below with Barney Balaban, president, who emphasized the increased distribution cost under the decree. Story on page 34.



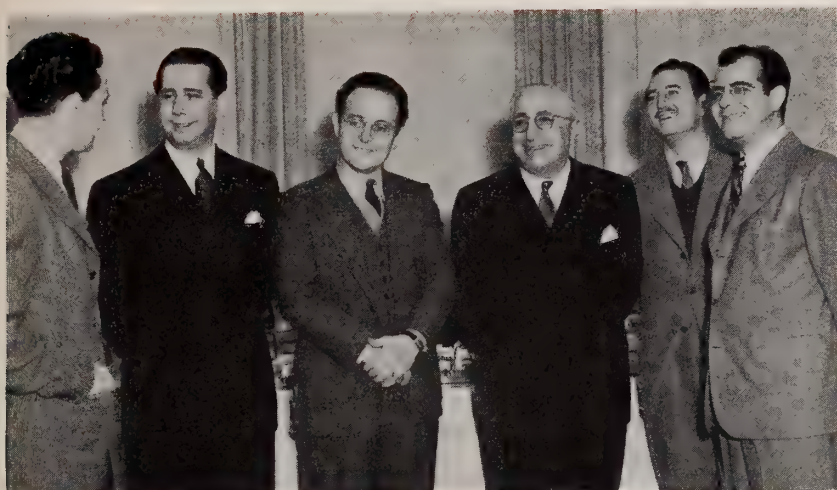
By Staff Photographer

By Staff Photographer



STAR and executives. Irene Dunne greets Cliff Work, Universal studio head, and Nate Blumberg, president, on the set of "Sheltered Lady."





CONSULS of the Central American nations and Mexico were guests last week at an MGM studio luncheon for James A. FitzPatrick. John Hay Whitney and Walter Wanger addressed the group. Here are Sidney T. Field, Costa Rica; Alcides Gonzalez, Panama; Mr. FitzPatrick; Louis B. Mayer; Michael Gallagher, Mexican Tourist Bureau, and Arturo Dominguez, El Salvador.

NEW STAR. RKO Radio introduced Michele Morgan to the press last week at a cocktail party preceding the opening of "Joan of Paris" at the Rivoli in New York. Below are David Hempstead, producer; Malcolm Kingsberg, RKO Theatres executive, and Miss Morgan.



By Metropolitan

## ALLIED MEETS, ELECTS



DIRECTORS of National Allied States met last week in New York following the industry unity meeting and heard an annual report scoring the decree and arbitration. Story on page 16. Above are Leonard Rosenthal, New York; Don Rossiter, ATO of Indiana, recording secretary, and Meyer Leventhal, Baltimore, financial secretary. At left is M. A. Rosenberg, new national president.

All Pictures by Staff Photographer



REPRESENTING the New Jersey and Connecticut units, at left are Irving Dollinger and A. Schuman.



ABRAM F. MYERS, general counsel, who read the report which called the decree a "lamentable failure".





■ HOLLYWOOD pleads for the Red Cross. Louis B. Mayer and Harry M. Warner address mass meetings of the MGM and Warner studio employees at the opening of the Emergency Fund Drive. Both strongly urged extensive donations.

**CAMPAIGN LUNCHEON.** More than \$100,000 has been contributed by the amusement industry this year to the New York and Brooklyn Federation of Jewish Charities, it was announced last week at a luncheon given by the amusement division in New York. At right are Eddie Cantor, toastmaster; David Bernstein, Loew's, Inc., vice-president and co-chairman of the Division; and John Golden, theatrical producer. Below: Will H. Hays and William Shirer, foreign correspondent and guest of honor.



By Staff Photographer



By Staff Photographer

**INTENSIVE** sales campaigns in the field are promoted by Producers Releasing Corporation by a series of regional sales meetings. At right is the dais at the New York session, one of four held this week and last. Presiding are Roberto D. Socas, foreign department manager; Arthur Greenblatt, general sales manager; O. Henry Briggs, president; Leon Fromkess, executive vice-president; George Bonwick, treasurer of Pathe Laboratories, Inc.



By Cosmo-Sileo



# SHOWMANSHIP HONORED AT AWARDS JUDGING

## *Exhibition, Distribution Heads Pick Silver, Bronze Plaque Winners*

Forty ranking executives of distribution, advertising and exhibition, sitting as a judging committee of the whole, chose by majority vote the annual winners of the Quigley Awards sponsored by MOTION PICTURE HERALD and conducted by the Managers Round Table.

For sustained and expert showmanship at the boxoffice during 1941, the judges designated for the year's topmost Awards honors:

**ARNOLD STOLTZ**, Silver Grand Award, earned in the service of Warner Theatres as manager of the Avon theatre in Utica, N. Y.

**FRANK BICKERSTAFF**, Bronze Grand Award, manager of the Lucas & Jenkins interests in Athens, Ga., preponderantly so in the activities of the circuit's Palace theatre.

Analysis of the voting showed only a slight margin of votes between the two winners as noted by the final results, which also indicated a close grouping of the other entries of theatremen active in the Awards for the year and which were given consideration by the judges for the accolade of master-showman.

The ceremonies and following luncheon held in the North and East Ballrooms of the Hotel Astor, presented Spyros Skouras, president National Theatres, as guest of honor and principal speaker. Martin Quigley, editor-in-chief and publisher of Quigley Publications, presiding, also introduced the out-of-town judges, present for the occasion and including Ed Fay of Providence, Alex Manta of Chicago and Harry Royster of Poughkeepsie.

"In these times, judging is not the most important thing that you have in mind," Mr. Quigley said, "but it seems to me that all of us engaged in and concerned with the business of motion pictures have this very satisfactory thought, that the motion picture, as we know it, is an institution which is to be called upon to play an extremely important part in the very important subject of public morale.

### **Toward Better Standards**

"It seems to me that unless and until individually we may be called upon to do something else, the most important thing we can do is to do the best job we can in connection with our work in the motion picture business. The subject matter of the Awards with which you are familiar, of course, is intended to promote and stimulate better standards in the matter of promotion and exploitation of motion pictures.

"You judges have seen the evidence of the work of the various men in the field, and, unless such efforts are recognized, it is not reasonable to assume that the standards characterizing the efforts are going to be made better from time to time."

Mr. Skouras began irrelevantly, but then

## Judges of the Awards

*The judges functioning in selection of the winning exhibits of showmanship were:*

E. W. Aaron, Metro-Goldwyn-Mayer  
Leon J. Bamberger, RKO Radio Pictures  
A. M. Botsford, 20th Century-Fox  
Albert Deane, Paramount  
Michael Edelstein, RKO Theatres  
H. R. Emdee, RKO Theatres  
Gus Eyssell, Radio City Music Hall  
Edward M. Fay, Fay Theatres  
W. R. Ferguson, Metro-Goldwyn-Mayer  
Robert M. Gillham, Paramount  
Harry Goldberg, Warners  
Lou Goldberg, RKO Radio Pictures  
John Hearn, RKO Theatres  
W. J. Heineman, Universal  
Charles Reed Jones, Republic  
Dick Kearney, M. A. Shea Enterprises  
Malcolm Kingsberg, RKO Theatres

C. W. Koerner, RKO Theatres  
Stanley Kolbert, Interboro Circuit  
Irving Lesser, Roxy Theatre  
David A. Lipton, Columbia  
S. Barret McCormick, RKO Radio Pictures  
Charles B. McDonald, RKO Theatres  
Harry Mandel, RKO Theatres  
Alex Manta, Indiana-Illinois Theatres  
Arthur Mayer, Rialto Theatre  
John J. O'Connor, Universal  
Louis Pollock, Universal  
Lew Preston, Interboro Circuit  
Herman Robbins, National Screen  
Harry L. Royster, Netco Theatres  
Sol A. Schwartz, RKO Theatres  
Silas F. Seadler, Metro-Goldwyn-Mayer  
Milton Silver, National Screen  
Albert E. Sindlinger, March of Time  
Spyros Skouras, National Theatres  
Vincent Trotta, AMPA

paralleled the functioning of the Awards project with the showmanship which he said was vitally necessary to the speeding up of the national defense program and the industry's part in it.

"Never before in the history of the motion picture industry have we been called upon to perform such a great duty," he said. "We have always taken things for granted in this business in every emergency that has come up, but now anything we have done in the past let us forget. We have a great job from now on. We can play as great a part as the men in the front lines; we are responsible for the morale of the people and should keep their spirits high.

"We must make our theatres enticing and inspiring, and the motion picture industry is one of the industries that has contributed to that end more than any other factor. I am grateful to the Quigley Publications, and particularly to Martin Quigley, for instituting this plan to recognize showmanship. I believe that we in New York should take great interest in their efforts and should encourage further interest in this work."

A-Mike Vogel, chairman of the Managers Round Table, pointed out the whole-hearted acceptance of the Competitions by judges and theatremen as indicated by the record participation in 1941, the ninth successive year of the Awards. He noted the high standard of quality in the entries by disclosing that many of the judges found it difficult to determine the order in which their selections were to be made.

"This difficulty leads to an inescapable conclusion that the work of the conscientious and skilled showman today is to be taken as a constant factor in successful theatre operation," Mr. Vogel observed. "Despite the war, operational changes and other

industry involvements, the theatremen pursues a direct line from the customer to the boxoffice. In so doing, he generously credits the Quigley Awards for inspiration in hewing to the line."

The Quigley Awards originated in 1934. Sponsored by MOTION PICTURE HERALD through Managers Round Table, they were designated to bring recognition to outstanding theatre showmanship with theatremen in all parts of the world invited to forward material for consideration in the Competitions.

### **Quarterly Competitions**

In the beginning, the Awards were made monthly for the best complete campaigns on pictures. This was changed later to Quarterly Competitions with the Awards voted for consistent showmanship over the three-month period. In 1940 the rulings were again changed, this time to emphasize the effectiveness of the best single exploitations or promotions on individual campaigns rather than on the complete campaign.

In all instances the Grand Awards were held yearly to select from among the interim winners the two theatremen whose work was considered most meritorious by the Quigley Awards Committee, sitting as a whole. The judges representing ranking executives in distribution, advertising and exhibition, in addition to the Grand Awards, also served for the Quarterly periods. The cooperation of the industry is indicated in the number of judges who have served.

Credited by the participating theatremen for promotions, salary rises and bonuses, the Quigley Awards have established a high percentage of advancements among the hundreds of competing theatremen. This includes a majority of the 14 previous Grand Awards winners in addition to the numerous promotions made among managers who have scored in the interim periods.



# Showman Judges Select Winners of Grand Awards

■■■ EXPERT in showmanship by position, training and experience, distribution and exhibition executives gathered at the Hotel Astor, New York, Tuesday, to judge the final entries in the Quigley Grand Awards competition. The campaigns they inspected, selected from the thousands submitted to the Managers' Round Table during the year, reached, they said, a new high in quality, indicating an alertness on the part of exhibition to the job in hand and the future of the industry. Here and on the opposite page the judges are pictured at work and at luncheon.

(Pictures by Staff Photographer)



Charles R. Jones



Alex Manta



Spyros Skouras, Martin Quigley, Gus Eysell



Terry Ramsaye, Silas F. Seadler



S. Barret  
McCormick,  
Harry Mandel



A-Mike Vogel, A. M. Botsford





By Cosmo-Sileo

Seated around the luncheon table, the judges and guests are: Leon J. Bamberger, S. Barret McCormick, Charles Aaronson, Silas F. Seadler, Arthur Mayer, Herman Robbins, William Ferguson, E. W. Aaron, Richard Kearney, J. J. O'Connor, Charles W. Koerner, Malcolm Kingsberg, Spyros Skouras, Martin Quigley, Gus Eyssell, Vincent Trotta, Stanley Kolbert, Lew Preston, William Heineman, Dave Lipton, Milton Silver, Ray Gallagher, James Cron, Harry Goldberg, Albert Sindlinger, Herman Pincus, Herb Fecke, Theodore Sullivan, Charles Reed Jones, Robert M. Gillham, Albert Deane, Sam Shain, Morris Kinzler, Irving Lesser, Charles McDonald, A. M. Botsford, Terry Ramsaye, John Healey, John Hearn, H. M. Emdee, Colvin Brown, Ed Fay, Sol A. Schwartz, Lou Pollock, Harry Mandel, Louis Goldberg, Michael Edelstein, Alex Manta, Gertrude Merriam, Leo Brady.



Mr. Quigley, Arthur Mayer, Herman Robbins

William Heineman

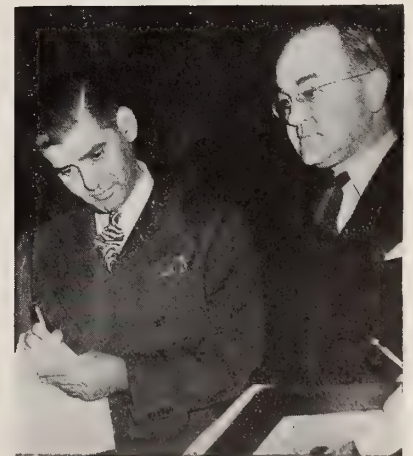


Ed Fay, Colvin Brown



Malcolm Kingsberg, Mr. Skouras, Charles Koerner

Robert M. Gillham



Sol A. Schwartz, John J. O'Connor



# DECREE SELLING IS USED TO 'JACK UP' RENTALS: MYERS

## *Annual Report Charges Failure of Arbitration; Called "Black Year"*

During 1941, "a black year" for exhibition, the consent decree proved a lamentable failure and independent exhibitors were assailed from all sides, Allied States Association directors were told as they gathered in New York on Thursday, January 22nd for their annual meeting and election of officers.

Abram F. Myers, chairman and general counsel for the exhibitor organization, in his annual report said the consent decree had proved wholly unworkable and was a burden to all independent theatres. He charged that it was being "used to jack up film rentals" and that its arbitration provisions had failed to offer relief. Taxes, priorities and outside criticism of the industry were other burdens of 1941 mentioned in his report to the directors.

Industry unity, through the Motion Picture Industry Conference Committee which originated in an Allied proposal last summer and was formally organized at Chicago in December, is the principal hope of solving present difficulties, Mr. Myers indicated. The Allied Directors met at the Hotel Warwick, New York, simultaneously with the MPICC's first working session, at the same hotel.

### **Rosenberg Elected**

Morris A. Rosenberg, of Pittsburgh, was elected national president of Allied on Friday. The president of the MPTO of Western Pennsylvania, he succeeds Colonel H. A. Cole, of Dallas, Tex. Mr. Rosenberg operates the Rialto theatre, Pittsburgh.

The board reelected Abram F. Myers, general chairman; Martin G. Smith, treasurer; and Charles Olive, secretary. It elected Don Rossiter, of Indianapolis as recording secretary to succeed Arthur K. Howard, Boston, and Meyer Leventhal, of Baltimore, to the vacant post of financial secretary.

Reelected members of the executive committee were: M. A. Rosenberg, H. A. Cole, Nathan Yamins, S. E. Samuelson, M. G. Smith, Jack Kirsch, Roy E. Harrold, and A. F. Myers, ex-officio member.

Selection of a site and date for the national convention was deferred until the April directors meeting.

Increased prices and a higher ratio of high bracket to low bracket pictures were sharply criticized by Mr. Myers in his report. He blamed the consent decree and its blocks-of-five provision for the situation and warned:

"Unless there is an abrupt change of policy by the distributors, this dizzy pace will be continued with disastrous results to all concerned. The goose is being slaughtered in a foolish attempt to increase its production of golden eggs."

Arbitration, according to the Allied report, is near collapse. Distributors it charged, have resorted to technicalities. "The Appeal Board all too often has encouraged and sustained such tactics. . .

and has emasculated most of the awards in favor of the exhibitors. It has been diligent in upholding awards against independent exhibitors," the Allied report charged.

"The Board in some of its recent opinions has shown somewhat greater liberality of thought, but the damage can not be undone. The Board, like a court, now cites and relies upon its former decisions as binding precedents. This situation led the general counsel to protest that the Board, instead of giving effect to the ostensible purpose of the decree to curb monopoly, had interpreted it as a bill of rights for the existing order."

Noting the decline in the number of new actions Mr. Myers told the meeting that, unless new life were injected into the system, arbitration would soon cease to merit the cost of its upkeep. Section X, as predicted by Allied he said, has failed by its specific run provisions to give exhibitors relief against circuit monopoly of preferred runs.

Mr. Myers reported that during consideration of new revenue bills in Congress Allied successfully opposed the five per cent tax on film rentals and advocated the elimination of exemptions. Exhibition will bear its burden of increased war taxes patriotically the report said, but the Association will insist that the industry's share of new taxes be equitably distributed to all branches and in proportion taxes on other industries.

Priority problems are being watched carefully by Allied and reports sent to all members the report said. It recommended that industry relations with government priority officials channel through the MPICC rather than the War Activities Committee. The directors approved a resolution to this effect.

At executive sessions the directors on Thursday and Friday voted to suspend the activities of the Allied Information Department for the time being. It was reported that this was in line with MPICC discussion of the establishment of an All-Industry information bureau.

### **ASCAP Fee Plan Approved**

A plan for redistributing ASCAP fees was approved. It would lower fees for smaller theatres. The Board approved a resolution asking sponsors of industry drives to render accounting of receipts collected in independent theatres. It approved the offering of theatre facilities for civilian defense use.

Directors who attended the meeting, in addition to those named, included: Walter Littlefield and Arthur Howard, New England; Fred A. Beedle, Western Pennsylvania; W. L. Ainsworth and Harry Perlewitz, Wisconsin; Leonard Rosenthal, New York; Lee Newbury, Harry H. Lowenstein, E. Thornton Kelly and Irving Dollinger, New Jersey; Ray Branch, Michigan; W. R. Gingell, District of Columbia; Joseph Reed, Maurice Shulman and Joseph Shulman, Max Alderman and Jack Fishman, Connecticut.

Northwest Allied was not represented at

the meeting and no consideration was given by the national board to the current product problems of the Minnesota exhibitors.

The Board again registered support of the Unity meeting and Allied participation in it, but postponed until April a proposal to rotate Allied membership on the MPICC.

### **Cleveland Exhibitors Again Choose Schwartz**

For the tenth time, Ernest Schwartz was elected president by acclamation of the Cleveland Motion Picture Exhibitors Association at the annual meeting held January 22nd in the association rooms at the Film Building.

All other officers were also re-elected by acclamation as follows: vice-president, Albert E. Ptak; treasurer, L. G. Baldwin; secretary, George W. Erdmann. Frank Porozinski and Theodore Vermes were named to the board of directors for three-year terms, while L. G. Baldwin, James E. Scoville and Morris Berkowitz were named for one-year terms.

The meeting opened with the introduction of Mayor Frank J. Lausche and his secretary, John Lokar. The Mayor praised the exhibitors for their past collaboration in civic affairs and asked for full support in all measures pertaining to national and local defense.

### **Northwest Allied Defers Special Meet**

The special emergency session of the Northwest Allied Theatre Owners scheduled for January 21st in Minneapolis was again postponed last week to an undetermined date. The large number of exhibitors called to testify, or under subpoena, as state witnesses in the anti-blocks-of-five trial at St. Paul required postponement of the Allied discussions of new selling methods and industry unity proposals.

The Motion Picture Theatre Owners of Virginia were scheduled to meet at Richmond on Thursday for annual state wide sessions. Edward Kuykendall, national MPTOA president, was to address the meeting on current industry problems. The Virginia organization, headed by William Crockett, is an independent group. The meeting was to be held at the John Marshall hotel.

The Cincinnati Independent Theatre Owners Association meeting last week devoted most of the session to hot debate on the advent of double features to the Cincinnati area. A bitter fight over the duals issue was predicted. Until recently there have been no double billings in the area. Wess Huss, president of the city association, presided at the meeting.

### **George Bole to Universal**

George Bole, manager of the Golden Gate theatre in San Francisco, will resign about February 1 to take an executive position with Universal Films. He has managed the Golden Gate for ten years, during much of that time he was closely associated with Cliff Work, now Universal production chief.



# DECREE OPERATIONS SHOT FULL OF HOLES BY U. S.

## Arbitration Sales System May Be Revised, Department of Justice Says

All is not well with the consent decree. The arbitration system, the decree's selling methods and other of its provisions may still be revised, the Department of Justice warned last Friday in the first annual report of its special anti-trust motion picture unit.

Divorce of distribution and exhibition, court trial of the issue of clearance, further changes in selling methods, and Sherman Act prosecution to halt the expansion of affiliated circuits may prove the only way of halting distributor discrimination against independent exhibitors, the report indicated.

Section VIII in particular has failed in its purpose of providing relief from unreasonable clearance, it was said, and a court trial of the issue will be sought at the end of the decree's experimental period. (A case-by-case report of the arbitration docket in its first year starts on page 47.)

"The decree has certainly already supplied some relief to a substantial number of exhibitors from certain unfair trade practices. It has not yet demonstrated that film licensing discriminations inherent in the ownership of theatres by distributors may be effectively remedied by measures short of divorcement," the Government said.

### Two Years to Run

Robert L. Wright, head of the special Department of Justice unit formed to observe the effects of the decree, wrote the preliminary report. Final recommendations as to the decree's future will be made at the end of the three year trial period, November 20, 1943.

The decree has not been fully effective long enough to permit any final conclusions, although it certainly has supplied some relief to exhibitors from unfair trade practices, the Department said.

Changes in selling methods may be sought at the end of one year's trial of the new system inaugurated last September, Mr. Wright disclosed. While the Department has an open mind as to the direction those changes may take it is determined to oppose a return to the old system of block booking and blind selling. The fate of blocks-of-five selling, the report said, rests largely in the hands of exhibitors.

Close watch is being maintained upon theatre acquisitions by distributors, which have been found to run three to one over dispositions. The report revealed that the Department had never given its approval to any acquisitions made by any of the decree signatories.

Defects of arbitration as brought out in the report were:

1. Lack of familiarity with the industry by the personnel of the arbitration system, deliberately sought by the framers of the decree to secure impartiality, has given the distributors an "edge" over the ordinary exhibitor.

2. Distributors have resorted to purely

## SEEKS TO STRIKE OUT COLUMBIA QUESTIONS

The Government on Monday sought to strike out 15 interrogatories served January 15th by Columbia in the New York trust suit against Columbia, Universal and United Artists. The motion is scheduled to come up for hearing before Judge Henry W. Goddard in the Federal court in New York on February 18th.

The Government listed five objections to the interrogatories, including the fact that Columbia had filed another group of interrogatories on December 8th, 1939, and that these questions had been answered. It was also argued that answering the interrogatories at this time might delay trial of the action.

technical defenses to prevent decision on the merits of many complaints, a device which may restrict the extent to which the department will recognize arbitration as a valid substitute for other relief.

### 3. The limited relief possible under Section VIII.

The only other provision of the decree extensively used is Section VI on "some run," the report said. This section, liberally interpreted by the Appeal Board so far, appears to have fulfilled its intended function of preventing arbitrary refusals to license any run at all.

No awards have been made under any sections other than VI and VIII, it was stated. Since many of the other provisions, such as Section X, dealing with the right to a specific run, did not become operative until September 1, 1941, no conclusions were drawn from the failure of exhibitors to invoke them.

The American Arbitration Association, which set up and administers the arbitration system, has done its work in a manner which the Department regard as "eminently satisfactory."

### Advantage to Distributor

Distributors have had an advantage in presenting their cases before arbitrators unfamiliar with the industry, the report said. Superior and specialized legal talent, and, "the generally wider experience of the ordinary exchange manager in contrast to that of the ordinary local exhibitor" have weighted the system against the independent exhibitor. The report said:

"However, this factor of lack of knowledge of the industry has, to some extent, given added weight to the superior presentation of their cases generally enjoyed by the consenting distributors, due to the availability to them of legal talent which is more familiar with industry problems that the legal talent ordinarily available to complaining exhibitors. Even where no lawyers have been involved, the distributors have enjoyed an advantage in presenting their cases due to the generally wider experience of the ordinary exchange manager in contrast to that of the ordinary local exhibitor."

The extent of this weighting cannot be judged, the Government said, but its presence cannot be ignored.

"The problem of seeing that independent exhibitors secure the benefit of an expert presentation of their cases is one which the national and regional associations of such exhibitors may be able to solve, but it does not appear to have been solved to date. This may be due in part to the fact that many exhibitor organizations have deliberately discouraged arbitration rather than furthering the use of the system."

Motions to dismiss complaints on technical grounds are within the distributors' legal right, according to the Government.

"Some of them are evidently persuaded that their interest lies in restricting the scope of matters to be arbitrated rather than making the fullest possible use of the system," the report concluded.

"There is, of course, no reason why the distributors should forego the exercise of any legal right in defending any of these arbitration cases except as such forbearance may prove beneficial to them. Some of them are evidently persuaded that their interest lies in restricting the scope of matters to be arbitrated rather than making the fullest possible use of the system. Insofar as the Department is concerned, such restriction tends to similarly restrict the extent to which the Department may recognize such a system as a valid substitute for other relief," the Government warned.

### Action Threatened

Government attorneys have previously indicated that they regard the decree as an experiment and have warned that court action still hangs over distributors on issues which the decree fails to solve.

"The Department has refrained from participating in any proceedings before an arbitrator except the Oriental theatre case, where it filed a memorandum expressing its views on the effect of the decree, as modified by the Chicago consent decree, upon the clearance situation in the city of Chicago. It has asked for and was granted leave to file memoranda in three cases before the Appeal Board, setting forth its views on what it regarded as important questions involving the construction of the decree.

"The Department has referred as many complaints as possible to the arbitration system as a means of relief. As announced in its release of January 16th, 1941, it has and will continue to refer complaints not susceptible of such relief direct to the distributors involved, whenever expressly authorized to do so."

The Department notes numerous complaints from exhibition "with respect to the limited character of the relief available under Section VIII.

### General Zone Rule Used

"The Appeal Board has apparently taken the view that all theatres must necessarily be treated in the same clearance zone if there is any competition whatsoever between them," the report said. It noted Appeal Board refusal (American Theatre, Canton, N. Y., case) to abolish clearance between towns as far as 20 miles apart, or between theatres in the same city (Apex case, Washington, et al), even though competition between them is slight.

"This restriction on the right of the arbitrators to find that there is not sufficient competition to justify any clearance between two theatres has severely limited the application of the section to many unreasonable clearance complaints in metropolitan areas controlled by exhibitors affiliated with the distributors.

"In such areas, where there are a large number of runs, with only a few days clearance intervening, the late run independent exhibitor

(Continued on following page, column 1)



## Decree Results Hit by Justice Department

(Continued from preceding page)

is frequently hurt more by having to follow an excessive number of affiliated theatres rather than by having to follow any one of them by an excessive number of days. He may apparently obtain no substantial relief under Section VIII even though one or more of the theatres taking clearance over him is not in substantial competition with him, as the Board appears to hold that if there is any competition, there must be some clearance.

"The concept of clearance as a period at least twenty-four hours long, established by the Appeal Board, is a concept which appears to circumscribe further the extent to which relief may be had under Section VIII."

### Appeal Board Absolved

Responsibility for the failure of Section VIII to provide relief for a substantial number of clearance situations, however, rests on the distributors and the Department, not the Appeal Board, the report admitted. It indicated that it regarded the Board's interpretation as final. Changes in Section VIII cannot be made without the aid of the distributors, the Department continued, "among which there is apparently no unanimity of opinion as to the desirability of such action at this time."

Trial of the clearance issue to provide the relief which the Sherman Act requires in preference to continuation of the arbitration section will be recommended by the Department at the end of the trial period.

"The Department regards the construction of Section VIII adopted by the Board as conclusive during such time as this section shall remain in effect in its present form. The Department therefore takes the position that responsibility for the failure of Section VIII to provide adequate relief for a substantial number of situations in which unreasonable clearance prevails rests squarely upon the Department and the consenting distributors, and not the Board.

"The Department does recognize that such a failure has occurred, but the section may not be amended without the consent of the distributors, among which there is apparently no unanimity of opinion as to the desirability of such action at the present time.

### No Clearance Relief

"The decree unit, upon the basis of experience to date, is of the opinion that the section has not provided relief against unreasonable clearance to the extent which the Sherman Act requires and will therefore recommend trial of this issue in preference to continuance of the section in its present form at the conclusion of the trial period."

Section XI (5) of the decree provides that for three years no consenting defendant shall generally expand its theatre holdings, the Department recalled.

"The reports made to the Department pursuant to the decree by the consenting distributors with respect to acquiring and disposing of their theatre interests indicates that while some of these defendants have made few changes in their theatre holdings, other defendants have seen fit to acquire interests in numerous additional theatres. Since the entry of the decree, the distributors have acquired an interest in approximately 150 theatres throughout the country, which exceeds by more than 100 the number of theatre interests disposed of by them during that period."

In some instances distributors have extended theatre control to towns where they formerly had competition from independents, the Government noted, forcing the public to attend one of the defendant's theatres or else forego mo-

## NO WAR CONCESSIONS FOR NEWSREELS

Denial was made at Toronto this week that any easement had been permitted by the Ontario Board of Film Censors in the required ratio of British Empire content in newsreels for theatres in Ontario, the quota rule being still in effect.

What probably gave rise to the report that the British news quota for newsreels in Ontario had been dropped since the entry of the United States into the war was the fact that several topical editions had given lengthy prominence to U. S. war developments and speeches by President Roosevelt. These were of prime interest to Canadians, of course. There is an intimation, however, that Provincial censorship continues to regulate the proportion of British Empire clips.

tion picture entertainment. In other instances, it charged that defendants acquired independent theatres to prevent anti-trust or arbitration actions by competitors.

Whether the distributors have violated the Sherman Act or the decree by these acquisitions is currently being studied by Mr. Wright and the anti-trust division.

The special Department of Justice unit to supervise operation of the decree was set up January 16, 1941, and is to submit recommendations as to future operations of the decree at the end of a three-year trial period ending November 20, 1943. Although the decree has been in effect for more than a year, the arbitration system has been functioning only since last February. New selling methods have been in operation only five months.

## Trop To Produce Short Subjects

J. D. Trop, who was formerly general manager and associate producer of Harry Sherman Productions, Inc., has formed Trop's Pro and Con, Inc., and offices have been established at 1600 Broadway, New York City. J. H. Hoffberg is associated with the corporation.

The first two short subjects to be produced by Mr. Trop are now being prepared for production and will be made in the east.

## Teitel To Succeed Vicedomini

Joseph Vicedomini, who has been manager of the World Playhouse, Chicago, for the past nine years, has been ordered by his physician to take an extended rest cure for several months. During his absence the house will be managed by Abe Teitel, who has been closely associated with Mr. Vicedomini in the operation of the theatre.

## Ask Eckler Return

Employees of the Agfa Ansco division of General Aniline and Film Corp., in Binghamton, N. Y., have petitioned the Treasury Department for the reinstatement of Leopold Eckler, suspended recently as head of the local plant because of a "definite German background."

## Shoot Prison Film

Permission to shoot film inside San Quentin Prison, off San Francisco, has been given for the first time in history to Producers Releasing Corp., which will make "Men of San Quentin." The story deals with the history of the prison from its establishment in 1851.

## Loew Net Is \$2,627,145

Loew's, Inc., through David Bernstein, vice-president and treasurer, reported in New York on Wednesday that the company's share net profit after taxes, subject to reserve on account of such foreign funds as may be restricted, was \$2,627,145, for the 12-weeks ended November 20th, 1941. Net profit for the same period the previous year was \$1,936,245. Common stock, per share, after deducting preferred dividends, for the 12 weeks last year, was \$1.45, as compared with \$1.04 the preceding year.

Listing of comparative earnings is as follows:

	Ended 12 Weeks Nov. 20, 1941	Ended 12 Weeks Nov. 21, 1940
Company's Share Operating Profit after Subsidiaries' Preferred Dividends .....	\$5,778,132	\$3,805,255
Reserve for Contingencies .....	1,000,000	500,000
Reserve for Depreciation .....	736,370	757,564
Company's Share Profit before Federal Taxes* .....	\$4,041,762	\$2,547,691
Reserve for Federal Income Taxes .....	1,180,617	611,446
Reserve for Excess Profits Taxes .....	234,000	.....
Company's Share Net Profit after Taxes* .....	\$2,627,145	\$1,936,245
Per Share—Common Stock* (after deducting Preferred Dividends) .....	\$1.45	\$1.04

\*Subject to reserve on account of such foreign funds as may be restricted, and to year-end audit.

Radio-Keith-Orpheum Corp. board of directors meeting on Monday in New York, gave consideration to the matter of declaration of a dividend payable February 1st upon the 6 per cent preferred stock of the corporation, the company announced this week. The board, however, determined to take no action with respect to the dividend declaration, it was said.

## Hoblitzelle Aids Students

Karl Hoblitzelle, Dallas, president of Interstate Circuit, Inc., largest chain operators in the state, is sponsor of Radio House Unit with a \$5,000 fund to aid musically talented students of Texas University. The students, selected by rigid auditioning, use a part-time-work fellowship through the Unit.

## Fidler vs. Wilkerson

Attorneys for W. R. Wilkerson editor and publisher of *Hollywood Reporter*, completed taking depositions from Jimmie Fidler, gossip columnist, on Tuesday, in Hollywood. Mr. Fidler is suing Mr. Wilkerson for \$1,000,000, charging defamation of character. Mr. Wilkerson was ordered by his attorneys to have his deposition ready this Saturday morning.

## Lee at Virginia MPTO

Claude Lee, director of exhibitor relations for Paramount, was a guest speaker at the annual meeting, in Richmond, Wednesday and Thursday, of the Motion Picture Theatre Owners of Virginia, presided over by W. H. Crockett. Accompanying Mr. Lee were Earle Sweigert, district manager, and J. E. Fontaine, branch manager.

## Dan Mainwaring Resigns

Dan Mainwaring has resigned from the Warner home office publicity department in New York. He has left New York for Los Angeles.



# This is IT!





*This is IT!*

**CAGNEY**

**CANADIAN AIR FORCE**

*None braver!*

*Never better!*

**"CAPTAINS OF  
THE CLOUDS"**

*No greater  
thrill!*

**CAST:**

**DENNIS**

*None finer!*

**BRENDA**

**MORGAN · MARSHALL**

ALAN HALE · GEORGE TOBIAS

REGINALD GARDINER · REGINALD DENNY

Directed by **MICHAEL CURTIZ**

Screen Play by Arthur T. Horman, Richard Macaulay, Norman Reilly Raine

From a Story by Arthur T. Horman and Roland Gillett

Music by Max Steiner • A Warner Bros.-First National Picture

PHOTOGRAPHED IN TECHNICOLOR

**COLOR**

*Never  
more beautiful!*

**COMPANY:**

**WARNERS**  
*of course!*





# INDUSTRY GOES TO WORK ON FIVE POINTS FOR UNITY

## But U. S. Decree Report Interrupts Plans for New Selling Method

The United Motion Picture Industry—that is the new name of the Motion Picture Industry Conference Committee—this week began work on the actions and policies suggested by special subcommittees and worked out by the main committee during night and day meetings at New York's Hotel Warwick, opening Wednesday, a week ago, and running through this mid-week.

Most important of five points evolved at the original Chicago "unity" meeting, the intention to adjust business practices disputed by any branch of the industry, was adjudged the business of the whole committee last week, and, possibly action would have come immediately, had not a report by the Department of Justice, criticizing the consent decree, been released at Washington Thursday. In view of the report (see page 17), and, also the obvious inadvisability of enacting anything specific with the Department of Justice still pursuing its anti-trust course against Columbia, United Artists, and Universal, the United Motion Picture Industry, Friday, January 23rd, decided on five points for Point Five:

1. Plans for a better selling method than the decree's block-of-five system.
2. Development of an effective curb on forcing shorts with features where the practice is found to exist.
3. Establishment of conciliation machinery to investigate and correct territorial disagreements.
4. Development of machinery for investigating and determining individual complaints.
5. Development of a substitute for arbitration if it is found that arbitration is unsatisfactory.

A special subcommittee was appointed for this program: Jack Kirsch, former MPICC temporary chairman, and president of the Illinois Allied, chairman; Edward Kuykendall, president of the Motion Picture Theatre Owners of America; Joseph R. Vogel, Loew's; Max A. Cohen, New York Allied-MPTO; William Crockett, president of the Motion Picture Theatre Owners of Virginia.

Also, Robert White, chairman of the board of the Independent Theatre Owners of Oregon; Sidney Samuelson, business manager of the Eastern Pennsylvania Allied; H. A. Cole, head of the Texas Allied; and Robert Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, substituting for Leo Wolcott, head of the Allied Theatre Owners of Iowa and Nebraska.

Previously, the United Motion Picture Industry elected William F. Rodgers, vice-president in charge of sales for MGM, permanent chairman, and discussed an executive secretary for Mr. Rodgers, permanent offices, and financing.

It was reported \$100,000 was the budget



*EMPHATICALLY, Robert Poole, seated, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, comments to Spyros Skouras, Skouras circuit chief, and chairman of the taxation subcommittee. Onlooker is Jack Kirsch, president of Illinois Allied; and, in the background, Colonel H. A. Cole.*

agreed upon, with \$10,000 the temporary budget. Much of Thursday last was occupied with discussion of the distribution of the burden, it being agreed exhibitors and distributors should share it. National Allied State's Association's \$1,000 check arrived from Washington Friday, January 23rd, before the meeting ended.

Even as the UMPI met in one room on the Warwick's mezzanine floor, the National Allied's board met in another, Thursday and Friday, to hear the annual report of Abram F. Myers, general counsel (see page 16), to discuss policy, and problems, and to elect new officers, headed by M. A. Rosenberg, president of the Western Pennsylvania Allied.

### Committees Meet

The UMPI subcommittee to adjust internal differences was instructed to meet until it developed action for all the five points in its program. It met the day it was appointed; it met Saturday, and again on Monday and Tuesday of this week.

Tuesday, members told trade press reporters they hoped to evolve a selling system to replace the blocks-of-five method in the decree. Discussions continued through Wednesday.

The members were said to feel they might also study other practices of the industry in addition to those in the announced program.

Discussions on financing remained closed to newsmen; but further reports were that the permanent executive secretary might command a salary of \$7,500 per year, and

temporary headquarters might be at New York's Astor Hotel.

The subcommittees on the four other points suggested at the Chicago meeting to achieve unity within the industry, and a solid front to outsiders, reported to the whole committee last week and also met again.

Reports of the subcommittee on taxation, on the industry's good-name, on institutional advertising, and on the securing of priority ratings, were considered.

Mr. Brandt and Mr. Depinet were designated the UMPI's co-trustees; one for the exhibitors; the other representing the distributors.

To incorporate the UMPI as a non-profit organization, a legal committee was appointed: Mr. Myers; Felix Jenkins, Twentieth Century-Fox attorney; and I. Howard Levinson, Warner attorney.

### Permanent Chairmen Named

On Friday, January 23rd, the subcommittee on institutional advertising and other good-will activities elected Howard Dietz, director of advertising and publicity for MGM, its permanent chairman, thus following the other subcommittees, which had elected George Schaefer, RKO president, permanent chairman for the protection of the industry's good-name; Joseph Bernhard, Warner general manager, the permanent chairman for the priority group; and Spyros Skouras, head of the circuit of that name, permanent head of the taxation subcommittee.

Although the Department of Justice report on the operation of the consent decree, written by special United States Assistant Attorney General Robert Wright, and released Thursday, to the interest and surprise of UMPI members, caused no public comment by most, Mr. Rodgers, UMPI permanent chairman, had this to say, that day:

"Because of the Department of Justice statement, some may be inclined to consider these problems (in the five-point program) with one eye on June 1, but it seems to me that the entire spirit of this unity activity will be injured, if not lost, if we approach these problems from the angle of: 'We had better, or else—.' We should solve our problems in our own way."

But a few hours before the Wright report came over the wire from Washington, conferees had been reported discussing a trade practice program which would supersede the blocks of five selling method of the decree, and probably require block booking with a 20 per cent cancellation privilege. The arrival of the report stayed specific plans, and members spent the afternoon discussing it.

Legal committees representing the majors' home offices and studios have been conferring on the advisability of establishing "good-will" machinery for special problems, including those arising from work of the Production Code Administration. On the committees are: New York, Joseph Hazen, Warners; J. Robert Rubin, MGM; Austin Keough, Paramount; Hollywood: Mendel Silberberg, Columbia; Maurice Benjamin,



# STANDARD RAID RULES FOR THEATRES AND PATRONS

## *Emergency Orders, Now Law, Exempt Rentals, Admissions from Price*

The Government in Washington is formulating a standardized guide for exhibitors, both large and small, for procedure in their theatres, whether empty or publicly occupied, in case of an air raid, blackout or direct hit.

The Government, too, excluded motion picture rentals and theatre admission prices from Federal price regulation legislation, unlike Canada, where ceilings on both rentals and admissions have already been established, as previously reported.

Regulations and instructions for the protection of theatre patrons and employees in the event of emergency, are now in the hands of the Office of Civilian Defense, on the basis of recommendations made by a committee of exhibition representatives.

A permanent industry advisory committee to serve for the duration of the war was named at a Washington conference last Friday, with John J. Payette, zone manager for Warner Brothers Theatres, as chairman. Others are John Ebersson, theatre architect; Robert Weitman, Paramount Theatre, New York; H. G. Barbee, Jr., general manager for the Lichtman Circuit; Sidney Lust, of Lust Theatres; Hardie Meakin, manager for RKO theatres; Edward Paul, representing the legitimate theatres, and Carter Barron, Washington division manager for Loew's theatres, with Nat B. Browne, executive secretary of Warner Brothers theatres, as secretary to the chairman.

The regulations will be issued shortly in printed pamphlet form, for distribution to theatre operators generally all over the country. They will include the fixing of responsibility of exhibitors for the protection of patrons and personnel during a blackout or air raid and in the event of a direct hit, and for the evacuation of buildings, also require regular theatre drills. They will include a description of the duties of managers, ushers, building wardens, floor wardens, fire watchers and those in charge of heating, plumbing, gas and ventilating systems, elevators, messengers and first-aid service and methods of communication. Regular drills will be required.

Following an initial conference with OCD officials in Washington early last week, an original temporary theatre committee, composed of Mr. Payette, temporary chairman; and Messrs. Barron, Meakin, Barbee, Lust and Browne, together with H. E. Loy-meyer, district manager, E. N. Read, maintenance engineer, A. J. Bachrach, technical manager, and J. A. Pratt, chief sound engineer, all of Warner Brothers Theatres, met to draft the recommendations which were later submitted to civilian defense officials. Si Fabian, of Fabian Theatres, represented the organized industry's War Activities Committee, from New York, during the draftings.

Those recommendations were designed to provide a program which could be adapted

## RODGERS PREDICTS PRIORITY PROBLEM

Materials and priorities were the most important subjects discussed at the United Motion Picture Industry meeting, William F. Rodgers, chairman of the organization, said last week. He urged that exhibitors be informed of the seriousness of the supply situation for the industry, particularly distribution and exhibition. Only by doing so, he believed, will the necessary economies be effected to avert a crisis which some believe may result in shortening theatre running hours, theatre closings or elimination of double features.

by the operator of the smallest theatre in the most remote section of the country as well as the operators of the nation's largest houses, and proceed on the premise that theatres are a comparatively safe place during blackouts and actual raids, and, therefore, should be kept open in such emergencies.

## Film Priorities Unchanged

The President's appointment of Donald M. Nelson as chief over all war production, and his subsequent abolishment, last week, of the Office of Production Management and the general re-shuffling of the various defense activities will make no basic change in the status of A. Julian Brylawski, in charge of film industry priorities, it was said in Washington this week.

While there are changes in the organizational structure, the several activities of the individual offices will continue as heretofore. Mr. Brylawski will be under J. S. Knowlson, Director of the Division of Industry Operations, one of the major organizations in the new setup.

Heretofore, Mr. Brylawski's office and certain other similar groups have been unattached to any special division and under the general supervision of one of William S. Knudsen's aides.

## No Control for Film Prices

Price control legislation enacted by Congress this week will not affect motion pictures at any point in the industry.

Amendments to the measure, under which Leon Henderson, U. S. Price Administrator, is given authority to control the prices of all commodities not specifically exempt, were adopted by the Senate on demand of Senator Sheridan Downey of California, providing that neither the prices for motion

pictures nor the admission prices charged by exhibitors were to be subject to regulation.

When the measure went to conference, the House accepted the Senate amendments without change.

As finally enacted, and sent to Presidential signature Tuesday, the bill provides that the definition of "commodity" should not include motion pictures, newspapers or periodicals, and that nothing in the measure was to be construed to authorize the regulation of rates charged by any person engaged in operating a motion picture or other theatre or a broadcasting station.

## Metal Film Cans Cut

New prints from film laboratories to exchanges will be shipped in cardboard or fiberboard boxes instead of tin cans, under new regulations approved by the Interstate Commerce Commission in Washington. The new ruling was made public on Tuesday by Motion Picture Producers and Distributors of America, in New York. Critical shortage of containers for shipment of raw film was reported in MOTION PICTURE HERALD of January 24th.

The ICC granted this authority as the result of a petition submitted on behalf of the industry through A. S. Dickinson, director, conservation department, MPPDA. Because of requirements for tin in the war effort, the industry is turning to substitutes for this metal. It is estimated that nearly 1,500,000 cardboard and fiberboard boxes will be used during the next year for film shipments. Tests disclose that fiberboard containers are a slightly better protection against fire hazards than tin cans because of the insulating property of the material.

## Navy Film Costs Rise

Funds for motion picture service and other recreation for Navy enlisted personnel were greatly increased this week by the House Appropriations Committee, which, reporting the naval supply bill for the fiscal year 1943, recommended that the current appropriation of \$750,000 be immediately increased by \$225,000 and that the fund for the coming year be set at \$1,390,000.

The committee report did not specify how much of the money would be used for motion pictures, but the department had asked for an additional \$40,000 for motion picture service, for which \$125,000 originally was provided, and had informed the committee that approximately \$400,000 would be required for equipment of new vessels added to the Fleet during the next 18 months.

Navy officials appearing before the committee indicated that war was likely to increase rather than diminish the need for

(Continued on page 24)



# ALL THROUGH THE NIGHT

*Another*  
MALTESE FALCON!



*Another*  
SOCK PERFORMANCE BY  
HUMPHREY BOGART!

*Another*  
HIT LIKE  
'SERGEANT YORK'  
'THEY DIED WITH THEIR BOOTS ON'  
'THE MAN WHO CAME TO DINNER' • 'KINGS ROW'  
'CAPTAINS OF THE CLOUDS'

HUMPHREY BOGART  
CONRAD VEIDT  
KAAREN VERNE

in  
"ALL THROUGH  
THE NIGHT"

with

JANE DARWELL • FRANK McHUGH  
PETER LORRE • JUDITH ANDERSON

Directed by VINCENT SHERMAN

Screen Play by Leonard Spigelgass and  
Edwin Gilbert • From a Story by  
Leonard Q. Ross & Leonard Spigelgass

FROM  
*Warner Bros.!*





# 26 DEFENSE FILMS READY

(Continued from page 22)

recreation. They explained that after the tenseness of war service, such as an engagement with the enemy or active patrol duty, the ensuing let-down requires a maximum of recreational facilities to maintain morale.

## New Defense Films Passed

Two new defense short subjects, "Safeguarding Military Information" and "Tanks," have been approved by the War Activities Committee and are now available, through the designated exchanges, to more than 12,000 exhibitors throughout the country who have pledged themselves to play these subjects as they are recommended by the committee.

"Safeguarding Military Information" depicts in narrative form the dangerous consequences of the careless revelation of military secrets. This film was made by Lt. Col. Darryl F. Zanuck as one of the series of training films made at cost for the War Department under the auspices of the Research Council of the Academy of Motion Picture Arts and Sciences.

"Tanks" presents the production of these armored units in one of the great arsenals of the nation. This short was produced by the Office of Emergency Management Film Unit with special commentary spoken by Orson Welles.

"Tanks" and "Safeguarding Military Information" bring the total number of defense shorts now available to exhibitors to 26. Other defense shorts previously approved by the committee include "Women in Defense," "Bomber," "Red Cross Trailer," "Food for Freedom," "Pots to Planes," "Army in Overalls," "America Builds Ships," "Bits and Pieces," "Where Do We Go," "Seven U. S. Treasury Tags," "America Preferred," "Calling All Workers" and 12 one-minute Army recruiting trailers calling attention to the need for men of special skills in the air force, field artillery, infantry, cavalry, etc.

## Fire Bomb Film Ready

The first film authorized for training purposes by the Office of Civilian Defense, entitled "Fighting the Fire Bomb," is now being distributed throughout the United States. It is accompanied by an instruction manual containing supplementary lectures, material for a quiz based on the film and other instructional material. The film and manual constitute official training material approved by the Training Section of the Office of Civilian Defense.

The film was produced by Transfilm, Inc., of New York City, under the technical supervision of the Chemical Warfare Service and the National Fire Protection Association. The Instructor's Manual was produced by Safety Research Institute, New York City.

Copies of the film are being made available to state and local defense councils by the Office of Civilian Defense. Prints of the film and copies of the Manual may be purchased from Transfilm, Inc.

Lt. Col. Mason Wright, head of the Army Public Relations office has ordered 22 16 mm prints from Warner Brothers on "The Tanks Are Coming," a two-reel patriotic subject

## RATIONING OF POWER FORESEEN

The rationing of power in theatres and other amusement places, as well as for all other civilian uses, is foreseen by Leland Olds, chairman of the Federal Power Commission, in testimony before a House committee, which was reported last week. He said the rationing, which would come "by the end of this year," would mean a "great deal more than simply the elimination of neon signs, ornamental street lighting, the use of radio in the home or other essentially luxury uses."

which was filmed at Fort Knox in color. Prints will be sent to Army Posts for instruction and morale purposes.

W. L. River, member of the Hollywood Writers War Mobilization central committee, left Los Angeles last week for Washington to confer on the production of Army training films which are being made by the industry in Hollywood.

## Studios Prepare War Themes

From Hollywood this week came word of the purchase and preparation of more stories for the screen concerning the war and national defense.

RKO has scheduled "General Billy Mitchell" to be produced by William Hawks with Howard Hawks directing.

Eugene Frenke and Gregor Rabinowitch have purchased the re-make rights to "The Girl from Leningrad," a Soviet picture, and will produce it in Hollywood. Some of the footage of the original picture will be included in the new version. Anna Sten, wife of Mr. Frenke, may star in the picture.

Monogram plans to star Bela Lugosi in "Black Dragons," an original story by Robert Kehoe, dealing with a secret Jap sabotage group. Sam Katzman has been signed to produce the picture.

Pat O'Brien's first picture for Twentieth Century-Fox under a term contract will be "Calling Manilla" based on the current defense of Luzon Island. Irving Pichel will direct and Sol Wurtzel will produce.

"Soldiers in White," the latest Warner two-reel color Service Special, will have a dual world premiere Saturday, January 31st, at Interstate theatres in San Antonio and Houston, Tex. The defense subject describes the activities of the Army Medical Corps and was filmed at Fort Sam Houston with the cooperation of the Medical Corps and Mechanized Divisions.

Metro Goldwyn Mayer has purchased the screen rights to "Salute to the Marines," a war story by Robert D. Andrews, and Wallace Beery will be starred in the film. The story tells of an American-led contingent of Filipinos fighting Japs in the invasion of a Luzon village.

Columbia has acquired the film rights to "The American Way," the George Kaufman and Moss Hart Play, and has assigned George Stevens to produce and direct it. Sidney Buchman has been assigned to the script.

RKO, in association with Max Gordon and Harry M. Goetz, planned to produced the play in 1940, but subsequently relinquished the screen rights.

Republic has announced plans to produce "Make Way for the Commandos," a story concerning the recently organized fighting division of the British Army which has been operated so successfully in recent weeks along the coast of Norway. John Wayne and Ray Middleton will head the cast. The studio is also pushing plans for "Remember Pearl Harbor," and expects to get it under way soon in order to protect the title. It is reported the script has been approved by the War Department.

## New Talent Procedure

Lieut. Gen. L. Dewitt, commanding general of the western defense command and the Fourth Army, has designated the Hollywood Victory Committee for the stage, screen and radio, as the organization through which units of his command will make requests for talent from Hollywood for the entertainment of troops.

In New York Actors Equity Association has appointed Bert Lytell, president of Equity, to represent it in all of the existing entertainment organizations designated to supply amusement to men in the armed forces. This was decided last week at a meeting of the union's governing board.

More film stars are volunteering for the personal-appearance tours sponsored by USO-Camp Shows, Inc., to Army camps and Naval stations, it was reported this week at USO headquarters in New York. Mickey Rooney went to Fort Bragg, N. C., on Monday, where he appeared with Clyde Lucas and the latter's orchestra for three days. Linda Darnell, Ann Miller and Joe E. Brown arrived in New York on Monday to begin tours of camps and Naval training stations. Judy Garland opened her tour last Friday night at Fort Knox, Ky.; Al Jolson began a two-week tour at Jacksonville naval air station on Monday; Miss Miller launched her personal appearances on Wednesday, at Camp Forrest, Tullahoma, Tenn., and on Monday, Constance Moore and Mr. Brown appeared at Fort Monmouth, N. J.

With Edward Arnold, Camp Shows' western head, rallying screen stars to Hollywood "talent pool," USO plans to make these tours a major feature for all army and navy entertainment.

New York film houses and legitimate theatres launched a plan on Monday whereby Army and Navy officers, up to certain grades, are admitted at half-price. The idea was created by producer John Golden who initiated a similar plan during World War I. Officers can obtain their tickets in the lobby of the Hotel Commodore.

A new organization, Vaudeville for Victory, was started in Hollywood last week by Peter Godfrey, RKO director and Howard Young, manager of the Music Box theatre, whereby funds will be collected for various camp activities. Benefits will be staged at the Music Box every two or three weeks with Hollywood talent contributing their services.

## Bond Sales Aided

Eugene W. Sloan, executive director of the Defense Savings staff of the United States Treasury, on Monday commended Columbia Pictures' plan of awarding \$50,000 in defense bonds as prizes in its forthcoming sales drive.

In a telegram to Abe Montague, Columbia general sales manager, Mr. Sloan said in part: "We are in full accord with this plan which



# BOND SALES, RED CROSS AIDED

(Continued from opposite page)

we hope will induce all those participating to aid their country by purchasing defense bonds and stamps on a regular basis."

To aid the newspaper carrier boys in their campaign to sell defense stamps and bonds, Sabu, "The Elephant Boy," and his pigmy elephant will tour the country.

The services of Sabu have been donated to the Treasury Department's Defense Savings Staff by Alexander Korda, producer of Rudyard Kipling's "Jungle Book," starring Sabu. United Artists will furnish Bernie Kamber, of the publicity department, to accompany and manage the tour.

The Baltimore Variety Club has pledged the purchase of \$200,000 in defense stamps and bonds, according to J. Bernard Seaman, chief barker. That amount will buy a bomber, Mr. Seaman said.

Thomas F. Connor, associate editor of the Scranton (Pa.) *Tribune*, suggested to Secretary of the Treasury Morgenthau that the Treasury Department issue a special Carole Lombard Defense Bond Series in memory of the firm star who did much to help the sale of bonds and stamps.

## Aid for Red Cross

Hollywood has opened its Red Cross War Emergency Relief drive with a mass meeting of all studios and KFWB broadcasts in which Harry M. Warner, chairman of the industry campaign, and others participated. Francis Carothers, secretary of the Motion Picture International Committee on the Basic Labor Agreement, represented labor, and Edward Arnold, president of the Screen Actors Guild, represented the Permanent Charities Committee of which he is also chairman.

Cecil B. DeMille made an appeal on behalf of the Blood Donors Committee of the Red Cross.

John J. O'Leary, general manager of the Comerford Circuit in Scranton, Pa., has been appointed chairman of the theatre division in the local Red Cross drive.

George A. Nevins, manager of the Capitol theatre in Danville, Pa., has been elected chairman of the board of the Danville Red Cross drive.

Abe Einstein, executive of the Warner theatres circuit in Philadelphia, was appointed to the city committee to conduct the Red Cross War Fund drive opening in Philadelphia, February 13th.

## FCC Resumes Radio Inquiry

The Federal Communications Commission resumed hearings on investigation of newspaper-ownership of radio stations, in Washington, last Wednesday, after a recess of two months. It rejected proposals of the Newspaper-Radio Committee to suspend the inquiry until after the war. The suspension motion, filed by Harold Hough on behalf of the committee, was denied by Commissioner Paul C. Walker, acting chairman, on the ground that "the Commission believes the war effort will be advanced by completing this investigation"; that the inquiry will not be a "definite hindrance" to the war effort, and that much time and money already had been spent in preparing the case, including compilation of statistical material which was believed to be of current value.

Judge Thomas D. Thacher, of New York, committee counsel, also objected to continuance of the investigation, urging that the FCC approach its inquiry from the standpoint of

## ATLANTIC CITY TO AID MORALE

A united campaign to rid the resort of "war jitters" by providing a bigger and better amusement season this coming summer has been launched by the Atlantic City Amusement Men's Association, composed of the owners and operators of the ocean piers and major movie houses. Discrediting any reports that the war situation would cause a curtailment of amusement patronage this season, the Association urged its membership to plan for an augmented entertainment program for this summer, not only to assure a prosperous season, but at the same time to help build up civilian morale.

recommending legislation. He declared that otherwise the commission has no authority to discriminate against newspapers any more than against any other type of business.

## FCC Gets Defense Appropriation

The Federal Communications Commission is given \$2,667,619 for defense activities during the fiscal year beginning July 1, next, in the first appropriation bill to come before Congress this year, already passed by the House and now awaiting Senate approval.

The money was part of a \$4,991,219 fund earmarked for the commission, with \$2,300,000 of it to cover normal costs of operation, a cut of \$15,229 from the current appropriation.

The defense fund also was under this year, by \$61,381, but the House committee in charge of the bill disclosed that when the commission's program is further matured requests will be submitted for additional money which probably will carry the total much higher.

Collaboration of the industry with the Defense Communications Board it was noted, has made the transition of radio from peace to war a simple matter, and as a result commercial services are being subjected to few restrictions, although stations must go off the air if staying on will make them beacons to guide enemy planes.

First of a series of four basic lessons in civilian defense was launched on Monday night, by the National Broadcasting Company with cooperation of New York's Police Department. Broadcast from its New York station WNBC, NBC put on a 50-minute show, televised to air raid wardens, fire watchers and other defense workers at precinct stations in various parts of the city and to set owners within a radius of 40 miles. The program began with a motion picture showing incendiary bombs raining down on London, then followed with general air raid and defense measures viewed via slides and "live" scenes. Twenty men and women wardens gathered in the studios at Radio City, and asked questions of Lieutenant William F. Maley of the Police Department.

NBC and police officials, following three more Monday evening sessions in the basic course, are contemplating a series of 25 specialized lecture-demonstrations. With the co-operation of General Electric, DuMont Laboratories and the RCA Manufacturing Company, television receivers will be placed in every police precinct defense training classroom

in New York City. It will require about four weeks to make these installations. Philco's station WPTZ, in Philadelphia, and the GE station near Schenectady also will hook up with the NBC programs for the benefit of defense workers in their areas.

## Radio Output Cut

The War Production Board in Washington on Monday ordered conversion of the radio industry to war production by cutting output of receiving sets more than 40 per cent and slashing the number of tube sockets per set. More drastic reductions are expected, it was learned, but currently the reduction will be based on the volume of output during the nine months ended last September and will be effective for 90 days. Meanwhile, the National Association of Broadcasters made public the results of a survey conducted by the NAB in cooperation with the National Broadcasting Company, revealing that there were 56,000,000 radio sets in use in the United States last year, of which 30,600,000, or 86 per cent, were in homes, showing an increase over 1940 of 1,300,000 more sets in homes.

## War Brings Listener-Rise

Since America's entry into the war, listeners to network evening commercial programs have increased at least 13 per cent, indicating an affect on the nation's box office. NBC's research department estimated this figure on the basis of the Hooper radio ratings, which revealed a 21 per cent increase between the first weeks of November and January. A study of the previous two winters showed a normal eight per cent seasonal gain was to be expected for that period, therefore the difference was attributed to the accelerated interest in war news.

## Radio Off During Alert

Radio stations in Southern California were silenced for nearly four hours on Monday while unidentified planes cruised over the area, it was reported. An alert was given, calling stations off the air at 6:45 A.M., when planes were first heard approaching the Los Angeles-Long Beach Sections. Broadcasters did not return to the air until 10:30 A.M., after the unidentified craft had left the area and the interceptor command had given the all-clear signal.

## Illegal Radio-Users Caught

In its first "report to the nation," on America's war preparations, the Office of Facts and Figures reported in Washington last week that the Federal Communications Commission had investigated 2,000 cases of illegal or subversive use of radio since July, 1940 and had secured 23 convictions. The commission, it was said, also detected 75 radio circuits operating between Germany and its agents abroad, a German-Japanese circuit and an active transmitter in the German Embassy in Washington.

## Local 306 Settles With Attorney for \$30,000

Compromise settlement with its former attorney, Matthew Levy, was achieved by New York projectionist union Local 306, this week. The sum reported was \$30,000. Mr. Levy had asked \$40,000. The union had asserted it owed only about \$2,000.

The settlement returns to the union papers concerning various legal battles; most importantly, those concerning the anti-trust suit against the union by the Loew circuit.

Mr. Levy, dismissed by the union's new officers several weeks ago, retained the legal papers in lieu of his claimed fees.



# A Message to the Mo



WATCH FOR PARAMOUNT'S **30<sup>th</sup>** ANNIVERSARY PICTURES



# ion Picture Industry

*from* Adolph Zukor

Chairman of the Board of Directors,

Paramount Pictures, Inc.



T was thirty years ago this year that I formed the Famous Players Film Company and started the organization that became Paramount on its long career as a leading producer of film entertainments.

In ordinary times the thirtieth birthday of Paramount, the oldest company in the motion picture business, would be signalized by banquets and broadcasts, speeches and memorials, but this is no time for such things. Paramount should commemorate its Thirtieth Anniversary in the film business by delivering to the motion picture theatres of the world the best pictures it has ever made.

I believe that Paramount has made a good start in that direction with "LOUISIANA PURCHASE," "THE FLEET'S IN," "BAHAMA PASSAGE," "SULLIVAN'S TRAVEL'S" and "THE REMARKABLE ANDREW," the pictures that are now released or about to be. But as good as these films are, Paramount will deliver even better pictures in the months to come. This I can safely predict, for I have just returned from the Studio where I saw "HOLIDAY INN," "MY FAVORITE BLONDE," "MR. AND MRS. CUGAT," "TAKE A LETTER, DARLING" and "TOMBSTONE"—excellent entertainments high in showmanship and big in box office.

Of all the productions that I looked at, however, there was one that stood head and shoulders above the rest. This was Cecil B. DeMille's "REAP THE WILD WIND." It is so outstanding that I have asked to have it named Paramount's Thirtieth Anniversary Picture. You will hear more about our plans for "REAP THE WILD WIND" at a later date.

Paramount today is fresher, stronger, more virile than ever before—not thirty years old, but thirty years young—and as the months of 1942 pass by, you will recognize, as never before, the true worth of that famous slogan, "If it's a Paramount Picture, it's the best show in town."

Cecil B. DeMille's "REAP THE WILD WIND" — In Technicolor



# Donald Duck Shows the Nation How



## Disney Cartoon Distributed Free for Treasury



TREASURY DEPARTMENT

WASHINGTON

January 28, 1942

"The New Spirit," Walt Disney's first film provided for the U. S. Treasury Department at cost, and distributed to exhibitors gratis by the Motion Picture War Activities Committee, via National Screen Service, was made to instruct and inform the 8,000,000 new income taxpayers, and interest some millions of old ones, while entertaining them in the manner to which they have been accustomed by the chronically complaining but this time complacent Donald Duck.

This short, promulgated, produced, processed and packaged in a total lapsed time of five weeks, opens with Donald listening, and talking back, to a radio which tells him that his job in the war effort is to pay his income tax. After a moment of sulk he rallies to meet the need described by the radio voice, whereupon the radio set, aided by a pen, inkwell and blotter which also come alive, guides him through the simplicities of filling out his first income tax schedule, deducting allowances for his dependents and deriving from the furnished list of computations the amount of payment due. They whisk him merrily to the post-box on the corner, but, in his zeal, he spurns this convenience in favor of a sprint across continent to deliver the payment in person, right now.

This matter attended to, the radio voice continues in accompaniment to a sequence of depictions in the Disney manner showing the nation's mushrooming supply of planes, tanks and ships sending the forces of the Nipponese and the Nazis to destruction. Theme lines dramatizing these sequences are, "Taxes to Beat the Axis," "Taxes to Sink the Axis" and "Taxes to Ax the Axis."

The subject compares in all essentials to the Disney shorts sold and distributed formally in the entertainment field. It is in color, runs seven minutes, 20 seconds, and bears no placard declaring its sponsoring.

Secretary Morgenthau telephoned producer Disney in Hollywood on December 15th to say he believed a short which would

To the Moving Picture Exhibitor Addressed

Dear Sir:

Very soon you will be offered a new Donald Duck picture in technicolor entitled "The New Spirit" which is very entertaining. It was made especially for the United States Treasury by Walt Disney as a contribution to the nation's war effort. It carries a patriotic message to every American, showing through the medium of Donald Duck how each citizen can do his or her bit by paying his income tax promptly.

This picture will have widespread publicity, and I believe your patrons will be looking for it eagerly. It will be offered to you free and I hope that you will elect to show it.

Since its greatest effectiveness will be between now and March 16, I further hope that you will show it as soon as you can get it, and then send it along without delay so that the next exhibitor may show it promptly.

I shall appreciate very much your cooperation.

Sincerely yours,

*Henry Morgenthau*

Special permission has been granted by the Secretary of the Treasury to exhibitors allowing them to reproduce this letter, with signature, in any promotions or advertisements in connection with defense bond drives or other patriotic endeavors.

educate the new millions of income taxpayers was in order.

On December 17th, producer Disney and two of his writers were closeted with Secretary Morgenthau in Washington and Disney was roughing out his script.

The Disney plant dispatched the footage to the Technicolor plant on Sunday, January 18th. The plant delivered an inspection

print on the 21st with approval of a Treasury Department official flown to Hollywood for the purpose. It supplied the first completed color print next morning. Four days later, the total order of 1,000 prints had been delivered by Technicolor to National Screen Service for routing to theatres.

All parties to the enterprise functioned on a non-profit basis.



**SULLIVAN'S LIFE WAS ON THE SQUARE,**

**UNTIL VERONICA GOT IN HIS HAIR!**



JOEL McCREA · VERONICA LAKE in  
**"SULLIVAN'S TRAVELS"**

with Robert Warwick · William Demarest · Margaret Hayes · Porter Hall · Franklin Pangborn · Eric Blore

A Paramount Picture · Written and Directed by Preston Sturges



# COLUMN 'HOOT' AT "CULTURAL RELATIONS" DRAWS REPLY

## Officials of Whitney Unit Say "Merry - Go - Round" Charge was Inaccurate

by FRANCIS L. BURT  
in Washington

The motion picture activities of the Office of the U. S. Coordinator of Inter-American Affairs were put on "The Washington Merry - Go - Round" last Thursday by the column conductors, Drew Pearson and Robert Allen, who whirled the affairs of the Rockefeller-Whitney South American goodwill cultivators to newspapers across the country (via United Features Syndicate), as follows:

### BAD FILMS FOR GOOD NEIGHBORS

Young Nelson Rockefeller, who on the whole has done a good job for Pan-American cultural relations, has bogged down badly on films for our Pan-American neighbors. His Museum of Modern Art, which was supposed to do this, has been laboring for nine months at a cost of \$15,000 per month to the Government—and finally has brought forth a mouse.

Rockefeller and Jock Whitney are getting a large dose of criticism about this because they are personally interested in the Museum and have permitted an amateur group to run the show—into the ground. Without benefit of competitive bidding or any system of checks and balances, amateur after amateur in the Museum has tackled the job of deciding what kind of films should be sent to Latin America. Here is a cross-section of the results so far: "Better Dresses, Fifth Floor", "A Child Went Forth", "The City", "Power and the Land"—all utterly unsuited and without objective for South America.

Some reasonably good commercial films have been donated, such as "U. S. Steel", "Greyhound Bus", "General Electric Excursions in Science", "The American Can Company Silver Millions". Also, Hollywood has handed over a group of pictures, such as "Eyes of the Navy", "Soldiers of the Sky", "The Battle", which are the best pictures that have gone to South America.

Meanwhile, the amateurs continue to chatter and muddle over uplifting films for our Good Neighbors—all at the expense of Uncle Sam.

"The Washington Merry-Go-Round" column written daily by Mr. Pearson and Mr.

Allen, is syndicated, under copyright, by United Features Syndicate, from Washington, to some 600 newspapers in the U. S. Not all of the papers publish all of the items contained in the columns. For example, this piece was published in the Washington *Times-Herald*. But the syndicate's New York client, the *Daily Mirror*, did not use it.

The attack brought no direct reply from either Nelson Rockefeller or John Hay Whitney, who handle the motion picture division of the Rockefeller South American cultural committee. But officials of the committee's Washington office said the conclusions drawn in the article were highly inaccurate and misleading.

### Statements Contradicted

These officials made available material which they said controverted the charges of Mr. Pearson and Mr. Allen.

The columnists charged that the Museum of Modern Art, in New York, was getting \$15,000 a month from the coordinator's office for film work, but, it was declared, the contract is for \$10,000.

The Museum was cited as a non-profit organization and, as a matter of fact, it was declared, is operating at a loss under the contract since all the money received is used for cost and operation under the agreement and facilities, equipment, floor space and technical services are donated. Furthermore, it was explained, the Museum is responsible only for the editing and adaptation of 16mm non-theatrical films, only a fraction of the whole program.

It was alleged that the contract was let without competitive bidding, which was admitted, but it was pointed out that the motion picture section is authorized by law to negotiate contracts without bidding and that the Museum was the only organization which could carry out the work assigned to it.

### Unsuitability Denied

A number of films were named by the columnists as having been sent to Latin America, a market for which they were definitely unsuited. On the other hand, officials said, none of the pictures named have been shipped south and, further, all the films scheduled have been placed on the program on the recommendation of the State Department, National Geographic Society, Smithsonian Institution, Pan American Sanitary Bureau, United States Public Health Service, members of the Latin American diplomatic corps, American College of Surgeons or John Hay Whitney, on the basis of information gathered personally by him as to the wants of each government during his Latin American trip last year.

One of the pictures named—"A Child Went Forth"—is particularly one in which several South American countries have expressed great interest.

Allegations that Rockefeller and Whitney benefit by the contract with the Museum of Modern Art were flatly denied, as were charges that the film program is in the hands of amateurs. Officials pointed out that Kenneth MacGowan, in charge of the

motion picture section, is a recognized producer and director, and said Mr. Whitney himself hardly could be called an amateur.

All of the pictures which have gone to the southern republics were passed upon by the State Department, including "Airacobra" and films of parachute troops, war production and other defense subjects. The coordinator has made 12 public health films which have been requested by the health ministers of nearly every Latin American country, and has made films of each of the other republics for distribution in the United States.

It was pointed out that the columnists failed to give the coordinator credit for the work he has done with the industry itself, suggesting themes which would be of interest to Latin America and recommending either the withholding or revamping of pictures which would be subject to criticism if shown there. This work, it was said, is being received with appreciation by the industry, as indicated by the cooperation which has been given the office by leading persons, such as Walt Disney and Orson Welles, in producing pictures for Latin American distribution.

### 23 on Way

Already routed southward on Spanish and Portuguese sound tracks, it was said, are 23 reels of short films ranging from the progress of war production to scientific and health pictures. An additional 25 reels are now being processed. Thirty 16mm sound projectors have been sent to the missions in the other republics for loan to local groups, such as schools, organizations, etc., and more will be forwarded shortly.

Twenty-five reels of 16mm film dealing with the other republics have been prepared and are now available for nontheatrical showings in this country. Typical of these is "Americas All," produced and narrated by Julien Bryan, covering the activities of youth in every one of the other Americas. Fifty reels more are in the making.

### Canadian Pilots To See Opening of "Clouds"

Two hundred pilots of the Royal Canadian Air Force, including the Precision Drill Squadron and RCAF Central Band of Ottawa will visit New York on February 12th. They will place a wreath at the Eternal Light in Madison Square, present an RCAF flag to Mayor LaGuardia, and, in the evening, will march from the Waldorf-Astoria Hotel to the Strand Theatre on Broadway to give a precision drill and later attend the opening of Warners' "Captains of the Clouds."

This picture was made in Canada last summer and shows how RCAF flyers are produced and gives what explanation is possible under wartime censorship of the operation of the British Commonwealth Air Training Plan. The group of airmen going to New York includes one complete flight of American boys who had crossed the border to enroll in the RCAF.

Flying Officer T. G. McCall of the RCAF is already in New York to make advance arrangements.



SULLIVAN'S DAYS ARE A DIZZY WHIRL, WHEN HE TANGLES WITH THAT VERONICA GIRL !!!



JOEL McCREA • VERONICA LAKE in  
**"SULLIVAN'S TRAVELS"**

with Robert Warwick • William Demarest • Margaret Hayes • Porter Hall • Franklin Pangborn • Eric Blore

A Paramount Picture • Written and Directed by Preston Sturges





## State Concludes in Minnesota Blocks Trial

In St. Paul, Minn., on Tuesday, the state concluded taking rebuttal testimony in the trial of RKO, Paramount and Twentieth Century-Fox for alleged violation of the Minnesota anti-block-of-five law. Attorneys and the court lost no time in beginning trial of another action involving the law. In this suit, six companies, the five consenting companies and United Artists, seek to invalidate the Minnesota law by a court declaration that it is unconstitutional, and ask a permanent injunction preventing its enforcement.

A similar action, in which a temporary injunction is sought, came to grief last autumn when Judge Hugo O. Hanft of Ramsey District Court ruled the law constitutional and denied the restraining order.

Rebuttal of state witnesses in the criminal action was followed by rebuttal of several defense witnesses. Fred Strom, Northwest Allied secretary, was the last state witness. He said his organization sponsored the law and had run into little but trouble since. He testified concerning Allied's efforts to get product for theatres threatened with closing during the days before majors got relief from the consent decree to comply with the Minnesota law.

Mr. Strom also testified concerning a resolution sent out by the Allied board of governors, asking exhibitors to demand the 20 per cent cancellation permitted them by the law from all exhibitors.

L. E. Goldhammer, RKO branch manager, called in rebuttal by the defense, denied he had ever talked to Mr. Strom, although the latter quoted him as saying a 10 per cent cancellation clause would have been agreeable.

After testimony from rebuttal witnesses, the case was closed. There were no closing arguments, although David Shearer, defense attorney, dictated for the record a recommendation that the court find the defendants not guilty. The case then was taken under advisement by Judge Albin Pearson, who immediately began presiding over the second trial.

In the civil action, James M. Lynch, Ramsey county attorney, told the court he represented himself, Ed J. Goff, Hennepin county attorney, and Thomas J. Gibbons, Ramsey county sheriff, as defendants in the case.

Wednesday, Judge Albin agreed to apply testimony in the completed civil action to the criminal case. The decision on both cases will follow after March 1st.

The assistant state attorney general said he would observe the case with the intent of filing a brief to present the attitude of his office. Shearer said he would again represent the film companies, assisted by Joseph Finley of St. Paul.

It was indicated that arguments concerning both cases would be presented at the end of the civil action. Although only three companies are involved in the criminal action and six in the civil, close inter-linking of the cases in the minds of all concerned was manifested by the fact that the trial opened with identification of various exhibits in the first trial as qualified in the second action.

## How the War Affects the Theatre Business in Milan, Indiana

*Here in tabloid is a clear cut representative story of the dislocations and readjustments of the social and industrial map of the nation swept by the war effort. What Jim Haney has set down here for his little town in the Midwest is in some fashion and degree being repeated for many another of those little towns that are the backbone of this big America. Mr. Haney's problems are common to many. This is what he says:*

### TO THE EDITOR:

Milan, Indiana, is a town of 1,000 population and Mooreshill, 2 miles away, boasts of about 500. Milan is one of the very best small towns in the state. It has a fine furniture and veneer mill that works day and night. Farming is good also.

The Milan theatre was built 4 years ago, and is modern in every respect, and plays product right after the city break. It has enjoyed a very fine business up to the time the draft started. Over 200 young men and boys from his vicinity are in the army and navy. They were good patrons to the theatre from one to three times weekly. Other boys who worked at the local factory at a reasonable wage have left to go to the cities for high wages in defense plants. Older men have taken their places. These men are not movie minded like the young folks.

On a Sunday and Monday picture with which we used to gross from \$125 to \$175, we are now grossing around \$75 and even as low as \$45. Our Cash Nites Wednesday and Thursday, that used to gross \$75 to \$125 nightly, have fallen to around \$40 and \$50 per nite. Our Friday and Saturday business is now composed of kiddies

at an 11 cent admission. We will say 75 per cent of it.

With the new draft coming up in February, just what will the business amount to?

The janitor has gone to the army, the manager does the janitor work and fires the furnace. He does all the sign writing, catches tickets; his wife sells tickets, books, and does the book-keeping. The coal, water, lights, taxes, insurance have to be paid and so does the operator, and he eats meat.

And so does the manager and his wife.

But the Milan theatre is paying more for pictures than ever before. What is going to be the answer for the small man who doesn't operate in the defense area?

Advertising in 4 weekly newspapers, putting out 100 tack cards weekly and using a public address in the vicinity of 30 miles around won't get any business if there are no people left to go to the show.

With an investment of \$23,000 surely the management should be allowed something.

—JIM HANEY, Milan Theatre, Milan, Indiana.

## Lytell in New Equity Post

Actors Equity Association announced in New York on Tuesday that its Council had named Bert Lytell, president, to a newly created post for the association, that of director of public relations, at a salary reported to be \$8,000. Reason given for the move was increasing demands made on Mr. Lytell's time as head of Equity in connection with war benefits and shows. In addition to his present duties, he will serve in his new capacity until October 1st, representing Equity on the special committee of Associated Actors and Artist of America, parent body of talent groups, which will act on all war benefits.

## Schlanger Shifts Managers

A general shift in house managers at the Warner theatres in Philadelphia was announced by zone manager Ted Schlanger as a result of Wilbur Grant, Universal booker here, returning to the circuit after an absence of two years, to manage the Manor Theatre, and Harold Brason, manager of the Diamond Theatre, being called back for army duty. Fred Boas, former manager of the Manor, was switched to the Vernon. Andy Schectman, Vernon manager, moved to the Allegheny; and Bill Wolf, manager of the Allegheny, took over the vacated post at the Diamond.

## Formby Film Acquired

Astor Pictures in New York has taken over the national distribution rights of "George Takes the Air," starring George Formby, in accordance with a deal between R. M. Savini, president of Astor, and Jack Barnstyn of the BSB Corporation.

## Warners' Chicago Changes

Harry Corbett, who was assistant manager of the Warner circuit's Beverly theatre, Chicago, has been promoted to manager of the Bay theatre, Green Bay, Wisconsin. Richard Fahey, assistant manager of the Hamilton theatre has been made assistant manager of the Beverly theatre, and John Hoffman, senior chief of service at the Avalon theatre, has been appointed assistant manager of the Hamilton theatre.

## RCA-Tri-States Pact

The continuation of RCA sound service and the furnishing of parts and tubes to the 93 theatres of the Tri-States Theatre Corporation and Central States Theatre Corporation of Des Moines has been assured under the terms of a new contract recently signed. Myron Blank negotiated for the theatres and George Sandore represented RCA.

## Hilda Growald with Bud Fox

Hilda Growald has joined the publicity office of Bud Fox Enterprises in New York. The Bud Fox organization is handling commercial tieups for Alexander Korda's "Jungle Book."

## Portland Censor Named

Mrs. Thomas M. Joyce, has been named by Earl Riley to succeed Mrs. B. K. Lawson on the Portland, Ore., censor board, whose term recently expired.

## Heinrich Resigns from RKO

G. L. Heinrich, booker at the Indianapolis branch of RKO has resigned from the company. He had been with the company for more than 20 years.



NOW WE'RE TALKING ON THE LEVEL  
SHOWMEN EVERYWHERE WILL REVEL  
IN THE TAKE OF **SOLID CASH** \*  
FROM THIS LATEST **STURGES** SMASH!

JOEL McCREA • VERONICA LAKE in  
**"SULLIVAN'S TRAVELS"**  
with Robert Warwick • William Demarest • Margaret Hayes • Porter Hall • Franklin Pangborn • Eric Blore  
A Paramount Picture • Written and Directed by Preston Sturges



**SULLIVAN REALLY TRAVELS**

**SMASHES ALL HOUSE RECORDS** for a solid first week at the Michigan Theatre, Detroit . . . grosses 65% better than "Birth of the Blues" and 100% above Sturges' last hit, "The Lady Eve," for opening day at the Metropolitan Theatre, Boston!





# Studio Costs Up 15% Since War: Freeman

## Paramount Product Head Say "Films for Morale" Slogan Will Prevail

Hollywood production costs have advanced 10 to 15 per cent as a result of the war and the new wage increases to some 10,000 studio workers, effected last week;

To help maintain morale during wartime, Hollywood can and will render greatest service by continuing a steady flow of product;

The Government has not tried to influence producers to select feature stories with war angles or patriotic themes;

Short, factual films, to meet Government training-program needs will, however, continue in production.

These are observations of Y. Frank Freeman, head of Paramount production, and speaking in the main as head of organized production in Hollywood, made to reporters of the trade press, called by him to a private dining room at the Hotel Astor in New York last Friday. Mr. Freeman annually talks to the trade press in this informal manner on the state of the industry and its relation to the nation, this time in its relation to a nation at war.

Paramount's studio chief came to New York fresh from Washington, where he conferred with Secretary of the Treasury Henry Morgenthau and Lowell Mellett, Coordinator of Government Films, on Thursday, in connection with the current bond-selling campaign and on other industry-and-war matters. Mr. Freeman, head of the Hollywood section of the War Activities Committee, Motion Picture Industry, said he had offered the group's fullest cooperation in the drive to promote bond sales.

### No Government Pressure

Mr. Freeman stressed that the U. S. had not attempted, either through request or by pressure, to influence Hollywood in selecting story material keyed to war propaganda. Films directed against Axis nations and their leaders will not be barred, he said.

In his Washington discussions with Mr. Mellett, reported Mr. Freeman, the Government film coordinator reiterated his instructions of 10 days ago to Hollywood, to "Stay on the job" producing films for national entertainment and morale and films for service training and defense instruction. "Films are as important as almost anything else in this war," Mr. Mellett was quoted as saying.

Mr. Freeman took from the Mellett conference the urgings of the Government to Hollywood executives, talent and technicians, not to seek service elsewhere.

With regard to Government training films, Mr. Freeman pointed out that Hollywood already had produced many such pictures for the War and the other departments. He said Paramount was planning approximately the same number of features for next season and speeding production. It is impossible to prophesy, he declared, that there will be no curtailment of Hollywood production for 1942-43 because the Government's wartime needs necessarily must be the industry's first consideration.

The film industry, in its broad aspect as a national morale factor, without doubt will be classed as an essential non-military activity according to Mr. Freeman. He emphasized, however, the need for economy in the use of all essential materials. The industry will receive a priority classification along with many civilian enterprises, but cannot expect preferred status with respect to any materials that are vital to armament, he indicated.

Referring to conservation programs already under way in all studios, Mr. Freeman said elimination of waste in production might be expected to result from the nation's war effort, and cited, for example, reduction in shooting time and the number of "takes" on scenes as one method of conserving raw stock.

Exhibition's stake in the industry, he pointed out, is in the ratio of four to one as compared with distribution and production, and he emphasized the necessity for exhibitors to do their utmost in selling their shows to draw the maximum box office return. He declined to comment on whether product had improved as a direct result of the block-of-five selling method of the consent decree, but declared he believed films during the past year were, on the whole, superior in quality to those films produced in recent years.

### Distribution Costs Increased

Barney Balaban, Paramount president, who attended the luncheon, declared that distribution costs increased sharply under consent decree selling and that it took twice as long to get income from productions as it did under block booking. He estimated the new system was costing the five major companies, which are signatories to the decree, an aggregate of \$5,000,000.

In addition to Mr. Freeman and Mr. Balaban, those present at the luncheon, from Paramount, were: Austin C. Keough, Claude Lee, J. J. Unger, Russell Holman, Milt Kusell, Bob Gillham, Al Wilkie, Herb Berg and Ed. Sullivan.

Trade press representatives who attended were: James P. Cunningham, Charles Aaronson, Jay Emanuel, Pete Harrison, Red Kann, Jack Harrison, Chester Bahn, John Flinn, Charles Lewis and Don Mersereau.

### Woodward, Producer, Dies

Stacy Woodward, documentary producer and editor, died in New York January 27th. He was 39 years old. Mr. Woodward, who lived in San Francisco, was head of the Woodward Producing Company in New York. In 1933, with his brother Horace, he won a Motion Picture Academy Award for "The Sea." The following year they won a second Academy prize for "City of Wax," a story of bees. The brothers also turned out "Adventures of Chico," a feature, in 1938. Mr. Woodward made the "Battle of Life" series for Educational, and also photographed "The River," Government documentary film.

Mr. Woodward produced two featurettes for Producers Releasing Corp. in 1941, "Man the Enigma" and "Alive in the Deep."

## FILMS RATE WITH TANKS, PLANES

Motion pictures are as important in winning the war as planes, guns, tanks and factories. This declaration came from Quentin Reynolds, correspondent, just returned from the front, who was given a dinner by the staff of *Collier's Weekly*, Monday night, at the Waldorf-Astoria Hotel, New York.

"Motion pictures, maligned as they have been, and unjustly so, have proved this in England," he said. "Winston Churchill and Lord Beaverbrook are probably the world's two greatest film fans. The Prime Minister," Reynolds reported, "had seen 'That Hamilton Woman' six times, and cried every time he saw it."

## Two Silverstones Resign UA Posts

Two Silverstones resigned this week from the United Artists grouping. Emanuel Silverstone left his position as executive representative for Alexander Korda Films. Arthur Silverstone resigned as New York metropolitan district manager for United Artists.

A third of the Silverstone clan, Maurice, remains with United Artists as a producer in association with Mary Pickford. Maurice had formerly been chief of world-wide operations for the company. Hollywood reported this week he was attempting to purchase UA stock.

Emanuel Silverstone had been with Korda Films eight years. He entered the film industry in 1931, joining Samuel Goldwyn's New York sales department. He then represented UA in Panama, after which he joined Mr. Korda. In 1938 he became Korda representative on the UA board; in 1940 he was elected vice-president and director of Alexander Korda Films.

Arthur Silverstone had been with UA 18 years, here and in Great Britain. In 1939 he was appointed assistant to the Eastern sales manager; in 1940 he was made metropolitan district manager.

Meanwhile, as the above resignations became known, speculation rose about future assignments of Edward Schnitzer, who resigned last week as Warners' New York metropolitan district manager; and it was reported he might join the United Artists organization.

T. R. Thompson was said this week to have resigned from branch management for RKO in Kansas City, to join UA.

This week the latter company's Indianapolis exchange was shifted from the Eastern to Western sales division.

From Hollywood Wednesday, came word that Harold Hurley, who was to produce two pictures annually for United Artists, has been released from his contract at his own request. The cancellation was voted at a meeting of the UA owner-members with management officials headed by Edward Raftery, Gradwell Sears, Laudy Laurence and George Bagnell.



# TAX COLLECTIONS DOUBLED IN 1941, TO \$87,819,800

## Revenue in December Was \$1,000,000 More Than November's

U. S. admission tax collections for 1941 more than doubled those of 1940, reaching a total of \$87,819,800, compared with \$43,483,373 in 1940, it was disclosed by the final 1941 report of the Internal Revenue Bureau, at Washington, Monday.

The outstanding feature of the report for December was the disclosure that collections in that month hit \$11,412,679, a jump of approximately \$1,000,000 over November's \$10,411,198, reflecting the first month of operation under the 1941 tax law repeal of all exemptions, and \$4,750,000 above the December, 1940, total of \$6,653,971.

That the high December total was attributable almost entirely to the inclusion among the taxpayers of the theatres charging less than 21 cents admission was indicated by the special report for the Third New York (Broadway) District, which showed collections of only \$1,196,659 as compared with \$2,600,829 in November. The December collections were almost identical with those of the same month in 1940, when \$1,193,461 was reported.

The cut in revenue from the Broadway area between November and December was due to a decline in box-office collections from \$2,502,018 to \$1,068,787, the report showed. Other collections included \$14,556 in December from tickets sold by brokers against \$9,875 in November; nothing from tickets sold by proprietors in excess of established prices against \$70; \$702 from permanent use or lease of boxes and seats against \$174, and \$112,613 from admissions to roof gardens and cabarets against \$88,692.

Because of the fact that the exemption was dropped from 40 to 20 cents in July, 1940, and entirely eliminated in October, 1941, no comparison of monthly collections in the two years is possible, but in general the effect of the adoption of the 20-cent exemption was to increase the average monthly return from less than \$2,000,000 to something like \$6,500,000, while elimination of all exemptions will increase it further, it is indicated, to something more than \$11,000,000.

Revenue from the admission tax during the two years, by months, was as follows:

	1941	1940
January .....	\$6,583,277.97	\$1,486,534.64
February .....	6,495,283.66	1,852,763.82
March .....	7,104,956.34	2,390,931.82
April .....	5,627,394.21	2,000,902.18
May .....	6,955,991.27	1,791,095.76
June .....	5,880,649.30	1,645,603.31
July .....	6,760,861.38	1,650,162.91
August .....	7,330,283.72	4,407,097.18
September .....	6,444,950.05	5,851,655.13
October .....	6,812,275.12	6,628,429.90
November .....	10,411,197.95	7,124,225.19
December .....	11,412,678.66	6,653,971.00
Total .....	\$87,819,799.63	\$43,483,372.84

## Riviera Deal Settled

Settlement was made for the Stanley Company of America with William I. Greenfield, president of the Riviera Amusement Corp., for the purchase of Warner's Riviera theatre in Philadelphia. The house, in recent years op-

## SEE \$250,000 TAX ON STATE FILMS

In the executive budget submitted to the New York state legislature, Governor Herbert H. Lehman has estimated the state revenue from the motion picture review tax at \$250,000 for the fiscal year beginning July 1st, 1942.

The estimate is a decrease of \$50,000 compared with the current fiscal year which will end June 30th, for which a \$300,000 revenue was estimated. The revenue for the year ended June 30th, 1941, was \$316,096. The estimates are predicated upon past revenue and the rate of collections during the current fiscal year of 1942, the budget message said.

A sharp decrease in the number of foreign films offered for review is expected to account for much of the decrease.

## Film Workers In Service

With the United States actively engaged in the war and the Government calling all available man-power to make up the potential 3,600,000-man-Army, the motion picture industry has contributed and will continue to furnish its share of personnel for the armed service. Those who have joined the various armed divisions in recent weeks include:

Elliot Kornish, Loew-Poli staff in New Haven, Conn.; Robert Anderson, of the Fox theatre, Spokane; Ed Connelly of Warners home office publicity department; Richard Marks, associated with his father Jack Marks, in running the Orpheum theatre in Clarksburg, W. Va.; George E. Finley of Warners' Rhodes theatre in Chicago; Frank Powell of the Paramount theatre, Montgomery, Ala.; Robert D. Rainwater, operator for Wilby-Kincey in Anniston, Ala.; Proctor Jones and Bud Gilliam of Warners' Cleveland branch; Joe Lingo, assistant manager at Loew's in Rochester, N. Y.; Leo Hill of the Strand in Wilkes-Barre; John Keller of Warners' Indianapolis staff.

Also, Sy Waxman, manager of the Hollywood and Cinema theatres in Atlantic City; Jackson Lang, Paramount shipper in Indianapolis; Robert Yentes, of the Twentieth Century-Fox exchange in New York; Frank Liberman of the Warner Chicago field publicity staff; Walter Dykes, former Navy man, and projectionist at the Ashley theatre in Ashley, Pa., has been recalled to the service.

Also Charles Goldfine, operator of the Alden theatre and president of Philadelphia's Showmen's Club; Ed Carlson, manager of the Dawn theatre in Detroit; Alex Barr, chief of service at the Palace theatre in Dallas; Richard Webb, Paramount actor; Henry Hoogland of RKO's home office still department; Edward Maisel

of the Tivoli in Springfield, Ill.; Fred Greene, assistant manager of the Surf theatre, in Miami Beach; Fred K. Martin, assistant manager of Loew's theatre in Harrisburg, Pa.; Robert E. Dickinson, photographic salesman for Eastman Kodak in Rochester, N. Y.; Harry E. Hersheimer of the Tower theatre in Houston; Ralph Landnaes, MGM booker in Cleveland; Charles Been of the Fox exchange in Des Moines; Arthur Ehrlich, Sid Salitsky, Bennett Goldstein, Albert Cohen and Eddie Gelfand of the Loew's home office in New York; George Rixner, manager of the Missouri theatre in St. Louis, and Robert Brownstein, treasurer of the Fox in St. Louis; Robert Kinsely, manager of the Times theatre in Cincinnati; Ray Hughes, of the Roger Sherman in New Haven; Stanley Friedlander, the voice for Fleischer cartoons.

Also, Reino Maddough of Paramount's New Haven exchange; Joe Martello, assistant manager of the Saenger theatre in New Orleans; Bill Andrews, Paramount shipper, and Bob Nero, Monogram shipper, both of the Cleveland branches; Floyd Blitzh of the Grove theatre in Coconut Grove, Fla.; Oscar L. Carter of the Strand theatre in Miami; Pat Mitts of the Fox Lincoln theatre in Springfield, Ill.; Morris Cohn, Columbia salesman in Albany; Louis Robertson, Majestic theatre in Providence, R. I.; Phil London, assistant of the Felton theatre in Philadelphia; Leon Stashin of Warner home office sales department.

Edgar Keyes, Jack Hyde, Gordon Schaeffer, Charles Neiman, Robert Swissler and Charles Hayden, all employed at the Warner studio, have enlisted in the Royal Canadian Air Force.

## SEC Reports Holdings of Universal, Keith Officers

The November summary of the Securities and Exchange Commission, issued January 23d, had only one film transaction to add to the long list previously reported for that month. It was the acquisition of 150 Universal Pictures Corporation common voting trust certificates by J. Cheever Cowdin, New York, voting trustee, through a holding company.

The summary included a delayed report on Universal showing that in October Peyton Gibson, New York, officer, disposed of 220 shares of first preferred stock held through Universal Corporation.

Neither J. Miller Walker, New York, who was made an officer in Keith-Albee-Orpheum December 5th, nor Leon Goldberg, New York, who became an officer in Radio-Keith-Orpheum December 15th, held any of the securities of those companies on those dates, it was shown in SEC reports on the holdings of persons becoming officers or directors of registered corporations.

## Paramount Buys Site

Paramount Pictures, Inc., have purchased an additional site in Meywood, Ill., for their proposed 1400 seat theatre, the erection of which is still indefinite. New location is at Fifth Avenue and St. Charles Road, five blocks from the original site at Fifth and Warren avenues. Plans have been drawn by the C. W. and George L. Rapp, Inc., firm, Chicago.

## Newsreel House To Open

The Drury Lane theatre, closed for some time, will become the first newsreel theatre in Louisville, Ky., and will be known as The Scoop. Harry Sheresky of New York has leased the property for the operation of the theatre.



## "Joe Smith" and "King" Open

With attendant ceremonials and extensive field promotions, two Hollywood films will make their debuts next week, MGM's "Joe Smith, American," and Warners Bros. "Kings Row." Columbia's "The Invaders" bowed on Thursday in Canada.

Mayor H. W. Jackson of Baltimore issued a proclamation on Monday, naming the week of February 5th-12th as "Joe Smith Week." MGM's "Joe Smith, American" opens at the Century Theatre in Baltimore on February 5th. The mayor's proclamation was made "in recognition of these soldiers of production—the Joe Smiths of America, who are entrenched along our real line of defense—the great war production effort." Starring Robert Young in the title role, the film deals with a defense worker's effort in circumventing a sabotage plot.

Warner Bros.' "King's Row," adapted by Casey Robinson from the best-seller novel, and directed by Sam Wood, will debut at the Astor Theatre, New York, on Monday, February 2nd. Ann Sheridan, who stars with Ronald Reagan, Robert Cummings and Betty Field in the picture, is planning to fly from Hollywood to New York for the premiere, if the shooting schedule of her new production will permit. Following its debut, the film will be shown on Tuesday, February 3rd, and thereafter, at the Astor on a continuous, popular-price basis.

### Columbia Opens "Invaders"

Columbia's "The Invaders," was launched this week with 12 key cities lined up for coast-to-coast premieres in Canada, it was announced this week at the company's home office. Starring Laurence Olivier, Leslie Howard and Raymond Massey, the picture will have simultaneous showings in Ottawa, Toronto, Montreal, Vancouver, Winnipeg, Hamilton, Halifax, St. John, Saskatoon, Edmonton, Calgary and Victoria in the three-day period which began on Thursday.

Civic and military officials cooperated in arranging special functions in each city for the openings and a nationwide radio program over the Canadian Broadcasting System on Thursday, at 8:30 P.M., launched the entire campaign. "The Invaders" is the story of a man-hunt for a fugitive Nazi U-boat crew and was filmed in Canada.

MGM announced this week in New York that the "Show Builder," the mobile unit designed to help smaller theatres in getting maximum results from low-budget promotion campaigns, would continue its Ohio tour until February 7th. Ken Prickett, of the company's field staff, is in charge of the unit.

The itinerary began last Friday, as follows:

Jan. 23, Somerset and New Lexington; Jan. 24, New Straitsville; Jan. 26, Chesterhill and Stockport; Jan. 27, McConnellsville and Beverly; Jan. 28, Coolville and Nelsonville; Jan. 29, Logan and McArthur; Jan. 30, Wellston and Jackson; Jan. 31, Pomeroy; Feb. 2, Gallipolis and Oak Hill; Feb. 3, Ironton and So. Webster; Feb. 4, Frankfort and Clarksburg; Feb. 5, Circleville and Williamsport; Feb. 6, New Holland and Washington; Feb. 7, Jamestown.

## ARNSTEIN SPEAKER AT B'NAI B'RITH



By Staff Photographer

DANIEL ARNSTEIN, head of the Terminal Transportation System and the Yellow Products Company, and intimate of John Hertz, Barney Balaban and others in the motion picture industry, is the man acknowledged to have set the Burma Road into an American mold. Meaning that it is functioning, in spite of bombing, graft, weather, ignorance and terrain, increasingly in accordance with American transportation methods.

Mr. Arnstein, a guest speaker Wednesday evening at the regular meeting of the Cinema Lodge, B'nai B'rith, New York, described his reorganization of the Burma Road, his meetings with Chiang Kai Shek and other Chinese generals and with other Eastern celebrities. He showed numerous Kodachrome pictures of the territory visited. The meeting was held in the ballroom of the Hotel Edison, New York, and proceedings were broadcast over Station WHN.

### Tyrone Power to Finance Production in Alaska

Tyrone Power, Twentieth Century-Fox star, soon to be seen in Darryl F. Zanuck's "Son of Fury" has announced plans to become a motion picture producer.

Mr. Power said that he would finance production of an Alaskan film.

### Retitle Harris Theatre

Scheduled to reopen during the next month after being closed for more than a year while being rebuilt, the former Harris Lavin theatre in Pittsburgh will be known as the J. P. Harris theatre in honor of the late Senator John P. Harris, co-founder of Harris Amusements.

### Turley in Realty Post

Clarence M. Turley, secretary of the St. Louis Amusement Company has been installed as president of the St. Louis Real Estate Exchange.

## \$100,000 to Aid N. Y. Charities

More than \$100,000 was raised by the amusement industry in the 1941 campaign to aid 116 hospitals, institutions and other philanthropic services operated by the New York and Brooklyn Federations of Jewish Charities. Following a luncheon sponsored by the amusement division of Federation last Friday at the Hotel Astor, New York, David Bernstein, co-chairman of the amusement group, said this sum was still behind the figure raised last year. He said his committee would continue to function and seek contributions, working toward a goal of \$150,000 from the amusement field for the 1941 Federation drive.

Mr. Bernstein, co-chairman of the division with Major Albert Warner, presided at the luncheon which was given in honor of William L. Shirer, lecturer, author and news commentator for Columbia Broadcasting System. More than 700 leaders in the motion picture, theatrical and radio fields attended. Speakers, in addition to Mr. Shirer and Mr. Bernstein, were Eddie Cantor, who served as master of ceremonies, and George Z. Medalie, president of New York Federation.

### Stars, Executives Attend

Seated on the dais were: B. S. Moss, luncheon treasurer; Herman Robbins; Henry Jaffe, chairman of the arrangements committee; William Morris, Jr., and Jules C. Stein, luncheon co-chairmen; George J. Schaefer; Paul Felix Warburg, chairman of the Business Men's Council of Federation; Paul Moss, Commissioner of Licenses of New York City; Jack Cohn; Will Hays; Gilbert Miller; John Golden; Albert D. Lasker; Jacob Wilk, and William Klein.

Those present at the luncheon included: Dinah Shore, Jack Dempsey, Leo Abrams, Ben Boyar, Harry Brandt, H. H. Buxbaum, Irving Caesar, Max A. Cohen, Tom J. Connors, Russel Crouse, Meyer Davis, Armand S. Deutsch, Sam Dembow, Jr., Oscar A. Doob, Jack Ellis, Max Fellerman, Leopold Friedman, William C. Gehring, Charles Goetz, Leon Goldberg, Leonard Goldenson, Toby Gruen, Harry Hershfield, Hal Horne, Earl Hudson, Walter J. Hutchinson, Harry Kalmine, William Kingsberg, Charles Koerner, William J. Kupper, Abe Lastfogel, Abraham Leff, Dave Lipton, Harry Michelson, Charles Moskowitz, Martin Moskowitz, Sam E. Morris, Eugene Picker, Sam Rinzler, Louis Frisch, James F. Reilly, Harold Rodner, Budd Rodgers, Aubrey Schenck, Adolph Schimel, Si Seadler, J. H. Seidelman, John Shubert, Spyros P. Skouras, A. W. Smith, Jr., Nate B. Spingold, William Sussman, Max Weisfeldt and H. J. Yates.

### Montague Opens Columbia Drive

A. Montague, general sales manager, and Lou Astor, sales executive, left for the coast Friday, January 23rd, to open "Columbia's Victory Sales Drive for Columbia's Greatest Year," in which \$50,000 in defense bonds will be distributed as awards.

Mr. Montague and Mr. Astor will stop at Chicago, Los Angeles and San Francisco to open the campaign in those territories. The pictures scheduled for the drive will be announced shortly.

On Sunday, January 25th, Columbia ended a two-day meeting of its western division managers at the Ambassador Hotel in Los Angeles. The sessions were devoted to a discussion of the company's forthcoming product.



# LET THESE HEADLINES OF FIRST FEW DATES BE YOUR GUIDE LINES!

VARIETY, JAN. 14

## 'Hellz' Solid \$10,000, In Sluggish Indpls.

Indianapolis, Jan. 13  
'Hellzapoppin' at the Indiana is  
biggest thing in town.

*Held over  
of course!*

VARIETY, JAN. 14

## 'Hellzapoppin' the Hottest

'Hellzapoppin' doing slick business in Cincinnati,  
bang up in Seattle for nine days of second week.

VARIETY, JAN. 21

## 'Hellz' Best Newcomer In Mildish K.C., \$8,000;

Kansas City, Jan. 20.

Best entry is probably 'Hellz-  
apoppin' in the Esquire and Uptown  
houses.

*Held over  
of course!*

VARIETY, JAN. 21

## 'HELLZA' TORRID \$8,000 ON PORTLAND 2D WEEK

Portland, Ore., Jan. 20.

Outstanding this week, though, is  
the remarkable strength displayed by  
'Hellzapoppin' at the Broadway.  
Olsen-Johnson comedy is not far off  
from the initial week which battled a  
blizzard to easily lead Portland biz.

*Held over  
of course!*

MOTION PICTURE DAILY

## 'Hellzapoppin' Seattle's Best, Takes \$8,900

**FLASH!** "Hellzapoppin" breaks all box office  
records for mid-week openings at Or-  
pheum Theatre, San Francisco, Senate  
Theatre, Harrisburg and Astor Theatre,  
Reading, Pa.!

**FLASH!** "Hellzapoppin" establishes new record  
at Denver Theatre, Denver!

**FLASH!** "Hellzapoppin" breaks all records at  
Palace Theatre, Rochester!

**FLASH!** "Hellzapoppin" in record-breaking  
engagements in Toronto (held over), and  
Hamilton, Ontario!



UNIVERSAL PICTURES presents

# HELLZAPOPPIN'

starring **OLSEN and JOHNSON**  
**MARTHA RAYE**

HUGH HERBERT • MISCHA AUER • JANE FRAZEE • ROBERT PAIGE • GUS  
SCHILUNG • SHEMP HOWARD • The Six Hits • Slim and Slam • The Cangerous  
and the OLIVE HATCH WATER BALLET

Screenplay by Nat Perrin and Warren Wilson • Based on an original story by Nat Perrin  
Suggested by the stage play "Olsen & Johnson's Hellzapoppin'" • Directed by H. C. Potter

A MAYFAIR PRODUCTION Associate Producers, Glenn Tryon and Alex Gottlieb

100 KEY CITY BOOKINGS DATED IN NOW!



# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

From the hell-fire of Luzon in the Pacific, to official Washington, and then relayed to the proper agents in Hollywood, United Press says that word has been transmitted by Colonel William J. Donovan, Coordinator of Information, pleading that there be rushed to General Douglas MacArthur's Army defenders of the Philippines, at all costs . . . recorded broadcasts by swooning crooner Harry Lillis Crosby, Jr., also known as Bing!

Eastman Kodak Company, Rochester, whose spreading plants at Kodak Park are today engaged for the most part in manufacturing war materials, photographic and otherwise, has formally warned its employees to be on the alert for any act of sabotage or suspicious conditions that might lead to sabotage.

Eastman Kodak, related closely to this motion picture business by virtue of its position as No. 1 supplier of raw film, reminds that in this nation's chase for waste paper, a ton of the stuff will yield 1,500 shell containers, 9,000 shell cups for 25-pound guns, 47,000 boxes for .303 ammunition, 71,000 dust covers for aero engines, 36,000 cutout targets for shooting practice, 3,000 boxes for aero-cannon shells or 6,000 packing cases for 14-mm shells.

*With clarions clear and trumpets bold, Warner Brothers Pictures sounds the call to its "King's Row," summoning the high and mighty to a formal white-tie, long-tail, hi-hat super de luxe premiere (RSVP) on the evening of Monday, at The Astor Theatre, at Times Square, adding the merry little note that, "Admirers of the beauteous Ann Sheridan are bound to approve of one 1903 costume she wears in the film. It is a 'hug-me-tight.'"*

Bill Classen, a Warner Studio technician out in Burbank, California, has solved a little photographic problem for Uncle Sam.

The Army and the Navy have long since mastered actual combat photography in the air, on land, and on the ocean's waters. But combat picture-taking in tank warfare has been a headache. Classen has invented, and turned over to the Government, his invention of a camera holder for tanks, designed to film action outside moving tanks, allowing the Army to film tank battles and maneuvers just as aerial combats are filmed by cameras strapped on the outside of planes.

With the boldness of an energetic, young press agent having no respect for the traditions of old, Mr. Hollis Kennahan, of Warner Brothers, has gone all over New York inducing, influencing and inveigling restaurateurs, both high and low, to substitute on their menus the name, "Wild Bill Hickok Sandwich" for that glorious institution so dear to midnight coffee-table snackers, the Western Sandwich.

Mr. Kennahan's efforts on the old Western Sandwich are being spent in behalf of Warners' Western Picture, "Wild Bill Hickok Rides." The various guilds are weighing the proper procedure, to be taken, court-martial or other, for Mr. Kennahan's culinary sabotage. He sacrificed the Western on tables running all the way from the 15-center panned out by Six Avenue coffee pots to the ninety-cent Western which the Ritz Tower serves up there on ritzy Park Avenue.

NO SOONER was the news flashed in the Nebraska state penitentiary that Jules Rachman, 49-year-old Omaha exhibitor and film salesman, had died, than a collection was taken among the inmates to send a floral tribute to his bier, a most unusual happening for the outside from within prison walls.

Jules, who died last week of a lingering ailment, served eight and a half years in the Nebraska prison for the murder of his exhibitor-cousins and partners, Harry and Sam Goldberg, December 2, 1932, in an argument over money.

The theater programming, as it is now operated at the Nebraska bastille, is all the result of Jules' work. He was given the 'management' of the jail theater just as soon as he talked to the warden on his entrance for his period of penal servitude. When the offer was made, the story is told of how he asked the warden to guarantee him, if he got the prison theater going good, not to allow an opposition spot to spring up somewhere else in the jail to compete with him.

Jules was first to bring 'legit' show operation to the prison, because the pictures and shorts had been thrown together in hodgepodge style before. He not only improved the equipment, but also produced a total of 12 shows with prison casts.

Probably the most interesting was his experiment in using one-sheets in the lobby of the prison theatre as a means of making a better record of good behavior on the part of the convicts. Jules reasoned, if they had a chance to see a one-sheet in the dining hall or in the lobby as they filed out of the theatre, it would give them something to look forward to. Since one of the first privileges taken from an inmate when he misbehaves, is the privilege of leaving his cell to attend a show, he always thought twice before he allowed himself to violate a rule. Before it was explained to the shipping clerks of film row why he wanted poster sheets, some of them had a big laugh at the ridiculousness of billing a show when all the warden had to do was blow a whistle for, and give the command to march.

He once said that the worst two films he ever played in the prison were "Hearts Divided" and "Babes in Toyland." Many a convict was seized with fits of nausea and sickness necessitating their return to their cells before the footage was consumed.

His unwritten rules of "etiquet" for a convict attending a show, also got him attention. The three rules were:

1. Keep the guy quiet next to you.
2. Laugh only if a cop misses his target three times or more.

When Jules was released from prison, last year, he said he had three offers to sell film. After looking them over carefully, he finally took Monogram, because, he said, the company produced more prison pictures annually than any other—and he knew when he walked in to sell an exhibitor, and said it was a good prison flicker, he was speaking with authority!

The Mortuary Department of the Twentieth Century-Fox Studio, at Morietone City, California, has suffered a severe setback, a very severe setback.

The title of "Hearses Don't Hurry" has been changed to "Who Is Hope Schuyler?", and "No Coffin for the Corpse" has been retitled "The Million Dollar Ghost."

One would almost think cats are movie fans and could read, judging from the influx of them into Canadian maritime provinces' theatres since sailors starting releasing pet mice in seaport theatres. Perhaps the felines smell the mice. At all events the cats have been ganging up on the picture houses. Theatre owners, managers and staff members welcomed the cats at first, but now, there is an overdose of them. Some of the cats even insist on occupying seats in the front row, where they curl up and hit the Morpheus trail, refusing to vacate in favor of 'paid customers until ejected. Then, evidently feeling put out about it, they crawl up on the stage and back again, seemingly for revenge.

If the President of the United States visits your theatre in these war times you exhibitors might expect hordes of U.S. Secret Service men to storm your place, standing around your side and back walls, one every five paces and forbidding other patrons from moving about as freely as they ordinarily would. Such was the experience of the management of Washington's National Theatre, when the President dropped in the other night to see "Watch on the Rhine."

Special War Bulletin from Columbia Broadcasting System, New York, direct to the press, concerning a special program for the CBS network:

"Nila Mack's 'Let's Pretend' Gets Special Permission from the United States Government to Present a Well Known Fairy Tale."

The city editor of the Philadelphia Record thought of a fast one to beat daily newspaper competitors on the story of the unexpected cancellation of the local showing of RKO's "Citizen Kane," last week, after reporters of the town's papers had tried, unsuccessfully, to get the inside from Charles Zagrans, RKO branch manager.

The Record assigned Mr. Zagrans' daughter, Shirley, a rookie Record reporter, to interview her pa. She went back to her paper with . . . precisely nothing.

Most everyone knows that a "schlemihl" is a blunderer, a bothead. But who knows there's an original schlemihl, whose name was given to all the thumbfingers that have followed him.

To radio, our cousin in the art of public enlightenment and entertainment, we are deeply indebted for the information that in 1800, Adalbert de Chamisso wrote about the tale of Peter Schlemihl, a man who refused to sell his soul to the devil, but instead, thought he was making a pretty thrifty deal when he persuaded Mephisto to buy his shadow instead.

Werner Michel, radio scripter, wrote a playlet about Chamisso's tale, and Columbia Broadcasting put it on the air last Sunday, under the title, "The Man Without a Shadow."

Michel is from Germany, 1933. He is the son of the man Hitler forced from the presidency of the vast Reich Rundfunk Gesellschaft.

Despite the Nazi sub menace in Eastern waters, LaGuardia defense expert has announced that the public beaches will be open next summer.



They're out for  
**THE CASH AGAIN!**



*and they get it*  
**EVERY TIME!**



H



BUD ABBOTT

“K





They never busted a  
Bronc in their lives—but  
oh, what they're doing  
to America's box offices!

*STEP UP, PODNER!*

**NATIONAL RELEASE IS FEB. 13<sup>th</sup>**

*STEP UP—AND CASH IN  
AS THE CROWD  
CRASHES IN!*

**TT and Lou COSTELLO**  
*in*  
**de 'em Cowboy"**



*with*  
**DICK FORAN • ANNE GWYNNE • JOHNNY MACK BROWN  
SAMUEL S. HINDS and THE MERRY MACS • ELLA FITZGERALD  
THE HI-HATTERS • THE BUCKAROO BAND • THE RANGER CHORUS OF 40**

Screen Play, True Boardman, John Grant • Adaptation, Harold Shumate • Original Story, Edmund L. Hartmann  
Directed by ARTHUR LUBIN • Associate Producer ALEX GOTTLIEB

**A UNIVERSAL PICTURE**



# THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER  
Hollywood Editor

## ESTEEMED EDITOR:

That Boris Morros adventure in truncated cinema, "Tales of Manhattan," has gotten out of hand and into the realm of Big Business.

It was undertaken, you'll recall, in part as a means of amassing a broadside of marquee talent in behalf of box office without spending all the money in the Twentieth Century-Fox treasury for the numerous stars' services.

Actors were to be deployed in squads, so to speak, each squad functioning in one of the six separate chronicles connected solely by theme, a scheme calculated to require the retention of each player for but a fortnight or less and, of course, the outlay of but a fortnight's salary.

Developments brought out some flaws in the prospectus.

Agents representing some of the stars awoke to the fact that an appearance in a picture, whether for a 90-day shooting schedule or for a single take, places that star's name on the marquee and reduces by one billing the annual potential of the personality.

Some of the announced castings were nullified, and some of the fortnightly wages soared.

Other things happened.

People got ideas for expanding and glorifying the enterprise. A touch here, addition of a set there, new business in another spot and some rewriting of scenes—day by day the project edged away from the concept of economy on which it was based in the beginning.

It was to be shot in 60 days.

It may be finished in 72.

It was budgeted around the million dollar mark, with some allowance for uppage.

It has upped to three.

It will be the costliest production in the history of the company.

"Tales of Manhattan" indeed.

▽

'Tis the season for doing what can be done about acquiring some of those Oscars which the Academy of Motion Picture Arts and Sciences will be awarding next month and the forces of promotion and intrigue have been loosed.

Continuing straightaway and undeflected is the campaigning in behalf of "Citizen Kane" mentioned at length in a previous communication quoting odds of 8 to 5 that this film will be designated by the Academy electorate as the outstanding production achievement of the year. Those odds are now 5 to 2.

A bit more on the subtle side is the endeavoring in behalf of votes for "Sergeant York," which has been placed in re-exhibition at the Filmarte theatre on Vine Street near Sunset, a small but eminently accessible theatre dedicated to revival runs of the films of long ago. The picture is several years ahead of its time at this cinema of memories but in plenty of time to be seen

## PRODUCT REPORT

Production for use, or its equivalent, continued in vogue as policy governing activity of Hollywood studios which completed eight pictures and started seven during the week to maintain a level keel with 43 pictures in shooting stage.

The facts:

### COMPLETED

COLUMBIA  
Alias Boston Blackie  
MGM  
Somewhere I'll Find You\*  
Fingers at the Window  
MONOGRAM  
Rock River Renegade

### STARTED

COLUMBIA  
Gentlemen Misbehave  
MONOGRAM  
Black Dragon  
PARAMOUNT  
Black Curtain  
RKO-RADIO  
Scattergood at the Races

### SHOOTING

COLUMBIA  
Highly Irregular  
MGM  
Sunday Punch  
Mokey Delano  
Tarzan Against the World  
Tortilla Flat  
Ship Ahoy  
Mrs. Miniver  
Her Cardboard Lover  
PARAMOUNT  
Wildcat  
Palm Beach Story  
My Favorite Blonde  
RKO-RADIO  
Journey Into Fear  
My Favorite Spy  
Tuttles of Tahiti  
Magnificent Ambersons  
REPUBLIC  
Stagecoach Express  
Yokel Boy  
Dusk on the Painted Desert  
20TH-FOX

PRC  
Lone Rider in Cheyenne  
PARAMOUNT  
Holiday Inn  
Take a Letter Darling  
REPUBLIC  
Sleepytime Gal

REPUBLIC  
Affairs of Jimmy Valentine  
20TH-FOX  
Million Dollar Ghost  
UNIVERSAL  
Dutch Minds the Baby

Tales of Manhattan  
Moontide  
My Gal Sal  
This Above All  
Ten Gentlemen from West Point  
Whispering Ghosts  
Sundown Jim  
Secret Agent of Japan  
Who Is Hope Schuyler?  
UNIVERSAL  
Spoilers  
Sheltered Lady  
Saboteur  
What's Cookin'?  
WARNER  
Gay Sisters  
Shadow of Their Wings  
Escape from Crime  
Yankee Doodle Dandy

\*Indefinitely suspended due to absence of Clark Gable.

by any qualified voter who may have missed it in all of its pre-release, first-run and subsequent engagements.

Deft is possibly the word for RKO-Radio's handling of "Suspicion," the Alfred Hitchcock production, which hadn't been in local mention as an item of Academy calibre prior to the New York Critics' Circle crowning of Joan Fontaine for her performance in it. The film was set into the Pantages theatre for a single day, by way of qualifying it

for consideration under the Academy statute of calendar limitations, and is now in formal run at that theatre and the downtown Hill Street.

"How Green Was My Valley" got into exhibition in time to be eligible and is sailing under a maximum spread of exploitation canvas, inclusive of some unfurled in publication which do not pretend to sell tickets to the public at large but do allege to hold the reader-interest of the professional population which will do the Academy voting.

Thus the exploitation in the open.

That other variety of exploitation, the spreading of the unofficial but forceful word which impels the personnel of a given studio to agree with impressive unanimity in their markings of Academy ballots, continues as customary to receive attention offstage. It always does, although it doesn't always swing the election.

This year one of the pressure groups, operations of which infrequently come to light, is all-out for the granting of a special award to Gene Autry.

Speaker for this group is one Maym Gould of Pittsburgh who, says the speaker for the Academy, has forwarded 300 petitions bearing 27,398 signatures representing Autry fans in 30 states.

The Academy's itemization of Miss Gould's doings and sayings is in itself scarcely less than tantamount to a confession of intent to cooperate.

If such be Academy mood of the moment, this may be a time and place as good as any for recording the suggestion that a special award such as was given Bob Hope last year be struck off this time for the Messrs. Abbott & Costello for reasons which declare themselves at once.

▽

Those beacons which used to pierce these skies in signal to the populace that a premiere or preview was to be witnessed at the indicated location have vanished from this world of the unbelievable.

The events of December 7th snuffed them out.

But their place in the heavens has been taken by other beacons strictly in the bigger-and-better tradition of the community.

These are the searchlamps of the military, based on the encircling eminences and wielding beams of an intensity and penetration shaming Sid Grauman's maddest imaginings. They afford, in their precise pursuit of a target-plane flown so high that the drone of its motors is unheard below, a spectacle beyond the skill of studio craftsmen to simulate.

You'd know a population so responsive to the theatrical as Hollywood's would await with eagerness and watch with awe this powerful play of Titan blades on a field of blue.

There's a thrill for the multitude in the futility of the target-plane's efforts to elude the clutch of those fingers of defense. And a lot of reassurance.—W. R. W.



# DISTRIBUTORS' BUSINESS WAS \$5,600,000 IN FAR EAST

## *Philippine Offices Cut Off and News from China, Indies Is Scattered*

American film companies' operations in the Far East, currently one of the main theatres of warfare, represent an estimated \$5,600,000 annual rental revenue to U. S. motion picture firms. And, of course, business is at a standstill in Manila, Shanghai and Hongkong, while box offices in Singapore, Batavia and other Far Eastern places are reflecting general war conditions. In Japan, where additional large sums were grossed, U. S. film operations ceased some time ago.

Home office foreign division managers said on Monday that with all communications cut off from Manila since mid-December, it was impossible to determine what had happened to their representatives in the Philippines. Insufficient news from Shanghai and Hongkong have made it difficult to learn the whereabouts of other Far Eastern managers. Daily cables from Singapore, Batavia and Australia, however, carry assurance of the welfare of film representatives in those centers and indicate that for the time being, theatre attendance has dropped, but home office officials believe that following first effects of Axis attacks, theatre-going will be resumed, as it was in England, with greater impetus.

### **Philippine Loss Heavy**

Spokesmen for the distributors report that the Philippines represent the greater part of revenue from the Far East to American film companies. They are hopeful that a quick victory over the Japs will restore the islands to the Philippine people.

Currently, the roster of Far Eastern representatives and their whereabouts, as reported by home office foreign departments, is as follows:

James E. Perkins, Paramount's general manager for the Orient, left China in October, 1941 and went on a survey trip to Singapore and India. He had just reached the Philippines when the Japs attacked. Mr. Perkins had decided to set up headquarters in Manila. Apparently, he is safe. His wife is in Los Angeles, and both she and the home office are trying to get word of him through the International Red Cross in Switzerland. Paul Verdayne, manager in Singapore, sent a routine cable to the home office last Monday. He is a member of the Black Watch, famous English regiment and it is understood that he must be taking an active part in defending his city against the Jap invaders.

Paramount's Chinese staff and manager in Hongkong, have not been heard from since the fall of that city. The Surabaya and Batavia offices, however, have sent word indicating they apparently are operating as well as can be expected under the circumstances. Harry Hunter, in charge of Australia, has reported that "business is good." Paramount plans to get film shipments from Australia up to Singapore and Java, and also to supply India.

## **NO BUSINESS IN DENMARK**

American film firms must liquidate their operations in Denmark after June 1st, according to a cable received from Stockholm in New York on Monday by Joseph Seidelman, foreign division manager for Universal Pictures.

Denmark is the only Nazi-occupied country in Europe that has been permitted to distribute American pictures, although major companies have been making no new shipments there for about a year. U. S. companies have been expecting this new development for some time, it was learned.

D. B. Lederman, manager of the Philippines, and Arthur Doyle, district supervisor for the Far East for Twentieth Century-Fox are both in Manila but have not been heard from since December 24th. Fox has been trying to establish contact with them but thus far has been unable to get any information. The company is getting in touch with the State Department this week to learn what can be done. Fox last heard from J. McIlhinney, manager in Singapore and Batavia, during the Christmas-New Year's holidays. According to Theodore Lopato, a Russian in charge of the Shanghai office, "Business is at a standstill."

Universal reports that Al Daft, Far Eastern supervisor who left Batavia some time ago and cabled the New York office "not to worry," has not been heard from since before Christmas. No word has been received from Robert Perkins, manager in Shanghai. Through various sources, Universal is attempting to contact Larry DePrida, manager of the Philippines, but thus far has been unsuccessful. Robert Lury, Singapore manager, evacuated some weeks ago to Sydney, Australia, it was learned.

Universal reports that theatre business in Singapore currently is now about 20 per cent of normal; in Batavia, about 50 per cent. No shipments have been made to the Far East since December 7th, although the Australian office has been supplying some prints to Batavia.

From Metro-Goldwyn-Mayer, it was learned that I. Cohen, Philippines manager, and Julian Berman, who has been manager in Shanghai as well as Far Eastern supervisor, are in Manila but that no word has come through from them. When Shanghai was taken over by the Japs, Mr. Berman went to Manila. The last cable sent to the two men was returned to New York "undeliverable."

MGM reported that Maurice (Red) Silverstein, who was on his way to Singapore via Australia when the Japs struck in the Far East, and had been instructed to return

to Sydney, to remain there until further orders, is apparently safe. N. Bernard Freeman, manager for the company in Australia, is a native of that country. Prior to his current post, he had been working for Paramount and MGM in the U. S., and when he returned to Sydney he went as representative for Metro.

Warner Brothers report that Harold Dunn, Far Eastern supervisor, has been heard from, indirectly. He sent a cable from Shanghai, last week, to Warner's man in Buenos Aires, from which point it was routed to the New York home office. The company has not heard from A. L. Caplan, manager of Shanghai, and Clifford Almy, manager in Manila, neither do they know what happened to Michael Shatkin of the Warner Tokyo office. Apparently Warner's men in Singapore and Batavia, E. Moses and J. R. E. Lambert, respectively, are well. Nothing has been heard, however, from Hongkong or Tientsin representatives. Ralph Clark of Sydney, Australia, and A. G. McClure, in Wellington, N. Z., have sent in cables fairly regularly, reporting that business in their territories continues "good." Warner has stopped shipping films to China and the Far East but is still sending prints to Australia and New Zealand. Prints are being sent up from Australia to Singapore and other centers.

### **RKO Manager Safe**

A cable received Monday from Leon Britton, Far Eastern supervisor for RKO, from Bombay, reported that he was safe. Mr. Britton said all business operations, including theatres in Singapore, were restricted to the city itself.

No word has been received from George Kallman, manager for RKO in the Philippines, since December 31st. All home office mail sent to Manila has been returned. The last contact with Floyd Crowder, Shanghai RKO manager, was before December 7th.

The most recent available statistics compiled in 1940, concerning the Far Eastern market for American film distribution, is as follows:

Philippine Islands—350 theatres. Product: 90 per cent American; 4 per cent Chinese, and 2 per cent, Filipino.

Malaya—123 theatres. Product: 55 per cent American; 22 per cent, Chinese; 13 per cent, Indian and 9 per cent, British.

Java—300 theatres. Product: 75 per cent American; remainder, Chinese and other countries.

Australia—1,400 theatres, seating capacity 1,100,000. Product: 86.3 per cent American; 13 per cent, British; 7 per cent other countries.

China—300 theatres. Hongkong, 28 theatres seating 29,000. Product: 75 per cent American; 25 per cent Chinese.

New Zealand—426 theatres. Product: 85 per cent American films; 13 per cent British; 1 per cent, Australian.

India—1,030 theatres. Product: 45 per cent American; remainder, Indian.

Japan—1,875 theatres. Product: 75 per cent American; remainder, other countries.





**MIAMI'S GOT ALL THE**

GALA \$3.30 WORLD PREMIERE AT LINCOLN  
THEATRE, MIAMI BEACH, THURS. NIGHT, FEB. 5TH

★ ★ ★ ★ *Proceeds to Navy Relief Fund* ★ ★ ★

**BETTY GRABLE · VICTOR MATURE · JACK OAK**  
in

**SONG of the ISLANDS**

in **TECHNICOLOR**

with

**Thomas Mitchell · George Barbier · Billy Gilbert · Hilo Hattie**  
**HARRY OWENS and His Royal Hawaiians**

*Directed by* WALTER LANG • *Produced by* WILLIAM LeBARON • *Original Screen Play by* Joseph Schrank  
Robert Pirosh, Robert Ellis and Helen Lewis

**AND SEE FOR YOURSELF! "SONG OF THE ISLANDS"**



# AND GRABLE TOO!



**BALLYHOOED TO THE NATION'S MILLIONS BY A WEEK'S BUILD-UP ON KATE SMITH'S NOON HOUR SHOWS ... CLIMAXED BY THE KATE SMITH HOUR AT 8 P. M. (EST) FRIDAY, FEB. 6 OVER CBS! THE FIRST MAJOR NETWORK BROADCASTS EVER TO EMANATE FROM MIAMI! ENTIRE RADIO PRODUCTION UNDER THE SUPERVISION OF TED COLLINS!**

## BETTY GRABLE BLACK OAKIE

as Kate Smith's guest stars and  
guests of honor at premiere!



Each daily Kate Smith show has approximately 10,000,000 listeners!  
The Friday night Kate Smith Hour is heard by approximately 25,000,000 people over 91 stations! A tremendous aggregate audience ... pre-sold!

## STEN IN! WATCH THOSE BOXOFFICE REPORTS! LEVEL IN 20TH CENTURY-FOX'S SHOWMANSHIP!



## LANDS" TRADE SHOWINGS FEB. 3RD!





# CLEARANCE ELIMINATED IN APPEAL BOARD DECISION

## *New Jersey Complainant Wins Decision; New Cases in N. Y., Boston*

The motion picture Arbitration Appeals Board of the AAA in New York this week again voted in favor of an exhibitor, in its 17th decision. It modified the clearance award in the complaint of the Colony theatre, Sayreville, N. J. The case was New York's ninth and was appealed by the intervenor, the Wilbur Amusement Company, operating the Capitol theatre, South River, N. J.

It was the first decision in which the Appeal Board completely eliminated a clearance.

New cases were filed this week in Boston and New York.

The Appeal Board ruled that All Five consenting distributors shall grant a maximum clearance of seven days to the Capitol over the Colony. Clearance of the Majestic, Strand, Ditmas and Crescent theatres in Perth Amboy over the Colony was eliminated. They are operated by the Perth Amboy Raritan Operating Company, also an intervenor. The Alvin Theatre Company operates the Colony.

### **Clearance Reduced**

Robert A. Bruce, the arbitrator, in his original opinion found that the 14-day margins granted Perth Amboy and South River over the Colony were unreasonable and reduced them to seven days. The three appeal judges overruled him in respect to Perth Amboy, eliminating all clearance of Perth Amboy theatres over the Colony "so long as the Colony is subjected to clearance in favor of the first-run theatres in New Brunswick either directly or by reason of clearance in favor of any theatre which is subject to clearance in favor of the New Brunswick theatres."

The board found that the Sayreville theatre is in the New Brunswick clearance area, rather than Perth Amboy, and held that the present arrangement in which it was subject to clearance on both New Brunswick and Perth Amboy is unreasonable. In addition to a third run after South River in the New Brunswick area the board found that the Colony faced first-run clearance from four Perth Amboy theatres, a total of seven theatres. Three are in one clearance area, four in another.

The Appeal Board characterized the arbitrator's award as "able" and praised his separation of the two clearance zones. Sayreville is nearer to New Brunswick than it is to Perth Amboy and is on the New Brunswick side of the Raritan River. Costs were divided among all parties.

### **Boston**

Boston received its eighth action on Monday when Paul A. Hunter, Jr., and Ruth M. Hunter, owners of the Playhouse in Gorham, Me., filed a clearance demand against the Big Five. The action named the Star theatre, operated by the M. and F. Theatre Corporation in Westbrook, Me., and the

Strand and State theatres in Portland, operated by Ralph E. Snider.

The complainants charge that present margins of 30 days after the Star and 60 days after Portland are unreasonable and ask a reduction to one day after the Star and two weeks after Portland.

A hearing on the clearance case brought by the E. M. Loew's Theatres, Inc., against Paramount, RKO, Warners and 20th Century-Fox, was heard last week in Boston by arbitrator Harry Tosdal. The case, No. 7, was filed in behalf of the complainant's New Bedford, Mass., theatre, the Strand.

The Baylies Square Theatre and the Rialto Theatre in New Bedford were named as intervenors. Another hearing is to be held this week.

### **New York**

Case No. 31 at New York was filed on Friday by the Dunellen theatre, Dunellen, N. J., against All Five consenting distributors. The complainants, John L. Fioravanti and Carmen C. Reina ask elimination of a seven-day margin held by the Brook theatre in Bound Brook, N. J. They assert that there is no competition between the two towns.

Francis Bancroft, vice-president of Pease and Elliman, New York City realtors, has been selected as arbitrator of Case No. 30, specific run complaint of the Savoy theatre.

### **Albany**

Interested parties being unable to agree on an arbitrator from the panel submitted to them, AAA headquarters in New York, this week named Judge Joseph Rosch of Albany to arbitrate the clearance cases brought by Smalley Theatres, Inc., Cooperstown, N. Y., against all five signatories to the consent decree.

Judge Rosch, a former state Supreme Court judge, is now counsel for the Delaware & Hudson Railroad Corp. Judge Rosch set January 29th for the first hearing at the Albany office of the AAA.

Schine Enterprises Corp., Gloversville, has filed as an intervenor in the case. Smalley Theatres, Inc., is seeking to reduce the 14 days clearance presently held by the Colonial Theatre, Norwich, a Schine circuit house, over Smalley's Theatre, Sidney, N. Y.

Appearing for Smalley Theatres, Inc., will be Leonard L. Rosenthal, Troy attorney who is also executive secretary of the New York State unit of National Allied, Inc. The case against Paramount, 20th Century-Fox, Loew's, Warners and RKO Radio is the third filed in the Albany district.

### **Buffalo**

At Buffalo, hearing on the seventh complaint, involving some run and clearance, filed by James, John and William Ryan, operators of Ryans' Ithaca Theatre, Ithaca, N. Y., against the Big Five has been postponed until February 6th. Richard H. Templeton is arbitrator.

The complainant charges distributors refused to license product and that the few pictures that were offered were on unsatisfactory clearance and rental terms. It was

contended that that clearance now favors the State, Temple and Strand Theatres.

On Monday, February 9th, Joseph M. Boehm will begin hearing the case brought against MGM, RKO, Paramount and Warners by Vincent Martina of Syracuse, owner of the Astor Theatre in Attica. Mr. Martina charges clearance now favors the Family theatre in Batavia.

Postponed from January 23rd, hearing of the complaint of the Clyde Playhouse, Clyde, N. Y., against the Big Five will begin Friday, February 23rd, with Attorney William E. Barrett of Buffalo as arbitrator. The demand, filed by Caroline Perriello, named the Capitol Theatre, Newark, N. Y., a Schine house, and the Ohman Theatre, Lyons, operated by Ohman Brothers.

The clearance hearing of the Cuba Theatre, Cuba, N. Y., against the Big Five was completed Wednesday at a single session lasting about six hours. The Cuba Theatre is operated by Nunzio Tantillo, Sarah Tantillo, Rose M. Scura and Nina C. Montesano. They charge clearance favored the Palace, Haven and State Theatres in Olean.

### **New Haven**

The clearance complaint of J. Lewis Cannon, operator of the Grand Theatre, New Haven, against Loew's, Inc., 20th-Fox, Warners and RKO, asking seven days' maximum clearance after the Pequot, New Haven, will be heard February 3rd. The arbitrator is Leonard S. Horner, executive of the Miles-Bemont-Pond Co., Hartford. The Pequot Theatre has intervened.

Final briefs in the complaint of the Oriental Theatre, No. 6, were filed last week. RKO and MGM withdrew motions to dismiss.

## **"Valley", Biggest Film for Fox**

Nationwide business on "How Green Was My Valley," indicates that the picture will be the "largest grossing film" ever released by Twentieth Century-Fox, said Sidney R. Kent, president of the company, before leaving New York for Hollywood last Friday. "Public clamor" to see this Darryl Zanuck production "has been so strong in many places," he reported, "that exhibitors have been compelled to cancel previously advertised attractions."

Following the eight-week pre-release run at New York's Rivoli, "How Green" played four weeks in 14 situations and has been held for three weeks in a score of other places. It was pointed out that not even "Alexander's Ragtime Band" held for so long in so many spots.

## **Sound Stages for Chaplin**

Construction will begin shortly at the Charles Chaplin studios in Hollywood. These buildings also may be used by other United Artists producers in the event stage space is not available at other plants.

## **Garvin Succeeds Beale**

Homer Garvin, former theatre operator in Hastings, Neb., as a Paramount-Public partner, will replace Charles Beale, who has been operator of B. F. Shearer's Capitol theatre in Juneau, Alaska.



# ARBITRATION'S FIRST YEAR AND HOW IT WORKED

THE motion picture arbitration system on Saturday, January 31st, completed its first year of operation. A total of 167 complaints have been filed in the regional tribunals set up by the consent decree between the U. S. Department of Justice and Paramount, Warners, Loew's, RKO-Radio and 20th Century-Fox. All of the cases are here summarized, together, for the first time in any trade publication.

With the exception of Seattle all of the tribunals maintained in exchange cities by the American Arbitration Association, administrator of the arbitration provisions of the decree, have received complaints. Only New York, Chicago, Philadelphia, Buffalo, Detroit and Washington have received a substantial number of complaints, however. The flood of actions which observers were predicting a year ago never materialized.

The consent decree was entered in November, 1940, and the arbitration system and tribunals began operation on February 1, 1941. The first complaint was filed at Washington by the Walbrook theatre, Baltimore, on February 7th.

Clearance, some run and a few withholding prints charges were the complaints at issue in the first seven months of arbitration. On September 1st, Section X of the decree, permitting demands for a specific run became operative.

Of the total of 167 cases on the AAA docket 134 are clearance demands under Section VIII; 33 are some run complaints under Section VI; two are specific run action under Section X, and eight are combinations of the three causes. A total of 113 cases has been decided by local arbitrators or the Appeal Board or settled and withdrawn; 54 cases are still pending.

## Albany

**Case No. 1 and 2 (combined):** Clearance; American theatre, (Alex Papayanakos, owner) vs. RKO and Warners and Schine Ogdensburg theatres. AWARD: Arbitrator eliminated 14 day clearance. APPEAL: Corporate owner of American ordered to re-file complaint. Three day maximum then granted.

**No. 3:** Clearance; Smalley theatre, Sidney, N. Y., vs. All Five. Asks cut from 14 days held by Schine's Colonial, Norwich, N. Y. AWARD: Pending.

## Atlanta

**Case No. 1:** Clearance; Parkway theatre, Miami, Fla. (Aaron H. Courshon) vs. Paramount, Warners, MGM, and Paramount Enterprises circuit. AWARD: Dismissed.

**No. 2:** Clearance; Parkway, Miami, (Aaron H. Courshon) vs. 20th-Fox and Wometco Circuit. AWARD: Withdrawn.

## Boston

**Case No. 1:** Some Run; Park theatre, Nashua, N. H. (Benjamin Gold) vs. All Five and Colonial circuit. AWARD: Some Run granted, MGM settled before hearing.

**No. 2:** Clearance; York, Capitol theatres, Athol, Mass. (Garbose Bros.) vs. All Five, affiliated theatres in Fitchburg and Boston. AWARD: Dismissed. APPEAL: Cut clearance of Fitchburg over Athol and Gardner to one day, otherwise upheld arbitrator.

**No. 3:** Clearance; Lucien Descoteaux theatres, Manchester, N. H. vs. All Five and State Operating Co. AWARD: Clearance cut to 30 days after 1st run. APPEAL: Arbitrator reversed, complaint dismissed.

**No. 4:** Clearance; Grand theatre, Taunton, Mass. (Waltham Amusement Co.) vs. All Five, Strand and Park theatres, AWARD: Cut clearance 60 to 30 days.

**No. 5:** Clearance; State theatre, Whittenton, Mass., vs. All Five, AWARD: Withdrawn.

**No. 6:** Clearance; Weymouth, Weymouth, Mass. vs. Paramount, RKO, 20th-Fox, MGM and Levinson Bros. theatres in Quincy. AWARD: Cut from 30 to 21 days.

**No. 7:** Clearance; Strand, Boston (E. M. Loew) vs. Paramount, Warners, RKO, 20th-Fox and Rialto and Bayliss theatres. AWARD: Pending.

**No. 8:** Clearance; Playhouse, Gorham, Me. (Paul and Ruth Hunter) vs. All Five, Star theatre in Westbrook and State and Strand, Portland. AWARD: Pending.

## Buffalo

**Case No. 1:** Some Run; Genesee theatre, Mt. Morris, N. Y. (Richard De Toto) vs. MGM, 20th-Fox, Warners, Universal, Columbia, Monogram, and the Family theatre. AWARD: Some Run granted.

**No. 2:** Clearance; Carlson theatre, Mayville, N. Y. (A. A. Carlson) vs. All Five, Jamestown theatre. AWARD: Withdrawn.

**No. 3:** Clearance; Sun theatre, Rochester, (Helen Weisenberg) vs. All Five. AWARD: Withdrawn.

**No. 4:** Clearance; Marlowe theatre, Buffalo, (N. M. Konczakowski) vs. Niagara theatre, Shea Circuit. AWARD: Withdrawn.

**No. 5:** Clearance; Baily theatre, Buffalo, (Dipson Corp.) vs. All Five. AWARD: Pending.

**No. 6:** Clearance; Allendale theatre, Buffalo, (Irving Cohen) vs. All Five and Marlowe theatre. AWARD: Pending.

**No. 7:** Clearance and Some Run; Ryan theatre, Ithaca, N. Y. (Ryan Bros.) vs. All Five. AWARD: Pending.

**No. 8:** Clearance; Cuba theatre, Cuba, N. Y. (Nunzio and Sara Tantillo) vs. All Five, State, Haven, Palace theatres, Olean, N. Y. AWARD: Pending.

**No. 9:** Clearance; Astor theatre, Attica, N. Y. (Vincent Martina) vs. MGM, RKO, Warners, Paramount and Family theatre, Batavia. AWARD: Pending.

**No. 10:** Clearance; Playhouse, Clyde, N. Y. (Caroline Periello) vs. All Five, Capitol, Newark and Ohman theatres, Lyons, N. Y. AWARD: Pending.

**No. 11:** Clearance; Apollo theatre, Buffalo, (Basil Bros.) vs. All Five, and Shea's Elmwood. AWARD: Withdrawn.

## Charlotte

**Case No. 1:** Clearance; Patricia theatre, Aiken, S. C. (H. B. Ram), vs. All Five, Augusta, Ga. first runs. AWARD: Consent settlement, 14 days during resort season.

**No. 2:** Some Run; Lafayette theatre, Winston-Salem, N. C. (Ellis Blumenthal) vs. Warners, RKO, Paramount and Lincoln theatre. AWARD: Withdrawn.

## Chicago

**Case No. 1:** Some Run; State theatre, Morris, Ill. (E. F. Vanderveer) vs. MGM and Anderson theatre. AWARD: Some run granted.

**No. 2:** Clearance; Ken theatre, Chicago, (Ben Banovitz) vs. RKO, 20th-Fox, Paramount, Schoenstadt circuit. AWARD: Dismissed. APPEAL: Upheld dismissal.

**No. 3:** Clearance; Lawn theatre, Chicago, (James Steininger) vs. All Five and Marquette, Colony and Highway theatres. AWARD: Consent dismissal.

**No. 4:** Clearance; Portage theatre, Chicago, (GCS Circuit) vs. All Five, Balaban and Katz. AWARD: Settled and withdrawn, house acquired by B & K.

**No. 5:** Clearance; Lincoln and Grand theatres, Lincoln Ill, (Steve Bennis) vs. All Five,

Chicago, Bloomington first runs. AWARD: Consent dismissal, Clearance adjusted on Springfield and Bloomington.

**No. 6:** Clearance; Oriental theatre, Chicago vs. Big Five, all Chicago "A" theatres. AWARD: Pending.

**No. 7:** Clearance; Sheridan theatre, North Chicago (Sidney Schutz) vs. RKO, Warners, Times theatre, Waukegan. AWARD: Consent settlement.

**No. 8:** Clearance; Olympic theatre, Chicago (A. Goldstein) vs. All Five, Schoenstadt, Villas and Lasker circuits. AWARD: Withdrawn.

**No. 9:** Clearance; Alcyon theatre, Highland Park, Ill., (William Pearl) vs. RKO, Paramount, 20th-Fox. Deerpath, Teatro del Lago, Liberty theatres. AWARD: Dismissed.

**No. 10:** Clearance; Ogden, Chicago, vs. Big Five, West Chicago neighborhood theatres. AWARD: Withdrawn.

**No. 11:** Clearance; Don theatre, Downer's Grove, Ill. (Ray Jarman) vs. Big Five and Westmont, Balaban and Katz circuit. AWARD: Paramount, Warners and MGM settled. RKO and 20th-Fox ordered to grant one day to Westmont.

**No. 12:** Clearance; Annetta, Cicero, (B. and A. Bartelstein) vs. All Five, Lasker and Schoenstadt circuits. AWARD: Pending.

## Cincinnati

**Case No. 1:** Some Run; State theatre, Newport, Ky. (Willis Vance) vs. Paramount, Warners, 20th-Fox, MGM, Hippodrome and Strand theatres. AWARD: Dismissed.

**No. 2:** Clearance; Parsons theatre, Columbus, O. (F.W. Rowlands) vs. All Five, Neth circuit. AWARD: Dismissed. APPEAL: Clearance cut from 52 to 45 days.

**No. 3:** Clearance; Main theatre, Columbus, O. (F. W. Rowlands) vs. All Five and Neth circuit. AWARD: Dismissed. APPEAL: Clearance reduced.

**No. 4:** Clearance; Olentangy theatre, Columbus, O. vs. MGM, Warners, RKO, 20th-Fox and Hudson theatre. AWARD: Pending.

## Cleveland

**Case No. 1:** Some run; Ellet theatre, Akron, (Louis Israel) vs. All Five, and Co-operative theatres of Ohio. AWARD: Dismissed without prejudice.

**No. 2:** Some Run; Dueber theatre, Canton, O. vs. All Five and Reinhardt theatres, Canton, and Botzum theatres, Akron. AWARD: Pending.

## Dallas

**No. 1:** Some Run; Joseph's Drive-In, Austin, Tex. vs. MGM, 20th-Fox Interstate circuit. (Continued on following page)



# 167 AAA COMPLAINTS FILED

(Continued from preceding page)

cuit and Underwood and Ezell theatres. AWARD: Withdrawn.

No. 2; Some Run; Normana theatres, El Campo, Tex. (Ruben Frels) vs. All Five. AWARD: Dismissed. APPEAL: Dismissed.

No. 3; Clearance; Campus, College Station, Tex., vs. All Five and Palace, Dixie and Queens theatres, Bryan, Tex. AWARDS: Queens, Dixie clearance cut from 30 to 14 days.

No. 4; Clearance; Overton theatre, Overton, Tex. vs. RKO, MGM, Warners, 20th-Fox and Gem and Strand theatres. AWARD: Clearance cut from 60 to 14 days.

No. 5; Clearance; State and Texan theatres, Atlanta, Tex. (B. R. McClendon) vs. MGM, RKO, Warners, 20th-Fox and Paramount-Richards circuit. AWARD: Dismissed. APPEAL: Pending.

## Denver

No. 1; Some Run; Longmont theatre, Longmont, Col. (J. J. Goodstein) vs. MGM, Paramount, 20th-Fox, Intermountain circuit. AWARD: Withdrawn.

No. 2; Clearance; Star theatre, Ft. Lupton, Col. (E. K. Menagh) vs. All Five, Rex theatre, Brighton, Col. AWARD: Fox dismissed, 3 day clearance set.

No. 3; Clearance; Nile theatre, Mitchell, Neb. (W. J. and J. L. McDonald) vs. Paramount, Warners, 20th-Fox. AWARD: withdrawn.

## Des Moines

No. 1; Some Run; Gem theatre, Charles City, Ia., (Jack Kuech) vs. Paramount, Charles theatre. AWARD: Pending.

No. 2; Clearance and Some Run; Burlington, Ia. (Lee and William Tiermeier) Warners, Central States circuit, charge split booking. AWARD: Pending.

No. 3; Clearance and Some Run; Avon theatre, Burlington, vs. RKO, Palace theatre, charge split booking. AWARD: Pending.

## Detroit

No. 1; Clearance and Some Run; Booth theatre, Detroit (Julius London) vs. Paramount, neighborhood Detroit houses. AWARD: Pending.

No. 2; Clearance; Booth theatre, Detroit; vs. Paramount, Warners, RKO and 20th-Fox. AWARD: Withdrawn.

No. 3; Clearance; Drayton, Drayton Plains (W. H. Harris) vs. All Five, Butterfield circuit. AWARD: Withdrawn.

No. 4; Clearance; Gale theatre, Galesburg, (D. E. Frank) vs. Paramount, 20th-Fox, Warners, MGM, Butterfield, P. C. Schram circuits. AWARD: Dismissed without prejudice.

No. 5; Clearance; Ritz theatre, Watervleit; (Sol Winokur) vs. MGM, Warners Coloma theatre. AWARD: Dismissed.

No. 6; Specific Run; Parkside theatre, Detroit, (Erving Moss) vs. All Five and downtown Detroit theatres; AWARD: Pending.

No. 7; Clearance; Galewood theatre, Grand Rapids; (Alyce Cornell) vs. MGM, Warners, Paramount, 20th-Fox, Butterfield, Michigan Co-op circuits. AWARD: Withdrawn.

No. 8; Clearance; Southlawn theatre, Grand Rapids; (R. G. Taylor) vs. RKO Warners, MGM, 20th-Fox, Michigan Co-op and Butterfield circuits. AWARD: Pending.

## Indianapolis

No. 1; Some Run; Grand theatre, Elizabethtown, Ky.; (G. Bowles) vs. All Five, Crescent Amusement Co.; AWARD: Withdrawn.

No. 2; Clearance; Irving theatre, Indianapolis; (William Rosenthal) vs. MGM and Rivoli theatre; AWARD: Pending.

## Kansas City

Case No. 1; Some Run; Pic theatre, Iola, Kans.; (W. A. Weaver) vs. All Five; AWARD: Withdrawn.

No. 2; Clearance; Dickinson theatre, Mission, Kans.; RKO, Warners, Paramount, 20th-Fox, Kansas City first runs; AWARD: Pending.

No. 3; Clearance; Louis theatre, St. Joseph, Mo., (D. R. Gifford) vs. Paramount, Warners, MGM, 20th-Fox. Declares 160 day margin for Louis (negro theatre) is unreasonable; AWARD: Pending.

No. 4; Clearance; Cozy theatre, Topeka (J. E. Pennington) vs. All Five and Topeka first runs. AWARD: Pending.

## Los Angeles

Case No. 1; Clearance; Mission Playhouse, San Gabriel; (O. W. Lewis) vs. All Five; AWARD: Clearance following Mission changed. APPEAL: Dismissed.

No. 2; Clearance; Campus theatre, Los Angeles; vs. All Five; AWARD: Pending.

No. 3; Clearance; El Monte theatre, Los Angeles; vs. All Five, Little Three; AWARD: Withdrawn.

No. 4; Clearance; River and Arvin theatres, Oildale and Arvin, (Lemucchi and Vauducci) vs. Paramount, Warners, MGM, 20th-Fox; AWARD: Dismissed.

## Memphis

Case No. 1; Some Run; Camden theatre, Camden, Ark.; (V. D. Guest) vs. MGM; AWARD: Withdrawn.

No. 2; Some Run; Petit Jean theatre, Memphis; vs. MGM; AWARD: Dismissed.

No. 3; Some Run; Cotton Bowl theatre, Lepanto, Ark.; vs. 20th-Fox, Warners, RKO, Paramount, Strand theatre; AWARD: Withdrawn.

## Milwaukee

Case No. 1; Clearance; Rex theatre, Evansville, Wis.; vs. Paramount and Jeffris theatre, Janesville; AWARD: Clearance reduced.

No. 2; Clearance; Grand theatre, New London, Wis.; (Lee Macklin) vs. All Five; AWARD: Withdrawn.

## Minneapolis

Case No. 1; Some Run; White Bear theatre, White Bear Lake, Minn.; (David Ratner) vs. MGM, Warners, RKO, 20th-Fox, State theatre; AWARD: Pending.

No. 2; Some Run; Gayety theatre, Minneapolis; (David Gillman) vs. 20th-Fox; AWARD: Consent dismissal.

No. 3; Some Run; Gayety theatre, Minneapolis; vs. Paramount; AWARD: Dismissed.

No. 4; Some Run; Lyceum theatre, Duluth; (Ben Berger) vs. Paramount; AWARD: Pending.

## New Haven

Case No. 1; Clearance; Forest theatre; West Haven; (M. Cascoli) vs. All Five, Rivoli theatre; AWARD: Reduced 14 to 7 days.

No. 2; Clearance; Saybrook theatre, Saybrook, Ct.; (L. E. Bonoff) vs. MGM, Warners, RKO, Garde, and Essex theatres, AWARD: Dismissed.

No. 3; Clearance; New Newtoning theatre, Newtoning, Ct.; (Fred Quatrano) vs. All Five, New Britain first runs; AWARD: Cut from 30 to 21 days.

No. 4; Some Run; College Open Air thea-

tre, New Haven; (S. Dorno) vs. All Five and Middletown theatres: AWARD: Pending.

No. 5; Clearance; Plaza theatre, Windsor, Ct.; (Joseph Shulman) vs. All Five, Lockwood and Gordon circuit; AWARD: Pending.

No. 6; Clearance and Withholding prints; Grand theatre, New Haven; (J. L. Cannon, Jr.) vs. MGM, Warners, 20th-Fox, RKO, Pequot theatre; AWARD: Pending.

## New Orleans

Case No. 1; Some Run; Drive-In theatre, New Orleans; (Charles K. Woolner) vs. Paramount; AWARD: Dismissed.

No. 2; Some Run; Drive-In theatre, New Orleans; (Charles K. Woolner) vs. MGM; AWARD: Withdrawn.

No. 3; Some Run; Drive-In theatre, New Orleans; (C. K. Woolner) vs. Warners; AWARD: Withdrawn.

No. 4; Clearance; Ashton theatre, New Orleans; (W. A. Fonseca) vs. All Five, Popular theatre; AWARD: Pending.

## New York

Case No. 1; Clearance; Regent theatre; New York, (Albert Margulies) vs. All Five, Apollo theatre; AWARD: Withdrawn.

No. 2; Clearance; Squire theatre, Great Neck, N. Y. (H. Scheftel) vs. All Five, Skouras circuit. AWARD: Clearance reduced. APPEAL: Modified clearance established for non-intervenors.

No. 3; Clearance; Forum theatre; Metuchen, N. J. (Jack Davis) vs. All Five, Walter Reade circuit, Plainfield. AWARD: Withdrawn.

No. 4; Clearance; Cameo, Jersey City (Jack Fields) vs. All Five, Skouras circuit; AWARD: Withdrawn.

No. 5; Clearance; Central theatre, Pearl River, N. Y. vs. All Five, Skouras Circuit; AWARD: Dismissed.

No. 6; Clearance; Liberty theatre, Plainfield, N. J. (J. Siccardi) vs. Paramount, RKO, Warners, 20th-Fox, Walter Reade Circuit; AWARD: Clearance cut from 30 to 21 days. APPEAL: (by complainant); Further reduction granted.

No. 7; Clearance; Lyric theatre, Oyster Bay (Charles Meyerson) vs. All Five, Glen Cove, Huntington theatres; AWARD: Withdrawn.

No. 8; Clearance; Majestic theatre, Paterson, N. J. (Louis Martin) vs. All Five, Brandt Circuit; AWARD: Withdrawn.

No. 9; Clearance; Colony theatre, Sayreville, N. J. (Alvin Theatre Co.) vs. All Five, New Brunswick houses; AWARD: Clearance cut. APPEAL: Modified award.

No. 10; Clearance; Temple theatre, Union City, N. J. (John Carbone) vs. All Five, Summit, Roosevelt theatres; AWARD: Withdrawn.

No. 11; Clearance; Ramsey theatre, Ramsey, N. J. vs. All Five, Lafayette, in Suffern and Warner theatres in Ridgewood, N. J.; AWARD: Withdrawn.

No. 12; Clearance; West End theatre, Newark, N. J., vs. All Five, Ritz, Broadway theatres; AWARD: Clearance cut. APPEAL: Withdrawn.

No. 13; Clearance; Playhouse, Raritan, N. J., (Selig A. Posner) vs. All Five, Cort theatre, Somerville, N. J. AWARD: Clearance cut 21 to 7 days. APPEAL: Award Upheld.

No. 14; Clearance; Storm King theatre, Cornwall-On-Hudson vs. All Five, Broadway, Ritz theatres, Newburgh, N. Y. AWARD: Paramount, RKO dismissed. Consent settlement.

(Continued on page 50)



# M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	(A) THIS TIME FOR KEEPS and (B) COURTSHIP of ANDY HARDY
ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 2/10 11 A.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	TUES. 2/10 10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 2/10 10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 2/10 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 2/10 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 2/10 1 P.M.
CINCINNATI	Palace Theatre Sc. Rm.	16 East Sixth Street	TUES. 2/10 7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 2/10 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	{ (A) only TUES. 2/10 10:30 A.M. { (B) only TUES. 2/10 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 2/10 1:15 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 2/10 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 2/10 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 2/10 9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 2/10 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	{ (A) only TUES. 2/10 10:30 A.M. { (B) only TUES. 2/10 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 2/10 1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 2/10 1:30 P.M.
MINNEAPOLIS	Sc. Room Warner Bldg.	1104 Currie Avenue	TUES. 2/10 1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 2/10 10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 2/10 1:30 P.M.
NEW YORK NEW JERSEY }	M-G-M Screen Room	630 Ninth Avenue	TUES. 2/10 9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 2/10 9 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 2/10 10:30 A.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	{ (A) only TUES. 2/10 11 A.M. { (B) only TUES. 2/10 2 P.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	TUES. 2/10 1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 2/10 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	TUES. 2/10 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 2/10 1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 2/10 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 2/10 1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 2/10 1 P.M.

"This Time For Keeps"—Ann Rutherford, Robert Sterling, Virginia Weidler  
 "Courtship of Andy Hardy"—Lewis Stone, Mickey Rooney and all the folks



# CLEARANCE BIGGEST ISSUE

(Continued from page 48)

**No. 15;** Clearance; Colonial theatre, Monroe, N. Y., vs. Paramount, Warners, RKO, 20th-Fox, Ritz, Broadway theatres, Newburgh, N. Y.; AWARD: Withdrawn.

**No. 16;** Some Run and Clearance; Liberty theatre, Freehold, N. J., vs. All Five, Asbury Park first runs; AWARD: Pending.

**No. 17;** Clearance; Strand theatre, Keyport, N. J.; (David Snaper) vs. Warners, RKO, Paramount, 20th-Fox, Asbury Park first runs; AWARD: Pending.

**No. 18;** Some Run; Strand theatre, Astoria, L. I., vs. All Five, Skouras Circuit; AWARD: Dismissed without prejudice.

**No. 19;** Clearance; Kisco theatre, Mt. Kisco, N. Y., vs. All Five, White Plains theatres; AWARD: Dismissed. APPEAL: Pending.

**No. 20;** Clearance; Rome theatre, Pleasantville, N. Y., vs. All Five, White Plains theatres; AWARD: Pending.

**No. 21;** Clearance; Ogden theatre, Bronx, N. Y., vs. Paramount, MGM, Skouras Circuit; AWARD: Pending.

**No. 22;** Clearance; Arden theatre, New York City, vs. MGM, Paramount, Olympia, Stoddard, Carlton theatres; AWARD: Pending.

**No. 23;** Clearance and Specific Run; Cameo theatre, Jersey City (Jack Fields) vs. All Five, Skouras Circuit; AWARD: Pending.

**No. 24;** Clearance; some and specific run; Waverly theatre, New York City, vs. RKO, Warners, 20th-Fox, Becker and Rugoff Circuit; AWARD: Pending.

**No. 25;** Clearance; JJ Theatres, Inc., Bronx, N. Y., (Avalon, Oxford, Jerome theatres) (Julius Joelson) vs. Warners, 20th-Fox, RKO, Valentine theatre; AWARD: Pending.

**No. 26;** Clearance; Kingsbridge theatre, Bronx, N. Y., (Julius Joelson) vs. Warners, RKO, 20th-Fox, Valentine theatre; AWARD: Pending.

**No. 27;** Clearance; Strand theatre, Plainfield, N. J., vs. All Five, Paramount, Bradford theatres; AWARD: Pending.

**No. 28;** Clearance; Central theatre, Cedarhurst, L. I., vs. All Five, Rockaway and Lynbrook theatres; AWARD: Pending.

**No. 29;** Clearance; New Paltz theatre, New Paltz, N. Y., vs. All Five, Poughkeepsie, Kingston theatres; AWARD: Pending.

**No. 30;** Specific Run; Savoy theatre, Jamaica, N. Y., vs. Paramount, RKO, 20th-Fox AWARD: Pending.

**No. 31;** Clearance; Dunellen theatre, Dunellen, N. J. (J. L. Fioravanti and C. C. Reina) vs. All Five, Brook theatre, Bound Brook. AWARD: Pending.

## Oklahoma City

**Case No. 1;** Some Run; Ritz theatre, Duncan, Okla., (J. D. Guest) vs. Warners; AWARD: Withdrawn.

## Omaha

**Case No. 1;** Clearance; Strand theatre, Council Bluffs, Ia., (Morris Cohn) vs. All Five, Omaha first runs, Broadway theatre, Council Bluffs; AWARD: Pending.

## Philadelphia

**Case No. 1;** Clearance; Florence theatre, Florence, N. J., (John Geyser) vs. All Five, Atlantic Circuit; AWARD: Dismissed.

**No. 2;** Some Run; Earle theatre, New Castle, Del., (David Silver) vs. MGM; AWARD: Some run granted. APPEAL: Upheld.

**No. 3;** Clearance; Breeze theatre, Philadelphia, (Rose J. Hexter) vs. Warners, Para-

mount, 20th-Fox, Warner Circuit, AWARD: Withdrawn.

**No. 4;** Clearance; Hollywood theatre, Elizabethville, Pa., (Bryant Weist) vs. MGM and Theatorium, Lykeng, Pa. AWARD: Cut from 7 to 5 days.

**No. 5;** Clearance; Palm theatre, Philadelphia, (S. and M. Somerson) vs. 20th-Fox, MGM, Paramount, Warner Circuit; AWARD: Dismissed.

**No. 6;** Clearance; Hill theatre, Philadelphia, (E. I. Singer) vs. RKO, Paramount, Warners, Sedgewick theatre; AWARD: Dismissed. APPEAL: Upheld.

**No. 7;** Clearance; Hatboro theatre, Hatboro, Pa., (Herman Bronstein) vs. Paramount, MGM, RKO, Grove theatre; AWARD: Dismissed.

**No. 8;** Clearance; Great Northern theatre, Philadelphia, (Columbus Stamper) vs. Paramount, 20th-Fox, MGM, Warner Circuit; AWARD: Consent dismissal.

**No. 9;** Clearance; Broad theatre, Philadelphia, (A. M. Ellis) vs. RKO, Paramount, Warners, Warner Circuit, Rockland theatre; AWARD: Clearance reduced.

**No. 10;** Clearance; Liberty theatre, Camden, N. J., (A. M. Ellis) vs. MGM, Warners, RKO, Paramount, Warner Circuit; AWARD: Pending.

**No. 11;** Clearance; Parkside theatre, Camden, N. J., (A. M. Ellis) vs. MGM, Warners, Paramount, RKO, Warner Circuit; AWARD: Pending.

**No. 12;** Clearance; Tioga theatre Philadelphia, (Lewen Pizor) vs. MGM, Paramount, Warners, 20th-Fox, Warner Circuit; AWARD: Withdrawn.

**No. 13;** Clearance; Rivoli theatre, Philadelphia, (Columbus Stamper) vs. All Five, Warner Circuit; AWARD: Withdrawn.

**No. 14;** Clearance; Colonial theatre, Phoenixville, Pa., vs. All Five, Philadelphia first runs; AWARD: Withdrawn.

**No. 15;** Clearance; Tioga theatre, Philadelphia, (Lewen Pizor) vs. Paramount; AWARD: Pending.

**No. 16;** Some Run and Clearance; Earle theatre, New Castle, Del., (John and Grace Koczak) vs. Loew's Inc.; AWARD: Pending.

**No. 17;** Clearance; Plains theatre, Plains, Pa. (J. Engle) vs. MGM, Paramount, Warners Parsons theatre, Parsons, Pa. AWARD: Pending.

## Pittsburgh

**Case No. 1;** Some Run; 18th Street theatre, Erie, Pa., (Herman Lorence) vs. Warners, RKO, 20th-Fox, Paramount, American theatre; AWARD: Dismissed.

**No. 2;** Clearance; Beacon theatre, Pittsburgh, (David Green) vs. All Five and Squirrel Hill theatre; AWARD: Dismissed.

**No. 3;** Clearance; Majestic theatre, Elwood City, Pa., (Biordi Bros.) vs. RKO, 20th-Fox, Warners; AWARD: Pending.

## Portland, Ore.

**Case No. 1;** Some Run; Rialto theatre, Albany, Ore., (P. R. Henderson) vs. MGM, 20th-Fox, RKO and Warners; AWARD: Dismissed.

**No. 2;** Clearance; Egyptian theatre, Portland, (William Graeper) vs. Paramount, 20th-Fox, MGM, RKO, Fox West Coast circuit. AWARD: Fox dismissed, consent settlement.

## Salt Lake City

**Case No. 1;** Clearance; Royal theatre, Laurel, Mont. and Park theatre, Red Lodge, Mont. (J. H. Moran) vs. Paramount, Warners, 20th-Fox. AWARD: Dismissed.

## St. Louis

**Case No. 1;** Some Run; Sosna theatre, Mexico, Mo. (Louis M. Sosna) vs. All Five, Little Three and Republic. AWARD: Withdrawn.

**No. 2;** Clearance; Rialto theatre, Cape Girardeau, Mo., vs. RKO Fox Midwest circuit. AWARD: Withdrawn.

**No. 3;** Some Run; Sosna theatre, Mexico Mo. (Louis M. Sosna) vs. MGM, Frisina circuit. AWARD: Dismissed; APPEAL: Some run granted.

**No. 4;** Clearance; Palm theatre, St. Louis, (Victor Thein) vs. Paramount, 20th-Fox, Fanchon and Marco Circuit; AWARD: Dismissed; APPEAL: Pending.

**No. 5;** Some Run; Star theatre, Lebanon, Mo., (Floyd Lowe) vs. All Five, Lyric theatre; AWARD: Warner's and Fox settled, dismissed.

**No. 6;** Some Run; Ritz theatre, Rollo, Mo., (Mildred Carsch) vs. All Five, Gasconade Circuit; AWARD: Some run granted.

## San Francisco

**Case No. 1;** Clearance; Rita theatre, Vallejo, (Wm. Symfy) vs. RKO, Paramount, Warners; AWARD: Withdrawn.

**No. 2;** Clearance; Laurel theatre, Oakland, (A. C. Karsky) vs. RKO, Warners, 20th-Fox, Oakland first runs; AWARD: Withdrawn.

**No. 3;** Clearance; Westwood theatre, Westwood, Cal., vs. All Five; AWARD: Dismissed.

**No. 4;** Clearance; Piedmont theatre, Oakland, (Gerald Hardy) vs. All Five, Oakland first run theatres; AWARD: Granted one day clearance between 4th, 5th runs excluded move overs; APPEAL: Pending.

## Seattle

(No Cases filed.)

## Washington, D. C.

**Case No. 1;** Clearance; Walbrook theatre, Baltimore, (T. D. Goldberg) vs. Warners, 20th-Fox, Durkee Circuit; AWARD: Clearance reduced.

**No. 2;** Clearance; Charles theatre, La Plata, Md. (John Taylor) vs. Paramount, MGM, 20th-Fox, RKO, Lust Circuit; AWARD: Withdrawn.

**No. 3;** Clearance; Westway theatre, Baltimore, (L. H. Homand) vs. MGM, Warners, 20th-Fox, Durkee Circuit; AWARD: Dismissed; APPEAL: Dismissal upheld.

**No. 4;** Clearance; Lea theatre, Danville, Va., (L. W. Lea) vs. All Five; AWARD: Clearance reduced.

**No. 5;** Clearance; Schoolfield theatre, Schoolfield, Va. (L. W. Lea) vs. All Five, Kinsey, and S. W. Craver Circuits; AWARD: Clearance reduced.

**No. 6;** Apex theatre, Washington, vs. MGM, Warner Circuit; AWARD: Clearance eliminated. Appeal: 5 day maximum clearance.

**No. 7;** Clearance; Dentonia theatre, Denton, Md., (Sam Millets) vs. MGM, Reese theatre, Harrington, Del., AWARD: Clearance eliminated.

**No. 8;** Clearance; Linden theatre, Baltimore, vs. Warners, Paramount, RKO, Metropolitan, Fulton, Rialto theatres; AWARD: Dismissed. APPEAL: Pending.

**No. 9;** Clearance; Charles theatre, La Plata, Md., (J. H. Taylor) vs. MGM, and Marlboro and Waldorf theatres, Marlboro, Md.; AWARD: Withdrawn.

**No. 10;** Clearance; Bayne theatre, Virginia Beach, Va., vs. Warners, Newport theatre, Norfolk, Va.; AWARD: Pending.



# December Box Office Champions



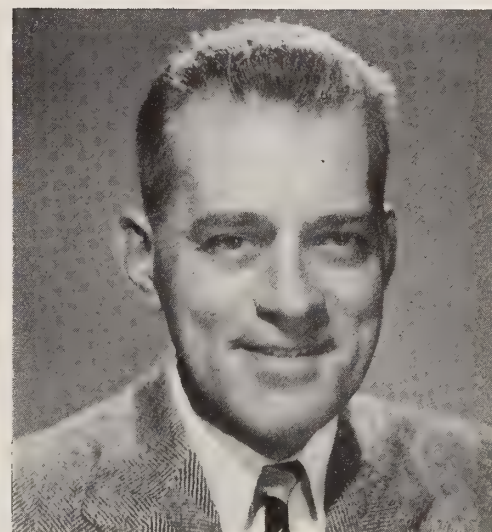
*Victor Schertzinger, director*

**BIRTH OF THE BLUES:** Paramount. B. G. De Sylva, producer. Associate producer, Monta Bell. Directed by the late Victor Schertzinger. Art directors, Hans Dreier and Ernst Fegte. Photographer, John Seitz. Cast: Bing Crosby, Mary Martin, Brian Donlevy, Carolyn Lee, Eddie "Rochester" Anderson, Warren Hymer. Release date, November 7th, 1941.



*Arthur Lubin, director*

**KEEP 'EM FLYING:** Universal. Glenn Tryon, associate producer. Directed by Arthur Lubin. Assistant director, Gil Valle. Cameraman, Joseph Valentine. Art director, Jack Otterson. Cast: Bud Abbott, Lou Costello, Martha Raye, Carol Bruce, William Gargan, Dick Foran, Butch and Buddy, Charles Lang. Release date, November 28th, 1941.



*W. S. Van Dyke, director*

**SHADOW OF THE THIN MAN:** Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Director, W. S. Van Dyke. Cameraman, William Daniels. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Cast: William Powell, Myrna Loy, Barry Nelson, Donna Reed, Sam Levene, Alan Baxter, Henry O'Neill. Release date, November, 1941.



*George Cukor, director*

**TWO-FACED WOMAN:** Metro-Goldwyn-Mayer. Produced by Gottfried Reinhardt. Directed by George Cukor. Cameraman, Joseph Ruttenberg. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Cast: Greta Garbo, Melvyn Douglas, Constance Bennett, Roland Young, Robert Sterling, Ruth Gordon, Frances Carson. Release date, November, 1941.



*Raoul Walsh, director*

**THEY DIED WITH THEIR BOOTS ON:** Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Robert Fellows. Directed by Raoul Walsh. Cameraman, Bert Glennon. Art director, John Hughes. Cast: Errol Flynn, Olivia de Havilland, Gene Lockhart, Regis Toomey, Stanley Ridges, Arthur Kennedy. Release date, January 1st, 1942.



*Alfred Hitchcock, director*

**SUSPICION:** RKO Radio. Produced by RKO and directed by Alfred Hitchcock. Assistant director, Dewey Starkey. Cameraman, Harry Stradling. From the novel, "Before the Fact", by Francis Iles. Art director, Van Nest Polglase. Special effects, Vernon Walker. Cast: Cary Grant, Joan Fontaine, Sir Cedric Hardwicke. Release date, November 14th, 1941.



# New York Critics call it one of Hollywood!

**Howard Barnes, N.Y. Herald-Tribune:**

"A challenging, exciting and magnificent motion picture . . . As sheer entertainment, it is tremendously vital . . . Michele Morgan is so lovely and noble that she is certain to become a big star . . . Paul Henreid gives a sensitive and extremely sympathetic portrayal."

**Bosley Crowther, N.Y. Times:**

"A rigidly exciting and tenderly moving film . . . taut with fearful uncertainties and packed with sincere compassion."

**Lee Mortimer, N.Y. Daily Mirror:**

"Full of thrills and tears . . . exciting and fast-moving . . . Paul Henreid and Michele Morgan powerful, bristling personalities."

**Kate Cameron, N.Y. Daily News:**

"Either Paul Henreid or Michele Morgan would have been qualified to carry the picture alone . . . A moving and thrilling melodrama . . . filled with breathless suspense."

**William Boehnel, N.Y. World-Telegram:**

"Everything first-rate entertainment should have — romance, laughter, sentiment, danger and surprise. And then there is Miss Morgan. She's the best thing that's happened to Hollywood in years."

**G. R., N.Y. Sun:**

"A picture that must be seen . . . It marks the christening of two new stars and a new director on the American screen."

**Archer Winsten, N.Y. Post:**

"Engrossing and carefully made...Audiences' sympathy is completely engaged."

**Rose Pelswick, N.Y. Journal-American:**

"Marks the Hollywood debut of Michele Morgan and Paul Henreid, and both give excellent accounts of themselves."

**NOW PLAYING AT THE LONG-RUN RIVOLI THEATRE, N.Y.**



*Best!*

Made by the  
Producer of  
"KITTY FOYLE"

One day for life..  
One hour for love..  
and **TERROR**  
stalked every  
precious minute!

MICHELE  
**MORGAN**  
PAUL  
**HENREID**

IN

# Joan of Paris



WITH  
**THOMAS MITCHELL • LAIRD CREGAR**  
**MAY ROBSON**

Produced by DAVID HEMPSTEAD • Directed by ROBERT STEVENSON

Screen Play by Charles Bennett and Ellis St. Joseph



# ASCAP Law Blow To Music Users

*Theatres, Ballrooms, Broadcasters Deal Direct with Composers in Nebraska*

by CAPTAIN BARNEY OLDFIELD  
in Lincoln

A Broadway songwriter named Charlie Tobias has inaugurated an uneasy time in Nebraska in all music using circles—theatres, ballrooms, broadcasting stations and elsewhere. Charlie wrote and is publishing the current hit song, "Rose O'Day," and owns all rights to handle it in Nebraska because of his release from the American Society of Composers, Authors, and Publishers for that state. The Society released all its members, some 1,100, for Nebraska, due to the demands of the state's anti-ASCAP law, which says only copyright owners themselves can do business in Nebraska, individually and not collectively, as they had been doing through ASCAP.

Mr. Tobias was the first to file with the secretary of state, and pay the 25-cent filing fee to have his tune properly recorded for business.

To do business in Nebraska now, a songwriter or copyrightist, must file his tune or arrangement, must state under signature on the sheet filed that it's his alone, and must also print on such composition all the charges for public performance.

## Data Unrecorded

But Mr. Tobias slipped on two counts. He did *not* make the statement that rights were his, and he didn't specify prices. It set public music users in a whirl. Ballroom men banned the number from all their orchestra libraries, and theatre managers began checking their films to see whether "Rose O'Day" was in.

The secretary of state is making up a form letter to be sent to all who file, if they do not at first comply with all the paragraphs of the law. Since an infringement fine can be \$250, plus legal fees and court costs, no exhibitor or other public music user wants to take any chances.

All music intended for Nebraska in the future will probably be stamped with directions for Nebraska users. Over signature of the holder of the rights, it will state that only after statement of the type of use the music will be put to, and payment of the price for that use, can such music be used without legal recourse. Falsification will be prosecuted, and the buyer, if a public performer for profit, will have to get himself a receipt for the amount of money expended to protect himself if lawyers check. It will be up to each music publishing house to collect for the author now. Their lawyers will police such collection. ASCAP formerly did this in the state.

Directions of prices will probably be listed like this for example:

- "Private use: 25c
- "Orchestra: \$3
- "Hotel, Ballroom, Night Club: \$3
- "Theatre, in musical film: 1c per seat.
- "Commercial radio: \$15."

If there are several authors of music in a single film, this will mean the exhibitor will have to pay for the film, and a certain fraction of a cent per seat to each of the covered authors. It will result in book-keeping about as devious as that radio has had to resort to to protect itself under a different kind of ASCAP fight.

At first, the film business in Nebraska thought it was in the clear, that there would be no way to clock a theatre, but this opinion has been changed in the last few days. It would be very simple for a film score, or as much of it as any author had anything to do with, either composing or arranging, to be filed with the state house, and stipulation of that price made.

Nebraska ballrooms are in a quandary, as are hotels. Just because a band, playing for a dance in any one spot, has bought and paid for the music, it will have to also be bought by the ballroom and be present in the library, or the ballroom will be in trouble. The Nebraska law-makers would not allow the assignment of copyrights by individuals to ASCAP, so it's hardly possible the thinking can be readjusted so an orchestra can be considered assigned all rights in the handling of music just because it has complied with its payment. The band leader's profit and the ballroom, night club, or hotel profit, are seen as two different things.

After a good fight by ASCAP's members this year, legislators next year probably will come to the state house in Lincoln instructed by his constituent public music users to repeal the ASCAP law. Most of the state wishes that the anti-ASCAP law wasn't on the books now.

## Armand Schenck Joins PRC

Leon Fromkess, executive vice president of Producers Releasing Corp., has announced the appointment of Armand Schenck as supervisor of branch operations. Mr. Schenck has been active in the motion picture industry since 1921.

For the past five years Mr. Schenck has been associated with Pathe Laboratories, Inc., in an executive capacity.

## Zanuck Sets School Fund

Darryl F. Zanuck, vice-president in charge of production at Twentieth Century-Fox, has established a fund through which a Central New York boy will be able to attend Colgate University in Hamilton, N. Y. The gift will be known as the Richard Llewellyn Fund in honor of the Welsh author, whose character, "Huw Morgan" in "How Green Was My Valley," inspired the donation.

## Holland Transferred

A. C. Holland, RCA Photophone engineer, who has been located in the Memphis territory for the past several years, has been transferred to New Orleans and has taken up headquarters in the Jung Hotel in that city.

## High Costs Bring Rise In Admissions

With the Government's defense program and military production drawing on all available man-power and resources, effecting a higher cost of living throughout the country, some theatres have been forced to raise their admission prices.

In Columbus, Ohio, at mid-January, a general increase in the admission scale, especially in theatres in the larger Ohio cities, was urged by Pete J. Wood, secretary of the ITO of Ohio, in an organization bulletin.

Commenting on the need for higher scales, Mr. Wood wrote: "All business analysts are agreed that we are in an inflationary period and we will all know that every type of commodity has gone up in price. We, however, are selling our merchandise at practically the same prices that we were a year ago." Mr. Woods cited President Roosevelt's budget message to Congress and pointed out that Congress would undoubtedly give thought to an increase in admission taxes, a tax on film rentals and a seat tax.

The Essaness Theatres Corporation advanced prices slightly at their Crown Theatre, Chicago, on Christmas Day. Week day admissions were adjusted from 22c to 25c and from 33c to 35c, including tax. Sunday prices went up from 39c to 40c. The move was made more to even out prices for convenience rather than to increase the revenue.

In Milwaukee, Fox's Wisconsin and Palace, first-run houses, have raised their admissions after six P. M. from 55 to 60 cents, including tax. The admission price from opening until six P. M. remains at 44 cents, including tax. The Warner and Standard's Riverside will retain their 33 cents early bird, including tax, until one P. M. and their 55 cent top price, including tax.

Balaban and Katz have increased their nightly admission price from 65 to 75 cents at the Loop United Artists theatre in Chicago.

Loew's Ohio and Broad, in Columbus, have advanced their weekly matinee deadline from 5 to 6 P. M., following similar action recently by the RKO Palace and Grand there. The change was made to enable store and office employees to avail themselves of the matinee rate of 40 cents, which is effective at 1 P. M. Otherwise, the scales at these four first runs are 30 cents until 1 P. M., and 50 cents evenings. This represents a three-cent increase in the evening scale previously in effect. The Sunday matinee deadline of 2 P. M. remains unchanged.

The Palace theatre in Chicago has raised admissions from 30 to 40 cents to one P. M., 40 to 50 cents to 6:30 P. M. and 60 to 68 cents to closing plus tax. The increase started with the engagement of "Ball of Fire" and "The Gay Falcon."

## Martin Contract Sold

Ken Dolan, of the Dolan and Doane, Inc., talent agency in Hollywood, has sold the managerial contract of Mary Martin to the Frank Vincent Agency for \$20,000.



# IN BRITISH STUDIOS

By AUBREY FLANAGAN

In London

## War Themes

The war ashore and afloat, abroad and at home, features highly as a subject of British films now in current production. Although, at the moment of writing, only five pictures are in actual production throughout the range of British studios all of these deal with the present conflict, from one aspect or another. In only one instance is comedy, credited by MOTION PICTURE HERALD's Box Office Poll as a paramount feature of current entertainment taste, exploited by British producers. The instance is that of the Will Hay comedy on the floor at Ealing.

Will Hay, who earned fame on the vaudeville stage and radio as a schoolmaster comedian, despite his numerous disguises, is still regarded as a comic in cap and gown by his innumerable fans, and goes back to the role of schoolmaster once more in his new Ealing production "The Goose Steps Out".

The film is not devoid of propaganda, despite its comedy flavour, and Hay has, in fact, a dual role—that of a German spy and his double, an English schoolmaster. Most of the action unrolls against a wartime German background, with Hay, in cap and gown, teaching a class of would-be spies destined for espionage work in Britain.

This will be Hay's first dual role production and he has already finished sequences in which he appears in two forms on one screen. The film is, however, his second co-directorial effort; he has collaborated in this direction with Basil Deardon, who made with him "The Black Sheep of Whitehall".

Working as a still photographer on this film is Joan England, who is declared to be the first woman still photographer to operate in a British studio. She was previously in charge of her own portrait studios in London's West End.

▽

Delivery of another Ealing production, "The Big Blockade", has been held up for a short while, so that producer Cavalcanti can incorporate sequences dealing with the entry of Japan into the war, a matter for which provision had not been made in the original film.

The war in more dramatic form is, of course, being dealt with by Paul Soskin whose "The Day Will Dawn" is nearing its final stages at Denham. A factor, fortunate from the point of view of producer and exhibitor, is the prophetic use of the Commandos theme in the film. Though made before the recent Commando raids were registered the production deals considerably with such incursions by British troops on the Norwegian coast. The script, written many months ago, to some extent anticipated forthcoming events, even prophesying to the last detail some of the recent Commando actions. The fact that British troops and



*Leslie Howard as "R. J. Mitchell", designer of the Spitfire, and co-star David Niven as "Crisp", his test pilot, in character for the feature being produced at Denham about the development of the R.A.F. mainstay.*

Norwegian sailors themselves appear in the film adds some realism to it. British troops from a famous Guards Regiment, armed with rifles, Bren guns, tommy guns and hand grenades, played their scenes, it is stated, with both realism and gusto.

The film, which has been directed by Harold French, has leading players Deborah Kerr, Ralph Richardson and Hugh Williams and is in its final weeks of shooting. It will be released by General Film Distributors.

▽

Another war subject, "Unpublished Story," made by Two Cities Films for Columbia release, has suffered something of a setback by the accidental burning of the only completed copy, which was due for despatch to the U. S.

Some weeks will necessarily be occupied by Reginald Beck in reassembling the film in the final form designed for it.

This film also was directed by Harold French and was produced by Anthony Havelock-Allan.

▽

Not yet ready for the shooting stage is another war subject, the Noel Coward drama of the Navy at war, "In Which We Serve". Through arrangements have, to some extent, been finalised for shooting, and details of locations, exteriors, etcetera, arranged, it is not certain when the film will actually go on the studio floor.

▽

Though not directly a war film, something of a contemporary flavour is neces-

sarily struck in the Leslie Howard production, "The First of the Few", still on the floor at Denham. It deals with the creation of the Spitfire and the life and career of its inventor, Reginald Mitchell.

This film is reaching its closing stages under the direction of Leslie Howard, who has David Niven to back him up as a personal attraction in the cast list.

▽

The adventurous side of war is also a factor in "Rendezvous for Convoy", which Leslie and Elizabeth Hiscott are making at Teddington under the British National banner for release by Anglo-American.

▽

Another British National unit is in full swing at the Rock Studios, where producer Richard Vernon and director Lance Comfort are making "These Our Strangers", a subject dealing with evacuation and evacuees, one of the greatest problems on the Home Front.

## Finished Product

Into "They Flew Alone", the Herbert Wilcox production dealing with the life of Amy Johnson and Jim Mollison, the war also comes, though only in the final stages of the story of the lives of these two British fliers. The film will have been finished by the time this reaches print and will be released by RKO-Radio, who will trade show it in the near future.

Anna Neagle and Robert Newton have the leading roles as Amy and Jim respectively.

No direct reference to the present war is, of course, found in "The Young Mr. Pitt", which has been completed this week at Shepherd's Bush Studios by 20th-Century Productions. On the other hand oblique references and pointed tilts at the war are made by sequences which parallel present day circumstances in many ways.

This ambitious film, the most ambitious to have been made in this country by 20th Century Productions and probably the most expensive ever made at the Gaumont-British Studios, has taken 23 weeks of shooting and has registered on the negative a broad panorama of Britain in Georgian days. The original House of Commons, the House of Lords, 10 Downing Street, the Admiralty, old Bond Street, the London Guildhall, Bellamy's "pie-shop", and the Queen's House (now Buckingham Palace), the Luxembourg in Paris, Nelson's "Victory" and Napoleon's armies at Calais have all been recreated for the production. Four decades of history have been packed into the film, the period of which is from 1768 to 1805, with Robert Donat, as William Pitt, heading the cast of 148 speaking roles.

Louis Levy and his orchestra now face two months' work in registering and recording the background music for the film.



## No Sunday Shows for Mississippi; New N. Y. Bills

By a four-vote margin, the Mississippi House of Representatives, at Jackson, last week, turned down a bill that would have legalized Sunday picture shows in Mississippi. The proposal would have erased from the statute books an ancient law that prohibits most all kinds of Sabbath amusements in the state, including baseball. Most of the debate centered around soldiers in the military reservations of Mississippi, co-authors of the bill all having sons enlisted in the services of the country. It appeared certain, however, that in the face of the small-margined defeat of the measure, it would reach the floor of the House again under parliamentary procedure.

The short bill was showered with amendments both from pros and cons and at least a half dozen members of House, assertedly known to favor it, were absent. One of these amendments would have legalized shows within a 50-mile radius of a military reservation but this was defeated. A dozen or so members fought the bill on moral grounds. Representative J. D. Holder of Lee county shouted that the passage of the bill "would lead to other things that would bring this country of ours into moral decadence." Mr. Holder said at one time, "If you have your names on the church book and vote for this bill may God have pity on your poor souls."

### Films in New York Legislation

Assemblyman Harold B. Ehrlich, Buffalo Republican, will again introduce legislation amending the education, penal and labor laws with relation to the theatrical and radio appearances of children under 16 years of age.

Last year's Ehrlich bill, passed by the legislature, was vetoed by Governor Lehman May 2, 1941. The new bill is intended as a modification of the present law, rigidly enforced upstate, which prevents any theatrical or even amateur radio program appearance of children under 16 years of age. As passed by the legislature in 1941, it authorized the education boards of the various communities to issue permits to children for theatrical exhibitions and amateur radio programs. Radio appearances would be limited to one hour per week and then would be licit only if made at the principal broadcasting studios of a station.

First anti-discrimination bill of the session to specifically mention theatres was one introduced by Senator William T. Condon of Westchester County, chairman of Labor and Industries Committee, making it a misdemeanor to exclude a citizen of the state by reason of national origin, as well as the present provision, i.e., race, color, or creed, from equal enjoyment of privileges by hotels, theatres, etc. Bill is intended to broaden anti-discrimination to also prevent its practice against persons by reason of their national origin.

Governor Herbert H. Lehman recommended a \$5,000,000 reduction in appropriations and a 25 per cent reduction in personal state income taxes for both 1942 and 1943 in submitting his executive budget to the state legislature in Albany Monday night.

In addition to the abolition of the emergency one-per-cent tax on personal state income tax proposed successfully last year by Governor Lehman and effective now, the chief executive recommended a 25 per cent reduction in income taxes payable this spring. A similar 25 per cent reduction in state income taxes again in 1943

## FROM READERS

TO THE EDITOR OF THE HERALD:

I have read the Arthur Mayer article on critics; it is well written and interesting. Perhaps he's too rough on the clan in general. Maybe New York critics are getting hypercritical in their old age but I don't believe that applies to us small towns.

For instance, all three critics here spoke of "How Green Was My Valley" as an exceptionally fine production—and it is held for its fifth week. All three praised "Babes on Broadway" considerably—it is in its fourth week now and maybe not finished. Same on "Sergeant York"—the critics agreed with the public exactly to the tune of six or seven weeks.

I, too, when I was starting in on this critic business more than forty years ago, thought it was smart, brilliant work to tear a play to pieces after a producer had invested a fortune in it and many players were dependent upon it for their living. Now I don't think so. I go a lot by what the audience thinks, so much so that I will not review pictures at previews.

The audience pays its money to see a stage or screen production—the critics don't. If an audience wants to like a picture, that's its God-given right and I don't see that it's the business of a critic to tell patrons that they don't like it. It's largely in the viewpoint. I like classical music, and swing to me is so much poison, but the oncoming generations love it—God knows why. But that's their privilege.

Same with pictures—if the dear public wants to jam in, week after week, to an Abbott and Costello picture in preference to such a superb study in acting as "All That Money Can Buy", more power to Abbott and Costello. They give the public what it wants. And that's what theatres are run for—the public. J. WILLIAM SAYRE

*Drama Editor Seattle Post-Intelligencer*

was also suggested in the gubernatorial message.

Governor Lehman also recommended that state income taxpayers be given the privilege of paying in four equal quarterly installments commencing with tax payments due after Dec. 31, 1942, the change to coincide with a shift of the opening date of the state's fiscal year from July 1st to April 1st. Both moves are held by legislators to be nearly certain during the present session.

### Universal Studio Staff Realigned by Blumberg

Shifts in the Universal studio staff, placing responsibility for all talent supervision under Dan Kelley, casting director, have been completed by Nate Blumberg, Universal president, now in Hollywood. Mr. Kelley is placed in charge of all creative talent, including performers, writers, directors, and artists. Martin Murphy's duties have been expanded to include supervision of all production and studio management.

Robert D. Speers, assistant to John Joseph, advertising and publicity director, becomes casting director under Mr. Kelley. Mr. Murphy and Mr. Kelley will work closely with Clifford Work, vice president and general manager of Universal production. Leonard Cripps, story editor, and Reginald Allen, scenario editor, join Mr. Kelley's staff. During Mr. Blumberg's stay on the coast Matthew J. Fox, Universal vice president, will remain at the home offices.

## Approves 'Blues' License Transfer

Transfer of licenses for station WJZ, New York; WENR, Chicago and KGO, San Francisco, from RCA to the Blue Network Company was approved by the Federal Communications Commission in Washington last Friday. The stations, originally licensed to the National Broadcasting Company, were temporarily transferred to RCA when NBC decided to split the Red and Blue networks. Following approval of the transfer all three stations changed their sign-off and sign-on announcements to: "This station is owned and operated by the Blue Network Co., Inc."

Phillips Carlin, vice-president in charge of programs of the Blue Network, announced in New York last Friday appointment of seven division heads. Charles Barry was named Eastern division program manager; Harry Frazee, manager of production division; Ron Ferguson, script division manager; Samuel Chotzinoff, music division head; Ray Diaz, chief announcer; Reginald Stanborough, night announcing supervisor and Grace Gunderman, program booking chief. The following were appointed announcers for the Blue Network: William Abernathy, George Ansborough, Milton J. Cross, Jack Frazer, George Hayes, George Hicks, Jack McCarthy, Hugh James, H. Gilbert Martyn, Ray Nelson, Charlie Nobles, Glenn Riggs, Bill Spargrove and Bob Waldrop.

The Federal Court of Appeals for the District of Columbia upheld the right of the Federal Communications Commission to subpoena newspaper publishers and executives to testify at its hearings concerning joint ownership of radio stations and newspapers.

### 111,307 Attend Museum Films

The annual report released by the Museum of Modern Art in New York last week, showed that attendance at its film shows was 111,307 during the 1940-1941 fiscal year. The report also disclosed that 1,175 regular film programs and 42 special programs were circulated to 377 outside sources. In addition, there are in the film library circulation department nine programs of Douglas Fairbanks' pictures, 26 programs of American comedies produced during the past 40 years and 10 programs of D. W. Griffith films.

John Hay Whitney is chairman of the Museum's film library committee; John E. Abbott is Museum director, and Irish Barry, curator.

Among the feature pictures acquired by the film library during the year were: "It Happened One Night," "A Nous La Liberté," "Two Hearts in Waltz Time," "The President Vanishes," "Confessions of a Nazi Spy," "Ruggles of Red Gap," "Million Dollar Legs," and American, British, Canadian, Brazilian and Finnish documentary films.

### Freeman Winners Announced

Gerry Germain, manager of the Strand theatre in Holyoke, Mass., and J. M. Jerauld, manager of the Garden theatre in Greenfield, won first and second positions respectively in the Western Massachusetts Theatres, Inc., Y. Frank Freeman Drive. Mr. Germain will receive \$200 in defense bonds, and his staff will receive a week's salary. Mr. Jerauld and his staff will receive a half-week's salary.



**FROM THE DEEP, ROMANTIC SOUTH COMES ANOTHER  
THRILLING DRAMA OF LOVE AND INTRIGUE!**

Hers was a peerless beauty . . . a  
matchless charm . . . that won the  
raucous cheers of the showboat crowd  
. . . and won the hearts of the proud  
aristocrats of the old South.



**JOAN BLONDELL · JOHN WAYNE**

in

**“LADY FOR A NIGHT”**

with

**RAY MIDDLETON**

**PHILIP MERIVALE · BLANCHE YURKA · EDITH BARRETT**

**LEONID KINSKEY · THE HALL JOHNSON CHOIR**

**LEIGH JASON — Director**

Original screen play by Isabel Dawn and Boyce DeGaw • Based on a story by Garrett Fort

**A REPUBLIC PICTURE**



★ **BUY U. S. DEFENSE BONDS** ★



## Films Collect Thousands for 'March of Dimes'

With greater effort than ever, the industry in Hollywood, its management in New York, and distribution and exhibition in the field this week went all-out for the annual infantile paralysis "March of Dimes" campaign, climaxed by President Roosevelt's 60th birthday celebration on Friday. Theatres and circuits throughout the nation totaling 10,009 houses, participated in the drive.

The Hollywood Victory Committee for stage, screen and radio arranged for a special train to leave the film capital on Monday, taking Rosalind Russell, William Holden, Patricia Morison, Jackie Cooper, Bonita Granville, Gene Raymond, John Payne, Carol Bruce, Brenda Marshall and Ensign Wayne Morris to Washington for the President's birthday party. Betty Grable and Gene Autry left Hollywood on Tuesday, and other film stars who were in the East, joined the group in Washington on Thursday, including Mickey Rooney and his bride, Ava Gardner; Ruth Hussey, Edward Arnold, Judy Canova, Dorothy Lamour, Pat O'Brien, Michele Morgan, Jean Hersholt and Lieut. James Stewart.

### Drive Extended to January 30th

In response to suggestions from exhibitors to Nicholas M. Schenck, national chairman of the "March of Dimes" drive, hundreds of theatres decided to extend the theatre campaign through January 30th, the date of the President's 60th birthday, instead of closing the drive on the 28th. Loew's and RKO, nationwide circuits, in addition to Brandt in New York and other circuits, continued their collections the two extra days.

The first day's collections from patrons, according to C. C. Moskowitz, co-chairman, were in excess nationally of any similar drive in theatres. He reported that Loew's theatres in Greater New York collected close to \$12,000 for the first day, compared to \$1,400 for the first day last year. Mr. Moskowitz also announced that Loew's houses collected \$14,000 the first day and that reports from various sections indicated big increases. One theatre wired that collections were 40 per cent of box-office receipts; many houses reported collections of 10 per cent to 20 per cent of the box office.

Theatres were urged to return promptly at the close of the drive the campaign trailer to the National Screen Service exchange, from which they received trailers. The committee believes that it can reclaim several thousands of dollars worth of silver from the 10,000 trailers, totaling nearly 2,250,000 feet of film. Proceeds from this reclamation will be added to the industry's collections.

In New York, the motion picture division campaign of the "March of Dimes" was launched last Thursday, with a colorful parade along Broadway and official change of the name of Times Square to "Dimes Square." Approximately 1,000 marchers, including personnel of RKO, Skouras, Loew's, Brandt and Fabian circuits, participated. The parade was organized by Eddie Dowden, of Loew's publicity staff. C. C. Moskowitz, Marvin Schenck and Oscar A. Doob, in charge of ceremonies, were on the platform set up in Times Square for the occasion. Ed Sullivan, New York *Daily News* columnist, was master of ceremonies and Bernard Brandt supervised the collections. About 20,000 spectators heard the appeals for contributions and watched actress Patricia Dane

## IN NEWS REELS

**MOVIETONE NEWS—No. 40, Vol. 24.**—The war in Singapore, Russia and Libya....Torpedoed tanker safe....Collision at sea....War production board....New destroyer launched....Niagara Falls freezes...."March of Dimes"....Sports.

**MOVIETONE NEWS—No. 41, Vol. 24.**—Welles in Rio....Naval ensigns take oath....Study Jap sub....Link U. S.-Mexico defenses....Bomber forced down in Pennsylvania....Fashions....Sports.

**NEWS OF THE DAY—No. 238, Vol. 13.**—Singapore bombed....British drive in Libya....Eden sees German routed in Russia....War production board....Torpedoed tanker safe....Launch "March of Dimes" drive....Sports.

**NEWS OF THE DAY—No. 239, Vol. 13.**—Moscow celebrates....Sub survivors safe....DeWitt in Mexico....Balloon patrol....Charles McCarthy on military matters....Rio parley....Auto circus....Girl archers.

**PARAMOUNT NEWS—No. 43.**—Illinois ski jump meet....Babe Ruth well again....The war in Singapore, Russia and Africa....Lt. Bulkeley pictures....Ships escape subs....Torpedoed tanker safe...."March of Dimes" drive.

**PARAMOUNT NEWS—No. 44.**—Army gets biggest gun....Dempsey takes oath....Indians aid metal drive....Sea lions from Hawaii....Navy calls for radio men....Winter scene in Moscow....U. S.-Mexico link defenses....Volunteers clear Hawaii....Pan American conference....Survivors of U-Boat attacks.

**RKO PATHE NEWS—No. 43, Vol. 13.**—War in Singapore....British drive in Libya....Eden in Moscow....Torpedoed tanker safe....Crews locate wrecked airliner....Auto industry makes plane parts....Opera stars aid "Dimes" drive....Midwest ski jump....Sports.

**RKO PATHE NEWS—No. 44, Vol. 13.**—Welles in Rio....DeWitt in Mexico....Moscow celebrates....Sports....Charlie McCarthy on duty....Seals from Hawaii.

**UNIVERSAL NEWSREEL—No. 52, Vol. 15.**—The "March of Dimes"....War board meets....Lt. Bulkeley honored....Torpedoed tanker safe....Japs bomb Singapore....Eden in Russia....Libyan offensive....Cooper receives film award....Sports.

**UNIVERSAL NEWSREEL—No. 53, Vol. 15.**—Pan American conference....Army chief hailed in Mexico....Pearl Harbor report....Jap sub salvaged....Army defense on the alert....Rickenbacker to make award....Russia celebrates....Sports.

change the street signs. Among the top-ranking entertainers who participated were Jack Oakie, Olsen and Johnson, Sabu, Dick Powell, Benny Field, Dean Murphy, Benay Venuta and Jimmy Dorsey and his orchestra.

Radio, meanwhile, joined with the motion picture industry in extending greetings to the President, in the form of an hour-long broadcast heard on Thursday night, from 12 midnight to 1:00 A.M., over WOR-Mutual and the NBC Red and Blue networks. Eddie Cantor, as master of ceremonies, headed the all-star lineup which included Gertrude Lawrence, Maurice Evans, Danny Kaye, Walter Winchell, Bert Gordon, Dinah Shore, Kenny Baker, Ezra Stone, Carmen Miranda and Larry Adler. The music was furnished by Fred Waring, Glenn Miller and Edgar Fairchild. Other special programs also were planned.

## National Decency Legion Classifies Fourteen Films

Of the fourteen motion pictures classified by the National Legion of Decency in its listing for the current week, nine were approved for general patronage and five were found unobjectionable for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Broadway Big Shot," "Cowboy Serenade," "Hayfoot," "North to the Klondike," "The Remarkable Andrew," "Right to the Heart," "Sealed Lips," "Thunder River," "West of Tombstone." Class A-2, Unobjectionable for Adults: "I Killed a Man," "Joan of Paris," "Niagara Falls," "Wolf Man" and "Woman of the Year."

## Argentine Courts Decide on Two Theatre Suits

by N. BRUSKI  
in Buenos Aires

Argentina's motion picture industry was shaken this month by two court decisions in two of the most far-reaching lawsuits ever to effect the industry.

The first decision convicted the American distributors in Argentina for illicit association and violation of the anti-trust laws.

The suit, which was brought against the eight American major film distributors and Cinematografia Terra and Cinematografia Julio Joly eight years ago, by Hector J. Bini, owner of the Cine Goyena charged that the defendants had denied him the rental of their pictures until he had paid up the debts accumulated by the previous owner of the theatre, and that he had been prevented from showing pictures of any of the defendants. Because there was no domestic production of motion pictures at the time the suit was instituted, the defendants controlled all the film product in Argentina.

Following the decision of the court the defendants were to pay a fine of 20,000 pesos. The sentence, however, has been suspended with the understanding that the distributors will pay court costs.

Both sides have appealed the case to a higher court.

The second decision is the result of a suit brought by Positeo Fernandes against his partner, Clemente Lococo, one of the most powerful exhibitor combines in Argentina. Mr. Fernandez asked the court to dissolve the partnership, which operated five large theatres, alleging that the administration carried out by Mr. Lococo had been affected in a manner to prejudice the other cinemas owned by Mr. Fernandez and which did not belong to the partnership.

While on the defensive Mr. Lococo pointed out that Mr. Fernandez was inspired to bring the suit by a competitive organization who had designs of controlling the Argentine exhibition market.

In view of this fact the court revoked the previous sentence which it had handed down naming an intervenor and dismissed the charges against Mr. Lococo. Mr. Fernandez was ordered to pay all court costs.

## Honor Jay Emanuel

Marking his 30th year in the industry and recognition of his help in organizing the Motion Picture Associates in Philadelphia, Jay Emanuel, independent exhibitor in the territory, and publisher, will be given a testimonial dinner by the local Associates on March 16th at the Benjamin Franklin Hotel. The sponsoring committee, headed by Alfred J. Davis, includes Albert M. Cohen, Ely J. Epstein, Sam Gross, William C. Karrer, Nat Levy, Edgar Moss, Earle W. Sweigert, George Beattie, Sam Blumberg and Frank McNamee, all members of MPA. It is expected that industry members from other parts of the east will turn out for the affair.

## Altec Calls Managers

Altec Service has called a nationwide managers' convention to be held at the Park Central Hotel in New York February 3-5.



## SHORT PRODUCT PLAYING BROADWAY

Week of January 24th

### ASTOR

Rhapsody In Rivets.....Vitaphone  
Whispers.....MGM  
Feature: *The Shanghai Gesture*.....United Artists

### CAPITOL

Main Street on the March...MGM  
Field Mouse.....MGM  
Feature: *The Corsican Brothers*.....United Artists

### CRITERION

The Tell-Tale Heart.....MGM  
Glimpses of Kentucky.....MGM  
Feature: *Mr. and Mrs. North*...MGM

### MUSIC HALL

March of Time, No. 6:  
"When Air Raids Strike"...RKO Radio  
Feature: *Ball of Fire*.....RKO Radio

### PARAMOUNT

Superman in the Mechanical  
Monsters.....Paramount  
March of Dimes.....Paralysis Fund  
Feature: *Louisiana Purchase*...Paramount

### RIALTO

The Riveter.....Disney-  
RKO Radio  
Life of a Thoroughbred....20th Cent.-Fox  
March of Dimes.....Paralysis Fund  
Feature: *Call Out the Marines*...RKO Radio

### RIVOLI

A Good Time for a Dime...Disney-  
RKO Radio  
March of Dimes.....Paralysis Fund  
Feature: *Joan of Paris*.....RKO Radio

### ROXY

Flying Fever.....20th Cent.-Fox  
Evergreen Playland.....20th Cent.-Fox  
Feature: *I Wake Up Screaming*.....20th Cent.-Fox

### STRAND

Monsters of the Deep....Vitaphone  
Miracle Makers.....Vitaphone  
Hop, Skip and a Chump...Vitaphone  
Feature: *All Through the Night*.....Warner Bros.

## Garden Ice Revue Draws 100,000

More than 100,000 persons witnessed the first six performances of Sonja Henie's Hollywood Ice Revue at Madison Square Garden in New York, it was estimated by Garden officials Saturday night, January 24th, after the six presentation.

It was estimated at the same time that last year's total of 134,000 for eight presentations would be equaled by Tuesday, January 27th, and a new record set for shows of this kind with the ninth performance on Wednesday. All proceeds from the Wednesday performance, without deductions, have been donated to the Red Cross War Fund.

## Eyssell Elected to Rockefeller Board

Gus S. Eyssell, managing director of the Radio City Music Hall and the Center theatre, as well as president of the Radio City Music Hall Corporation, has been elected to the board of directors of Rockefeller Center, Inc.

Early last week Mr. Eyssell was elected director of the Music Hall and Center theatre, both in Rockefeller Center, New York, succeeding the late W. G. Van Schmus, who died on January 14th.

## Increased Film Budget Planned for PRC Product

The board of directors of Producers Releasing Corporation has decided upon increased budget commitments for the remainder of the current program and for all product to be released during the 1942-43 season.

The decision was made at the annual meeting of the board held Saturday, January 24th, before the first of the four regional sales meeting which convened later that morning at the Hotel Astor in New York.

The new board of directors named at the meeting are: O. Henry Briggs, president; Leon Fromkess, vice-president; Robert Benjamin, of Phillips, Nizer, Benjamin and Krim, attorneys; Kenneth Young, chairman of the board of Pathe Laboratories, Inc.; George Bonwick, vice-president of Pathe Laboratories; Harry Asher, Boston franchise holder; George Gill, Washington franchise holder.

Mr. Fromkess will leave for Hollywood next week to implement the augmented plans and to coordinate studio activities on the west coast.

Following the board meeting the New York regional sales meeting got under way with franchise holders, branch manager, and salesmen from New York, Albany, Buffalo, Boston, Pittsburgh, Philadelphia and Washington attending. Arthur Greenblatt, general

sales manager of the company, presided.

Following the preliminary session, an open forum was held in which production activities, the current program, general sales and sales policy on specials was discussed.

The second regional sales meeting is to be held in Little Rock, Ark., on January 31st and February 2nd, for the franchise holders, branch managers and salesmen of the Little Rock, Dallas, Atlanta, New Orleans, Oklahoma City and Charlotte exchanges.

The third meeting will be held in Chicago, February 7th and 8th at the Congress Hotel, with St. Louis, Cleveland, Cincinnati, Indianapolis, Chicago, Milwaukee, Detroit, Omaha, Kansas City and Minneapolis personnel attending.

Following the Chicago meeting Mr. Greenblatt will visit Kansas City, Indianapolis, Cincinnati, Cleveland, Detroit, Buffalo and Albany exchanges, before returning to New York.

PRC has contracted with Dixon Harwin to produce two pictures for 1942 release. The first is "The Ghost Train and the Guest," which goes before the camera in February. The second picture is now in preparation.

J. Stewart Silver, formerly in charge of motion picture advertising for the Philadelphia *Evening Public Ledger*, has joined the PRC staff in that city as a salesman.

## Photographers' Ball Set

More than 100 stars of stage, radio and screen will make personal appearances at the annual dance and entertainment of the Press Photographers Association of New York, which will be held Friday evening, February 6th, at the Hotel Astor in New York.

EVERYBODY KISSED  
THE BRIDE ... EXCEPT  
THE GROOM!

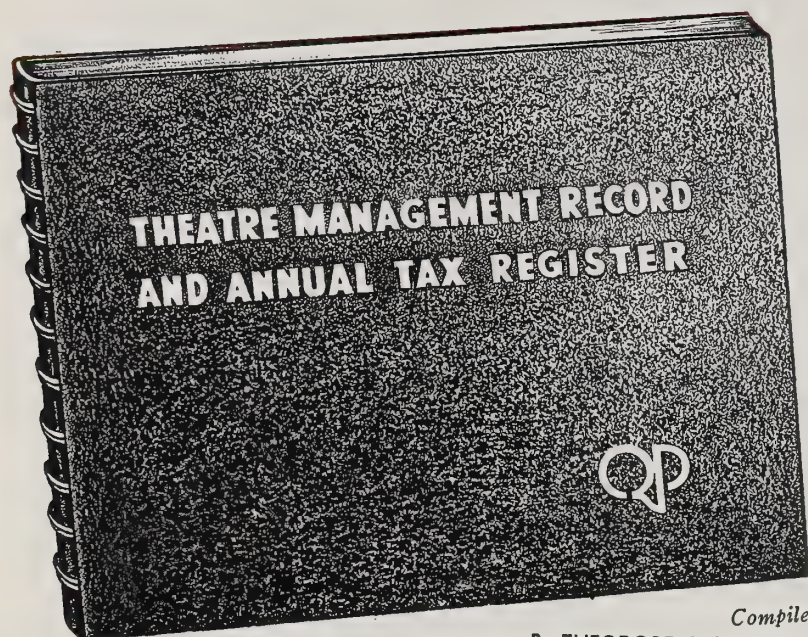
The LADY IS WILLING

MARLENE DIETRICH · MACMURRAY  
"MITCHELL LEISEN'S  
THE LADY IS WILLING

COLUMBIA PICTURES



# Guard Against Losses!



*Compiled*  
By THEODORE J. SULLIVAN

## USE THIS SIMPLIFIED THEATRE ACCOUNTING SYSTEM

**\$2.00**  
POSTPAID

**Simple . Complete . Accurate**  
**Requires no bookkeeping experience!**

**ALL SECTIONS ARE DEVISED SO THAT FULL  
TAX INFORMATION IS READILY AVAILABLE**

**QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK**

Here is my check for \$2.00. Send me "Theatre Management Record."

Name \_\_\_\_\_

Address \_\_\_\_\_

City and State \_\_\_\_\_

Theatre \_\_\_\_\_



**MAIL COUPON  
ORDER TODAY**



# IATSE Meeting Takes up Fight of Cameramen

The jurisdictional dispute between the American Society of Cinematographers and Local 659, Cameramen, was one of the principal topics for discussion at the executive board meeting of the International Alliance of Theatrical Stage Employees, held in mid-week at Miami. Richard F. Walsh, IATSE president, and other union officials were present.

Also discussed at the session was last week's successful consummation of negotiations with Hollywood studios by which some 10,000 workers of the ten IATSE studio craft locals get an average of 10 per cent wage increases, on a new contract promising peace to the Hollywood labor front for two years. Other subjects for consideration included the time and place for the next IATSE convention and a study of financial reports, particularly the two per cent assessment fund administered by George E. Browne, convicted former president.

Fred Jackman, president, and Len Smith, vice-president of American Society of Cinematographers, arrived in Miami on Monday to present their plea to the board in person. Local 659's delegation, including Herbert Aller, Burnett Guffey, Gus Peterson and Gilbert Warrenton, also were on hand to protect their charter. ASC membership recently voted to accept a separate charter but it was learned that the union was told the IATSE would not issue a dual charter and that the only alternative left for ASC was to go over to Local 659. The ASC vote was 117 for a separate charter and 21 for affiliation, out of 142 members who attended the meeting.

Also convening in Miami was the executive board of the American Federation of Musicians, with president James C. Petrillo, presiding and Joseph N. Weber, honorary AFM head, present for the sessions.

## Chicago Union Rebels

Dissatisfaction with the present administration of the Chicago's operator's union allegedly put in office by convicted labor leaders George E. Browne and Willie Bioff, has resulted in the rebellious group organizing under the leadership of Frank Norte, an operator for 30 years. The dissenters have set up headquarters in the Brevoort Hotel and are campaigning for others to join them in ousting the incumbent officers in the annual elections on March 5th. Salaries paid the present officers are reported to be: \$20,000, to business agent John Smith; \$15,000, to president Peter Shayne, and \$10,000, to vice-president Neal Bishop.

Reports from Chicago on Monday were that the union was expected to invest in defense bonds the \$50,000 posted with the U. S. Fidelity and Guarantee of Baltimore to cover bail supplied for Browne, when and if his appeal in the Federal extortion case is denied. The union recently invested \$10,000 in defense bonds.

Meanwhile, the local stagehands union in Chicago is reported developing a slate of officer-nominees in opposition to the current administration, it was learned this week. The election will be held May 1st. Some members of the union, it is said, are seeking an investigation by the IATSE.

Chicago Film Employees Union, Local B-45, IATSE, rejected a distributor proposal last week for a five per cent increase for top-salaried employees and 10 per cent for lower

brackets. The union demands 10 per cent for first group, 15 per cent for assistants and 20 per cent for lower brackets. This action followed a meeting last Monday at the Blackstone Hotel attended by local exchange managers and home office representatives, including Allen Usher, Paramount district manager; J. S. McCloud, MGM home office, and Earl J. Dennison, United Artists home office. Salaries at present are: head shippers, \$45; shippers, \$28; assistant shippers, \$23; night shippers, \$31; night film inspectors, \$25; film inspectors, \$22; head film inspectors, \$25; head poster clerks, \$28, and poster clerks, \$25.

## No Mediation

An invitation of the New York State Labor Mediation Board extended to major companies to mediate with the Screen Publicists Guild on a bargaining contract was declined, it was learned in New York this week. Home office executives contend that there is no need for mediation as direct negotiations can still continue. The proposed move "has been postponed indefinitely," it was said by the Mediation Board, with no further explanation offered.

The SPG had asked the board to intercede but film firms are reported to have replied that there was no need for mediation until all efforts to arrive at a contract by direct negotiations had failed.

John Michon was elected president of Motion Picture Film Editors Guild for the third consecutive term at a general election held last Friday night, in New York. Other officers elected are: Marc Ash, vice-president; Joseph J. Vadala, secretary; Morris Roizman, treasurer; Oscar Canstein and Mike Prusch, sergeants-at-arms. James Molini, Bud Pollard and Max Rothstein were elected to the board of trustees. Committee-chairmen elections included Nathan Cy. Braunstein, membership committee; Daniel Heiss, public relations; Leonard Weiss, grievance; Harry Foster, wage and hour; Bud Pollard, bylaw, and Max Roth-

stein, placement. The union has 242 members on record.

J. Roy Price was elected president of the Warner Bros. Associated Office Employees Union in New York last week. Other officers are: Leo Haas, vice-president; Irving Klein, general secretary; Irving Reiner, recording secretary; Joseph H. Newman, treasurer; Arthur Allisot, sergeant-at-arms, and C. V. R. Tasker, financial secretary. Special meeting of the membership was held Monday, at the Capitol Hotel, for the purpose of discussion and approval of contract classifications.

Negotiations for higher wages and bonuses for cameramen shipped to war zones were opened this week between Local 64, Newsreel Cameramen, an IATSE union with headquarters in New York, and Pat Casey, labor relations representative for the producers.

## Wallis in New York For Play Material

Hal B. Wallis, who recently signed with Warner Brothers as a unit producer, arrived in New York from Hollywood last week and is currently discussing the screen rights to "Watch on the Rhine," an anti-Nazi play by Lillian Hellman, now on Broadway. He is also considering "The Corn Is Green," in which Ethel Barrymore appeared, he disclosed.

The Warner studio announced on January 5th that the company had completed a deal whereby "Watch on the Rhine" would be brought to the screen under the guidance of Herman Shumlin, who produced the play.

Mr. Wallis arrived in New York accompanied by Casey Robinson and Philip G. Epstein, Warner writers. He said he planned four or five pictures a year and would begin production on his return in a few days. His first picture will be "Desperate Journey," with Errol Flynn and Ronald Reagan, which Raoul Walsh will direct.

She WENT OUT FOR  
A WALK... AND CAME  
HOME WITH A BABY!

And what a Wonder Baby  
she adopts, BABY COREY!

The LADY IS WILLING

MARLENE DIETRICH · FRED MACMURRAY  
in MITCHELL LEISEN'S  
THE LADY IS WILLING



## \$5 Membership in Variety for Duration

Variety Clubs of America, in an effort to enlist, for membership, show-people throughout the country, has set a \$5 annual membership fee, valid for the duration of the war. The reduced fee will entitle members to all Variety privileges except voting or holding office. At the end of the war, members affiliated under reduced dues will have the option of joining Variety at the regular membership rate.

National Chief Barker John H. Harris explained the plan this week in Pittsburgh, following initial announcement last week that Variety would take the lead in organizing a solid front of all persons connected with the film industry so that industry activity in the war effort and charity drives connected with war and defense may be more efficiently coordinated. As reported in MOTION PICTURE HERALD of January 24th, special attention will be directed at exchange staffs and theatre managers to join their local tents.

Committees are now being appointed by the chief barkers in each tent to organize membership drives. Variety aims to make its clubs 100 per cent representative of the amusement business including night clubs, sports, amusement parks, roller rinks, etc., by the time the "Hey Rube" drive closes on February 14th. Chief Barker Harris and assistant chief barker R. J. O'Donnell are conducting the campaign and will tour the country, organizing tents in various cities. Each local tent will create a "Hey Rube" board.

Applications for the special class of membership are now in the mails and will be in the hands of club members who will contact prospects immediately. A complete manual for organization of these membership drives is being prepared by Mr. Harris and Paul Short, assistant chairmen of the drive committee charged with handling of drives in the existing tents.

More than 200 Cleveland Variety Club members and guests turned out last Saturday night for the first big affair of the year, held at the Allerton Hotel. Lester Zucker, Columbia branch manager, was installed as chief barker of Tent No. 6 for 1942. Frank Boyd was given a testimonial of friendship upon resigning as local sales representative for American Seating Company to go into business for himself in New York. Other Variety Club officers installed were: first assistant barker, Harry H. Goldstein; second assistant, Charles Albert; treasurer, I. J. Schmertz; secretary, Edwin R. Bergman. Directors are: Jack Sogg, Frank Drew, Nat Lefton, Charles Rich, Nat Branch, Nat Wolf, M. B. Horowitz, Dave Miller and Jerome M. Friedlander.

A special brochure, headlined "The Variety Club of Texas, the Heart of Show Business, Joins Hands with Uncle Sam," was sent out this week from Dallas, by R. E. Griffith, chief barker of Tent No. 17, urging all members to co-operate in an "all-out campaign to sell more U. S. defense stamps in the 960 theatres of Texas."

Formal installation of officers for Detroit's Variety Club, was held last Monday night at the Book Cadillac Hotel, at which Dave Idzal, chief barker, announced that the Variety Club of Detroit has been changed in name to the

## HERALD PEOPLE



By Staff Photographer

CHARLOTTE WALKER, born in Massachusetts and educated in New York City, came to Quigley Publications along with *Motion Picture News*. She is employed in the circulation department, where she works on the never-ending task of keeping Motion Picture Herald subscriptions up-to-date.

In her leisure hours she putters about the garden, sees occasional hockey games and can manage a horse as well as she can a subscription. She dreams about a castle in Maine, or at least a New England cottage, done in early American.

Variety Club of Michigan. Excepting the upper peninsula, the club will take in the entire state. Directors for 1942 include: Mr. Idzal and barkers Earl Hudson, Lew Wisper, Wade Allen, John McPherson, Ray Branch, Larry Becker, Ed Kirchner, Charles Perry, John Howard and David Newman.

A "reorganization" meeting was called by members of Omaha Variety Club for this Saturday night, January 31st, at the Hotel Paxton in that city, where new quarters are to be opened. The Omaha tent is planning to put the club on a "war basis" for the duration. Reorganization plans include: \$6 a year membership fee; no initiation fee; "drafting" D. V. McLucas, United Artists branch manager, as chief barker; an extensive membership drive and the operation of the club on a "conservative basis."

Albany Variety tent is running a Monte Carlo Night for the benefit of the "March of Dimes" this Saturday night, January 31st, at the Hotel Ten Eyck. Chief Barker Louis H. Golding, Fabian divisional manager, turned over 600 dimes, or a dollar for each year of President Roosevelt's life, to the local "March of Dimes" headquarters this week in behalf of the tent.

Induction of officers of the Baltimore Variety Club, Tent No. 19, took place last week. J. Louis Rome, national canvasman, presided. Officers for 1942 are: Bernard Seaman, chief barker; Edward Perotka, first assistant chief barker; Rodney Collier, second assistant; Frank H. Durkee, treasurer; Barry Goldman, secretary and canvasmen W. C. Hicks, Lauritz Garman, Joseph C. Grant, Howard Burman and Leonard McLaughlin.

## City Population 87% Filmgoers Survey Shows

A study of film-going habits of a cross-section of New York, largest metropolitan area in the country, disclose that 87.4 per cent of those interviewed attended motion picture theatres within one month preceding the interviews.

This and other movie factors relating to New Yorkers were reported Monday by the Motion Picture Research Bureau, Dr. Leo Handel, director, from a study undertaken in Manhattan, Brooklyn, Queens and the Bronx, during December, 1941, sponsored by the Office of Radio Research of Columbia University which is headed by Dr. Paul F. Lazarsfeld, psychologist.

The frequency of film attendance of those interviewed is as follows: two times monthly, 19.3 per cent; five times, 30.7; six to nine times, 17.7; over nine times, 9.7. The average movie attendance is three and a half to four times a month.

An equal number of men and women were questioned, it was reported, in an age, income and occupational cross-section. Dr. Handel pointed out, "Consideration should be given to the fact that, during the period covered by this investigation, many of the top productions of the year hit the large New York circuits."

The study revealed, "Two types of moviegoers: persons who, when they plan to go to a show, have a particular picture in mind and those who 'just want to go to the movies' and attend partly of their own volition and partly because someone else suggested it." Those who said they went to the movies at least once a month were classified as follows, their latest movie visit being considered:

36% had a particular show in mind when they attended  
50% just felt like going to see any picture  
11% attended because someone else suggested it  
3% had miscellaneous other reasons

The time factor in film attendance and other determinants in the study are detailed, according to results, as follows:

Free at this particular time.....	30%
Nothing else to do, to pass time.....	21%
Go usually this day.....	12%
Had the opportunity.....	9%
Just felt like going.....	8%
To see picture in time.....	6%
Particular picture in neighborhood.....	5%
For relaxation.....	4%
Other.....	5%
No particular reason.....	4%

The extent to which radio programs compete with movie attendance was tested. Interviewees were asked whether it had ever happened that they had had to choose between going to see a picture and listening to a radio program; 25 per cent said "Yes."

The bureau currently has in work a study to determine how the attendance of persons who are hard of hearing can be increased. It is expected that these results will be announced early in February.

## Fox Conference Opens

A week of preparatory conferences on the 1942-43 product began Tuesday in Los Angeles at the Twentieth Century-Fox studios. Sidney R. Kent, T. J. Connors and Herman Wobber are conferring with Joseph M. Schenck, Darryl F. Zanuck and William Goetz. Following the studio conferences Mr. Connors will visit several of the company's western exchanges before returning to New York.



# WHAT THE PICTURE DID FOR ME

## Columbia

**BLONDE FROM SINGAPORE:** Florence Rice, Lief Erickson—This is one of the first of the new year's crop. Not bad for a filler. The usual action stuff. Boy chases girl. Crooks chase girl. Boy gets crooks and girl. It will do if nothing else is to be had. Running time, 69 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**HERE COMES MR. JORDAN:** Robert Montgomery, Claude Rains—A fairly good comedy that did no business here. We cannot get our patrons excited over Montgomery anymore. This feature was exceptionally well made and doubtless would do better elsewhere. Running time, 93 minutes. Played January 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

**HERE COMES MR. JORDAN:** Robert Montgomery, Claude Rains, Edward Everett Horton—This fantastic offering did not go over here, even though it had been highly advertised by the city near us just two weeks previous. Those who did come said, "What's it all about," and I am wondering the same thing. Now I have less faith than ever in so-called critics. They must be just as nutty as the fellow who conceived this goofy story. Running time, 93 minutes. Played January 17-18.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**HERE COMES MR. JORDAN:** Robert Montgomery, Claude Rains—Not outstanding as a box office attraction. However, it gave universal satisfaction to those that were present and produced some word of mouth advertising. The public does not know what the title stands for and consequently is hard to put across. Running time, 90 minutes. Played January 14, 15.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**LADIES IN RETIREMENT:** Louis Hayward, Ida Lupino—You will do well if you can keep the men in there on this one. Women will like it if you can get them in to see it, but don't look for too many. They won't bring the husband or boy friend and he won't stay if they do. If you can eliminate, do so. Played December 21, 23.—D. E. Burnett, State Theatre, Larned, Kansas. General patronage.

**LADIES IN RETIREMENT:** Ida Lupino, Louis Hayward—A picture well produced with excellent acting, but it is "dated" and too heavy for small towns.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Small town patronage.

**MEN IN HER LIFE:** Loretta Young, Conrad Veidt, Dean Jagger—Like "Ladies in Retirement" it is a good picture but will not go over in small towns. A picture like this brings patrons in that come about once in six months, but it drives the regular customers away. We very seldom have walkouts, but we had plenty on this.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Small town patronage.

**OUR WIFE:** Melvyn Douglas, Ruth Hussey—A fair romantic comedy that brought universal satisfaction and returns at the box office. The tempo is slowed down considerably by long passages of dialogue which tends to place it in the adult rating, rather than mixed audience. Running time, 95 minutes. Played January 11, 12.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**SING FOR YOUR SUPPER:** Jinx Falkenburg, Charles Buddy Rogers—A good title, and good names for the marquee on top of double bill picture pleased all and is more entertainment than many of the super-dupers. Played January 1.—D. E. Burnett, State Theatre, Larned, Kansas. General patronage.

**TEXAS:** William Holden, Glenn Ford, Claire Trevor—They don't come any better. Business fair for this time of the year. No kicks so it must be good. Played December 15, 17.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. Small town patronage.

**THIS THING CALLED LOVE:** Rosalind Russell, Melvyn Douglas, Binnie Barnes—Everybody said they liked it. Business good, although weather very cold. Played January 1, 3.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. Small town patronage.

**TWO IN A TAXI:** Anita Louise, Russell Hayden, Noah Beery, Jr.—I have yet to see a picture that was so bad that there wasn't at least one good point of interest. But this one doesn't even have that. Why producers waste their time, our money and the public's interest is beyond me. Who wants to sit and see a very uninteresting story about the troubles of a hack driver? I don't and neither do my patrons. They

*This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—*

What the Picture Did for Me  
MOTION PICTURE HERALD  
Rockefeller Center, New York

come to be entertained and relax; not to sit and be reminded of their troubles. As a box office attraction, this is definitely not. Running time, 62 minutes. Played January 2, 3.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**TWO LATINS FROM MANHATTAN:** Joan Davis, Jinx Falkenburg, Joan Woodbury—This one was a real surprise to us. We expected just another low-bracket musical comedy, but as it turned out, it was good. Joan Davis has never been better and the patrons said the same. The comedy in this one is really smart and humorous. If your patrons don't go for slap-stick and they like good, smart comedy, then this one is it. A standard story, good musical numbers, comedy and good acting make this one good for any Sunday playdate. Running time, 65 minutes. Played January 9, 10.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**VOICE IN THE NIGHT, THE** (Distributed in Canada under the title, **WILHELMSTRASSE 110**): Clive Brook, Diana Wynyard—A very fine propaganda picture. Did only average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Metro-Goldwyn-Mayer

**DR. JEKYLL AND MR. HYDE:** Spencer Tracy, Lana Turner, Ingrid Bergman—Metro seems to believe that they can remake any feature and sell it to the trade. Our patrons seem to have a different idea as a double Western bill on the previous night outgrossed this Sunday program. Miss Bergman deserves the honors in this feature as Tracy benefited by the makeup staff's assistance. Running time, 123 minutes. Played January 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

**DOWN IN SAN DIEGO:** Bonita Granville, Ray McDonald, Dan Dailey, Jr.—A program picture that just barely paid the film rental. Played January 13, 15.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**H. M. PULHAM, ESQ.:** Hedy Lamarr, Robert Young, Ruth Hussey—Good picture all the way. Fine story and the ladies were right on top of their roles, giving out. But those, but the most literate of our patrons, were not familiar with the title, or the book. Hence, we had a lot that asked what it was all about. Most of them took a chance, but some didn't, so I don't think that it grossed as much as it should have done.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**HONKY TONK:** Clark Gable, Lana Turner—We really did very well at the boxoffice on this one, thank goodness. I think the picture is too slow in its mid-section for the type of person that was attracted by the cast and title. However, he first and last parts are honeys. I don't care what a picture is like as long as it will continue this kind of business. Well, we can run another week now, anyway. Running time, 105 minutes. Played January 16, 17.—W. V. Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**LIFE BEGINS FOR ANDY HARDY:** Lewis Stone, Mickey Rooney, Judy Garland, Ann Rutherford—Good

picture. Ranks among the best of the Hardy series. The new star, Patricia Dane, should be mentioned as good and Mickey and Judy are always good. Played January 10, 12.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**RINGSIDE MAISIE:** Ann Sothern, George Murphy—I should have played this on a Sunday; how was I to know it was good? Although we had the coldest weather in years, 10 degrees below, those that came to see it enjoyed it very much. A little long for this type of picture, but nevertheless, good. If you haven't already played it, don't skip it; you won't be sorry. Running time, 95 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**SMILIN' THROUGH:** Jeanette MacDonald, Brian Aherne, Gene Raymond—Very fine story and film in color. New version with more music makes a very good entertainment. I would recommend this for any spot. Running time, 100 minutes. Played January 17.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**WHISTLING IN THE DARK:** Red Skelton, Ann Rutherford—Placed on the same schedule with "The Pittsburgh Kid" with just fair returns; consider it a top ranking comedy that gives universal satisfaction. Red Skelton should be a close second to Bob Hope if he does not pass him on the home stretch. Running time, 76 minutes. Played January 9, 10.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

## Monogram

**SIGN OF THE WOLF:** Michael Whalen, Grace Bradley—What can be done with a good story and a low budget is an example of this picture. Everyone was interested and enjoyed it very much. Had some very favorable comments. It's very well done and shows good taste. It's a Jack London story about two dogs, a group of fur thieves and a beautiful Canadian woods background. Comedy and humor are evident and the acting is also good. For a program picture that will please our patrons, this one is it. Running time, 68 minutes. Played December 31, January 1.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**TOP SERGEANT MULLIGAN:** Nat Pendleton, Carol Hughes—I should have been drafted rather than play this turkey. My western was better than this goose egg. If this is an example of the kind of army pictures we are to expect in the future, then I'll join the Marines. Someone told me that this was a good picture. I wish I could find him now. Maybe seeing so many pictures has spoiled my viewpoint, but I wouldn't waste the time to see this or anything like it. Running time, 69 minutes. Played January 16, 17.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

## Paramount

**NEW YORK TOWN:** Fred MacMurray, Mary Martin—This picture is not good enough for preferred time, and too high priced for weekend. If you play mid-week, use it there. Two good stars get a bump in this vehicle. Played, December 24, 25.—D. E. Burnett, State Theatre, Larned, Kansas. General patronage.

**NOTHING BUT THE TRUTH:** Bob Hope, Paulette Goddard—It is the truth, that this picture will do business for you, and it looks like Bob Hope is going out after the big dough at the boxoffice this year. Played December 14, 17.—D. E. Burnett, State Theatre, Larned, Kansas. General patronage.

**ROAD TO ZANZIBAR:** Bing Crosby, Bob Hope, Dorothy Lamour—It has been said that Crosby and Hope are the smoothest working team Hollywood has ever produced and this film certainly proves it. A continuous flow of comic situations and wisecracks keeps the audience in convulsions of laughter that never cease until the picture ends. Beauteous Dorothy Lamour not only adds eye-appeal; she also sings charmingly. Una Merkel joins in the fun, too, and the result is one swell comedy. Want to make your patrons forget the war, taxes, etc.? Then give 'em "Road to Zanzibar." Running time, 92 minutes. Played January 17.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**SHEPHERD OF THE HILLS, THE:** John Wayne, Betty Field, Harry Carey—Did nice business on week—  
(Continued on following page)



(Continued from preceding page)

end, second run. No complaints.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**WIDE OPEN TOWN:** William Boyd, Russell Hayden, Andy Clyde—Played to average business. We haven't been playing the "Hoppy's," so can't tell whether this is better or worse than the other ones. It's a good, shoot-'em-up western. Running time, 78 minutes. Played January 10, 11.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

## Producers Releasing

**GAMBLING DAUGHTERS:** Cecilia Parker, Roger Pryor—No business on this one. Played with "Alexander's Ragtime Band."—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

## Republic

**COUNTRY FAIR:** Eddie Foy, Jr., June Clyde—This was O. K. as a filler, but had no draw here. Running time, 74 minutes. Played January 5, 7.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**DOWN MEXICO WAY:** Gene Autry, Smiley Burnette, Fay McKenzie—Good Autry picture. Played to good business on Friday-Saturday.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**DOWN MEXICO WAY:** Gene Autry—This was a special but was not as good as the regulars, and surely did not justify the additional rental. Republic made two Autry specials and both were below in entertainment. However, they still draw above average.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Small town patronage.

**DOWN MEXICO WAY:** Gene Autry, Smiley Burnette, Fay McKenzie—Gene Autry always goes over big here. This one has special appeal to the older patrons and brings out a good-sized crowd. This one has lots of music, action, comedy and story. I don't think there was anyone who didn't enjoy this one. Had some nice comments on it and I enjoyed it very much. It's not just a western. It's a musical travelogue with beautiful scenery and lots of everything that goes to make up a good picture. We used it as our feature. It rates it. Running time, 75 minutes. Played January 9, 10.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**FRIENDLY NEIGHBORS:** Weaver Brothers and Elviry—**GAY VAGABOND, THE:** Roscoe Karns, Ruth Donnelly, Ernest Truex—I expected a loss on this date. I got it. But this double-bill did surprisingly well against terrific odds. Why? I dunno; I quit trying to figure 'em. I just report 'em. They liked the latter picture the better. Played December 29, 31.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**HURRICANE SMITH:** Ray Middleton, Jane Wyatt—Good picture, with a little different twist, which did average business on Friday and Saturday. Both stars were good, also supporting cast. Played January 16, 17.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**LADY FOR A NIGHT:** Joan Blondell, John Wayne—Good picture which failed to draw even average business. Running time, 87 minutes. Played January 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**MELODY RANCH:** Gene Autry, Jimmy Durante, Ann Miller—Gene Autry hasn't been doing the business he used to do.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**MELODY RANCH:** Gene Autry, Jimmy Durante—Republic bent over backward to make this—then something ripped. Not nearly as good as some of the less pretentious of this series. The print and sound were bad. Played January 16, 17.—Eddie OrNSTein, Rialto Theatre, Marengo, Ind. Small town patronage.

**NEVADA CITY:** Roy Rogers—If your customers like westerns, this will satisfy. Played on dual bill with "San Antonio Rose." Business good.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**PITTSBURGH KID, THE:** Billy Conn, Jean Parker—This needs strong support and especially so the further you are from Pittsburgh, Billy Conn's home town. The plot is the old chestnut type of the pug and his moll, and is not entertaining any more in this day and age. Running time, 76 minutes. Played January 9, 10.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**POISON PEN:** Flora Robson—Republic should be ashamed.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Small town patronage.

**RED RIVER VALLEY:** Roy Rogers, George "Gabby" Hayes—Good western which pleased the Friday-Saturday fans. Running time, 56 minutes. Played January 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SUNSET IN WYOMING:** Gene Autry, Smiley Burnette—See review on "Dance Hall." Played January 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

I receive so much value from your "What the Picture Did for Me", I thought that I should send in a few reports.—M. BAILEY, *Strand Theatre, Dryden, Ontario, Canada.*

## RKO Radio

**CYCLONE ON HORSEBACK:** Tim Holt, Marjorie Reynolds—Very good western. Holt well liked here. Business under par due to sub-zero weather. Played January 10, 11.—Eddie OrNSTein, Rialto Theatre, Marengo, Ind. Small town patronage.

**CYCLONE ON HORSEBACK:** Tim Holt—Filled the bill on the second half of our program. Business good.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**LADY SCARFACE:** Dennis O'Keefe, Francis Neal, Judith Anderson—Here is a program picture that is above the second rating class. Although it's not a feature attraction, it is, however, a good picture. It has a fairly good story with some good acting and the action is well divided between the comedy scenes. If you have an attraction that is not top-rating then book this with it. It will bring your program up to a better rating. Running time, 66 minutes. Played January 25, 27.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**VIVACIOUS LADY (Reissue):** Ginger Rogers, James Stewart—I made a deal with RKO for this one in place of using "Tom, Dick and Harry," and while the same terms were used—what a sweet deal it proved to be. Business was excellent, while some remarked they had seen it before. Most everyone enjoyed seeing it again so there was universal satisfaction all the way around. Running time, 99 minutes. Played January 18, 19.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

## Twentieth Century-Fox

**ALEXANDER'S RAGTIME BAND:** Tyrone Power, Alice Faye, Don Ameche, Ethel Merman—No business. Can't explain why. Played second run.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**CADET GIRL:** Carole Landis, George Montgomery—Good little musical show which pleased average business. Running time, 69 minutes. January 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**CHARLIE CHAN IN RIO:** Sidney Toler, Mary Beth Hughes—See review on "Law of the Tropics." Running time, 62 minutes. Played January 20.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**DANCE HALL:** Carole Landis, Cesar Romero—This is a gay, fast-moving comedy that pleased all. Did very good mid-week business. Wish some of the Fox specials had this much entertainment in them. Played January 14, 15.—Eddie OrNSTein, Rialto Theatre, Marengo, Ind. Small town patronage.

**DANCE HALL:** Cesar Romero, Carole Landis—We double billed this feature with "Sunset in Wyoming" and was grateful for the business that Autry brought in. Running time, 75 minutes. Played January 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

**GREAT GUNS:** Laurel & Hardy—Among the best Laurel & Hardy pictures, and will do a nice gross on the week-end. Plenty of corny comedy that will roll 'em in the aisles. Played December 14, 17.—D. E. Burnett, State Theatre, Larned, Kansas. General patronage.

**LAST OF THE DUANES:** George Montgomery, Lynn Roberts—See review on "Submarine D-1." Running time, 57 minutes. Played January 16, 17.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**MARRY THE BOSS'S DAUGHTER:** Betty Joyce, Bruce Edwards—Little program picture which just got by on Family Night. Will not stand alone. Running time, 60 minutes. Played January 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**MOON OVER MIAMI:** Don Ameche, Betty Grable, Robert Cummings—Very good. Customers like these color musicals. Charlotte Greenwood stole part of the picture with her comedy. Give us more of these. Played January 5, 7.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

**PRIVATE NURSE:** Brenda Joyce, Robert Lowery—See review on "Smiling Ghost." Running time, 61 minutes. Played January 13.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**SWAMP WATER:** Walter Brennan, Walter Huston, Ann Baxter—They don't come out into the lobby

to smoke on this one, and they all like it, too. Plenty of suspense, action and drama in this one, and you'll like the figures at the boxoffice, too. Preferred timesell hard.—D. E. Burnett, State Theatre, Larned, Kansas. General patronage.

**WEEKEND IN HAVANA:** Alice Faye, Carmen Miranda, John Payne—Ran this with "Niagara Falls" to average returns (and average these days is none too good). Nice color, good music. But inclined to be slow except when Carmen Miranda is on the screen. She really has a good part in this one and does a good job of it. However, your audience will like it if it like others of these color musicals. Played January 15.—W. V. Nevins III, Alfred Co-op Theatre, Alfred, New York. Small college town patronage.

## United Artists

**LYDIA:** Merle Oberon, Alan Marshal—In spite of a good story, and good acting, 104 minutes of straight dialogue can get very tiresome. There was no action, no comedy, just a tangle of Oberon's loves. Much too arty and highbrow for the general run of patrons. As such, it will appeal to the higher class of clientele. That is not where the money is made. But it is still a better bet than some of the cheap program pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**NIAGARA FALLS:** Tom Brown, Marjorie Woodworth, Slim Summerville—Made a real vacation of it by running this with "Weekend in Havana" to average returns. The odd length is handy here where I have to think of getting the students back to the dormitories at certain times. It is quite funny and the folks seemed to be enjoying themselves. That's enough for me. Running time, 43 minutes. Played January 15.—W. V. Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**PALOOKA:** Jimmy Durante, Lupe Velez, Stuart Erwin—On the strength of Durante's comeback I brought this old one back. I wasn't sorry. If they go for Durante, then this one is a natural. Even though it's old, it's still good and so are the gags that he uses. Palooka is all right for an open spot. Running time, 73 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**SCARFACE:** Paul Muni, Ann Dvorak, George Raft—Here is an old one that has always brought in a crowd. This time is no exception. If you want something to fill those empty seats then book this. Of course it will bring in a lot of rough trade that you never see, but it brings them in. The print was a new one, but kind of washy. It's the same as when it first came out. With the exception of a few cuts. Running time, 95 minutes. Played January 11, 13.—Peter Kavel, Campau Theatre, Hamtramck, Mich.

## Universal

**MAN WHO LOST HIMSELF, THE:** Brian Aherne, Kay Francis—Business very bad on this one. Have yet to do business on Kay Francis in any theatre.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**NICE GIRL?:** Deanna Durbin, Franchot Tone, Robert Stack, Robert Benchley—Although played late, had very many satisfactory comments. Good picture all through. Deanna's singing most thoroughly enjoyed. Played January 12, 14.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

**SAN ANTONIO ROSE:** Jane Frazee, Robert Paige, Eve Arden—Plenty of entertainment in this, a cheaply produced musical, that satisfies everyone.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

## Warner Bros.-First National

**DEVIL DOGS OF THE AIR (Re-issue):** James Cagney, Pat O'Brien—Despite the worst print I've ever run, this was O. K. Business above average. Played January 11, 12.—Eddie OrNSTein, Rialto Theatre, Marengo, Ind. Small town patronage.

**DIVE BOMBER:** Errol Flynn, Fred MacMurray—This super production has a lot of airplanes, beautiful color, and a good story. I think they could have done the same thing in a shorter version, and then we all could have gone home earlier. The patrons enjoyed it, some thought there were too many airplanes. Although I didn't see all of it I don't think I missed anything of importance. Running time, 132 minutes. Played January 18-20.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**INTERNATIONAL SQUADRON:** Ronald Reagan—A natural. Just what the doctor ordered, and what the head office likes, because it has B. O. Play it, brother, by all means.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**LAW OF THE TROPICS:** Constance Bennett, Jeffrey Lynn—Doubled with "Charlie Chan in Rio" from Fox, to fair business considering a strong opposition at the High School Gym, where they were conducting a benefit entertainment for the local draftees. There was nothing particularly exciting about either feature to attract or entertain. Running time, 76 minutes. Played January 20.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.



**MEET JOHN DOE:** Gary Cooper, Barabara Stanwyck, Edward Arnold—A real good picture that did nice business. Tie-up with the American Pad and Textile Co. Gave away a gross of gloves.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**MILLION DOLLAR BABY:** Priscilla Lane, Jeffrey Lynn, Ronald Reagan, May Robson—This was a very good program picture and very much enjoyed by my audience. Kind of down-to-earth entertainment. The only disappointment was that the orchestra in the night club scene did not play long enough and the song, "Who Was In Your Dreams Tonight," should have been sung all through. Running time, 100 minutes. Played January 10.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**NAVY BLUES:** Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—For the New Year's crowd this was right down their alley like a cached bottle of Scotch, and it stood up nicely for three days, which gives it a slight edge over a few of the "first-nighters." It's very light stuff geared strictly for laughs. Martha Raye's prominent part is worthy of particular note inasmuch as it is subdued to the point where even her severest critics were moved to favorable comment. Running time, 108 minutes. Played January 1-3.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**OUT OF THE FOG:** Ida Lupino, John Garfield, Thomas Mitchell—I'm still in a fog, after playing this one. Very little draw. Too bad to use such stars in such a picture. Played January 16, 17.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

**SMILING GHOST:** Brenda Marshall, Wayne Morris—A program offering used with "Private Nurse" from Twentieth Century, which proved to be a boxoffice attraction. The kids turned out to see the ghost, and the adults followed to get a glimpse at the nurse. Running time, 71 minutes. Played January 13.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**SUBMARINE DI:** Pat O'Brien, Wayne Morris—This re-issue has been hanging fire for a year or more, at last on account of what's happening, decide to set it in as the top half of a double bill along with "Last of the Duanees," from Fox. It proved its worth at the boxoffice and did an excellent job. If you are able to get a print I would advise you to use it at this time. Very instructive to the younger generation. Running time, 95 minutes. Played January 16, 17.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**HOOLA BOOLA:** Madcap Models—Weakest of this series. Running time, 8 8minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**MARINE ROUND-UP:** Grantland Rice Sportlights—Real good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**NOTHING BUT NERVES:** Benchley Comedies—Average Benchley comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**QUIZ KIDS SERIES, THE:** Quiz Kids—Radio has pre-sold this subject. Cash in on it with a little publicity of your own; it will build business. You'll do enough extra business that this short will not cost you a cent.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

**RHYTHM IN THE RANKS:** Mapcap Models—This is really a business-building short subject. Don't use as a fill-in, but exploit it; you will be surprised at the number of people that appreciate knowing when you are playing good short subjects.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

**SNOW DOGS:** Spotlight—Here's a short that won the unanimous approval of our entire audience. Everyone had a good word for it and it is our belief that it will be enjoyed anywhere. The dogs are wonderful and it is thrilling to watch the huskies at work amid beautiful winter surroundings. The antics of the Saint Bernard pups are sure to win many "ah's" and "oh's" from your patrons. Don't miss this one! Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

## RKO Radio

**APPLE IN HIS EYE:** Edgar Kennedy—Of all the Kennedy comedies, this one is about the best. There isn't much in it, but the patrons eat it up, and how. It's an old-time pie-slinging comedy. Everybody throws pies and everybody gets hit. The patrons laugh themselves sick. I didn't. Running time, 14 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**DOG OBEDIENCE:** Sportscope—This shows how dogs are trained and will amaze your audience as well as get a couple of good laughs out of them. Well worth playing. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**FIRE MAN, THE:** Leon Errol Comedies—For those of us who have been in this business for any length of time, we've seen this before. For the patrons it's not bad. They laugh and some like it. It's passable comedy fare. Leon is the man the boss always fires to please the customers. They get into a little trouble. It's funny. So-so. Running time, 19 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**IT HAPPENED ALL NIGHT:** Edgar Kennedy—This one is a little above par. It has more story than the usual run of this series. My patrons liked it very much. Edgar is a constable in a small rural town. Nothing ever happens. At least, not that he can see. The town has a run of gangsters, right under his nose, but he doesn't see them. Running time, 18 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**MARCH OF TIME, NO. 5: "Our America At War"**—This one, "America At War," is really a shortened version of "The Ramparts We Watch," so the title is misleading. People thought they would see scenes of this war, not the last one. Although it is well put together, my folks resented seeing things over again. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**MARCH OF TIME, NO. 5: "Our America At War"**—Very good issue. Keep getting better with each new issue and are very timely. Early release.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

**MARCH OF TIME SPECIAL:** "Battlefields of the Pacific"—Again Time comes through with a timely issue. Received early release on same. Issue very good and interesting.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

**PICTURE PEOPLE, NO. 2:** Hollywood Sports—A perfect example of a filler (and I don't mean dentist). Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**PICTURE PEOPLE, NO. 7:** When these subjects first came out they were very poorly recorded and filmed. But since then, they have improved a lot. This one is good. It has a variety of subjects ending with Jack Benny and Rochester. All in all, fairly good. Running time, 10 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**PRAIRIE SPOONERS:** Ray Whitley Comedies—Good two-reel musical western. Running time, 20 min.—(Continued on following page)

## Short Features

### Columbia

**NO CENSUS, NO FEELING:** Stooges—This always brings them in and I know they like them for they stay until the comedy is played the second time.—H. M. Gerber, Roxy Theatre, Hazleton, N. D. Small town and rural patronage.

### Metro-Goldwyn-Mayer

**ALLEY CAT, THE:** Technicolor Cartoon—Here is what I call a real cartoon. It's not silly or slapstick. It runs a full single reel and does a good job of that. It's just what the title says. The story of an alley cat that goes up into society. Cat society. With a very good musical background, this one will please everyone. Running time, 10 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**FANCY ANSWERS:** Pete Smith Specialties—Clever and humorous Pete Smith quiz reel, although some of the questions are old standbys. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**INSIDE PASSAGE:** FitzPatrick Traveltalk—Very good travelogue in color and interesting. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**SCENIC GRANDEUR:** FitzPatrick Traveltalks—Another travel talk in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

### Paramount

**BOB CHESTER AND ORCHESTRA:** Headliners—One of the best of its type. It went over big here, and deservedly so, for the music and vocal numbers are exceptionally well done. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**BUYING A DOG:** Sportlights—Good sport reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**DELHI:** Fascinating Journeys—Very timely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

—and when  
he woke up he was  
Married

**The LADY IS WILLING**

MARLENE DIETRICH • FRED MACMURRAY  
"MITCHELL LEISEN'S"  
**THE LADY IS WILLING**

COLUMBIA PICTURES



(Continued from preceding page)

utes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**PUT-PUT TROUBLES:** Walt Disney Cartoons—When the patrons laugh all the way through, it must be good. If you buy Disney, don't miss this one. Donald goes fishing and the fun starts. You'll enjoy it and so will your patrons. Running time, 7 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**VILLAGE SMITHY, THE:** Walt Disney Cartoons—As usual, Disney hands us a laugh-crowded color cartoon. Very good. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

## Twentieth Century-Fox

**MOVIETONE NEWS:** We used it for six years and like it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Universal

**BLACKSMITH DENTIST:** Stranger Than Fiction—Our patrons don't like this series. Just something to kill time. Running time, 10 minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**DOIN' THE TOWN:** Musical—Boy, oh, boy, is this unfunny. Nothing to it. Universal better start putting something in these two-reelers. Running time, 18 minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**IN THE GROOVE:** Musicals—Here is a peppy group of entertainers and an orchestra that really put on a good show. The audience complimented it on the way out. Running time, 16 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**RHYTHM REVEL:** Musical—Play this one; it's packed full of entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Vitaphone

**CARNIVAL OF RHYTHM:** Technicolor Specials—Warning, Mr. Exhibitor! Do not play this; it will kill your show. Never had so many complaints.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**RHAPSODY IN RIVETS:** Merrie Melodies Cartoon—You might call this a partial burlesque of Fantasia. No matter what you call it, it is a very, very clever cartoon showing the building of a skyscraper to the Second Hungarian Rhapsody music. My audience laughed a great deal and praised it afterward. Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**SIOUX ME:** Merrie Melodies—As is with most of these cartoons, they are good. Everyone enjoyed this one. It has some good gags and is up to standard. Running time, 7 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**SNIEFLES BELLS THE CAT:** Merrie Melodies—Enjoyed by the kiddies and grown-ups alike. Good colored cartoon. Running time, 9 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

## Serials Columbia

**IRON CLAW, THE (Chapter 13):** Charles Quigley, Walter Sande, Joyce Bryant—Why we ever played this one is beyond me. It gets worse every chapter. Well, only two more to go. Each chapter is the same, two reporters fight a game of fifteen men, a girl screams too much, secret doors fly open, a couple of nuts run in and out and then they call it action and drama. This one had all of its story in the first episode. Running time, 18 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**IRON CLAW, THE (Chapter 14):** Charles Quigley, Walter Sande, Joyce Bryant—As I write this, the chapter is just starting on the screen. It sounds like a four alarm fire, everyone was running out. We can hardly wait until next week. It's the last chapter. The only good thing about this one is the closing of the 15th episode; it says "The End." I bet I'll get a lot of cheers on that. Running time, 18 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**IRON CLAW, THE (Chapter 15):** Charles Quigley, Walter Sande, Joyce Bryant—At last. I never thought I'd live to see the day when this goose would come to an end. Boy! what a relief! If you haven't yet started this, then don't. Anything else is better than 15 weeks of this. Ask anyone who's seen it. As a rule, serials go over here, even with the adults, but not this one. Running time, 17 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

# Pennsylvania Asks Licenses For 'Jukes'

Coin-operated movie machines, now being increasingly used in Pennsylvania, may be operated only if the necessary amusement permit is procured. A notice to that effect was sent out by the Pennsylvania State Liquor Control Board to all licensees. The Panoram Soundies are the only movie machines distributed in Pennsylvania, and the board, in its notice, identified such machines by name as "a mechanical musical device with a moving picture attachment."

No amusement permit is required for the record juke-boxes if dancing is prohibited. However, the showing of a sound movie through a coin machine places the machine in another class of entertainment, construed as being a regular moving picture exhibition, subject to the State Beverage Law making it unlawful to permit "in any licensed premises a moving picture exhibition of any sort, unless the licensee shall have first obtained from the board a special permit to provide such entertainment." The special amusement permit is issued by application to the State Liquor Board.

## Injunction Asked

Following this proclamation by the State Liquor Board the Dauphin County Court has directed the board to show cause why an injunction should not be granted Harrisburg Soundies, Inc., distributors of Panoram, restraining the Board from demanding amusement permits in connection with movie machine operation in bars and taverns.

The Pittsburgh city license fee for amusement coin machines was increased from \$25 to \$50 per year. With approximately 3,000 coin games and machines in the city it is estimated that this year's revenue will be about \$150,000.

A coin phonograph is being used in the City Council building in Pittsburgh, to boost the sale of defense stamps. When a person buys a defense stamp at the booth in the public building where the machine is located, an attendant asks the buyer's request and then plays it. The machine was installed by an operator who also handles amusement games whose tax was doubled.

From Washington, D. C., the Treasury Department acknowledged receipts of \$4,708,696 from pinball and slot for the last three months of 1941. It did not disclose particulars on the payment. A \$10-a-year tax on pinball games and movie machines and a \$50 tax on slot machines went into effect October 1st, 1941. In some states the machines are illegal.

In Albany, N. Y., Senator Edward Coughlin has reintroduced a measure to amend the tax law relative to imposing a tax on operation of vending machines for unemployment relief purposes. The tax would be on a sliding scale according to the worth of the machine used from \$1 a year up to \$100.

## Norwich Theatre Acquired

Loew-Poli division has added the 800-seat Broadway, Norwich, Conn., to its roster in that territory, and changed its name to the Loew-Poli. The lease which Warner's have held on this old Poli house for over ten years, expired January 1, 1942, and the house is now closed until after February 1st, for reseating, new marquee, painting and decorating, and other repairs. The first run policy will be continued, but no other details of policy have been announced.

## MURDER IN THE DEATH HOUSE!



★ Surprise hit of the year!  
The sensation-packed story  
...of a murder committed  
right before the eyes of a  
roomful of crime experts  
and reporters!



A MONOGRAM PICTURE

## "I Killed THAT MAN"

Produced by MAURICE KING  
Associate Producer FRANKLIN KING  
Directed by PHIL ROSEN  
Screenplay by BENNY BANCROFT - Original Story  
by LEONARD FIELDS and DAVID SILVERSTEIN



WITH  
Joan WOODBURY • Pat GLEASON  
George PEMBROKE • Iris ADRIAN





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## WHAT TO DO?

Last week's news section carried advices from Lowell Mellett, Coordinator of Government Films, that Hollywood's chief service for duration is to "stay right here on the job making pictures".

We refer the same sound advice to theatremen wondering what they can do to help the American war cause, in these words, "Stay right there on the job at the theatre and exploit the theatre possibilities to sell stamps and bonds; tie in wherever possible to publicize and glamourize air raid precautions; ensure that the theatre's importance in maintaining public morale is fully realized."

What Round Tablers are now doing in these directions, and reporting to this department, seconds the value of the above suggestions. Promotions, carried in last week's issue and in this, point to an unlimited field of defense cooperation, in many instances at no expense to the boxoffice, with other hookups paying off in unsolicited publicity and added prestige.

For the guidance of theatremen "seeking to do" are offered the previews for air raid wardens and defense leaders of appropriate screen subjects by Lou Hart and Morris Rosenthal. The features were timely and inspiring. The managers were applauded by press and public. Tied to a herald by Charlie Pincus on a recent attraction was a detailed listing of official air raid instructions. On a following page is reproduced an ad layout from Tom Jefferson, the copy and layout tying in ingeniously with a test blackout recently held in Miami.

\* \* \*

Sales of stamps and bonds are being pushed vigorously with such splendid promotions as reported in this issue by Don Alldritt, Boyd Scott and Tom Soriero. Alldritt arranges a series of stamps shows with newspaper and merchant cooperation. Scott gives penny folders to encourage stamp-buying. Soriero gets a whale of a break by donating the theatre for a newspaper stamp-drive. New Year's Eve was made more stamp-conscious by "Bic" Bickerstaff who tied stamps to balloons let loose at the height of his midnight party. And bond-selling socialites seeking a popular center to offer their wares might locate in the theatre, as they did in Rochester on Les Pollock's invitation.

\* \* \*

The field of civic activities makes another flexible springboard for the duty-conscious. Participation in club programs places the manager in a strategic spot to lend himself and his theatre. In Houston, Texas, Francis Deering was recently

All hail, Arnold Stoltz, manager of Warners Avon, Utica, New York.

And all hail, Frank Bickerstaff, manager of the Lucas & Jenkins Palace in Athens, Georgia.

Voted the 1941 Quigley Silver and Bronze Grand Awards by the Judging Committee, at the Hotel Astor, on Tuesday, the Round Tablers selected for the year's showmanship honors may well be proud of their inspiring accomplishments.

Details of the judging and photos of the ceremonies are carried in the news section of this issue. It all makes the finest of reading.

elected to the presidency of the Junior Chamber of Commerce. A member for years, Deering gave himself unsparingly to aid community progress. Editorial applause in the Houston press on his election indicates that the Round Tabler will be continuing to give himself for the war cause.

The instances here noted are current trickles swelling to a raging flood of leadership by theatremen taking their places in the front line of defense. They are not preoccupied with wonder on what to do. They are too engaged to have any time at all to wonder.

▽ ▽ ▽

## A MAN AND HIS JOB

The rise of Gus Eyssell is no Horatio Alger story. It does follow the old-fashioned thinking that a man who sets himself to do a job, continues to do it honestly with judgment and skill while earning the respect and affection of those with whom he labors, like as not winds up with as heavy an assignment as his shoulders can carry.

There is only one Radio City Music Hall. There are many other situations relatively as important to theatremen giving everything for the boxoffice with the same sincerity and hard-hitting which Eyssell exemplifies.

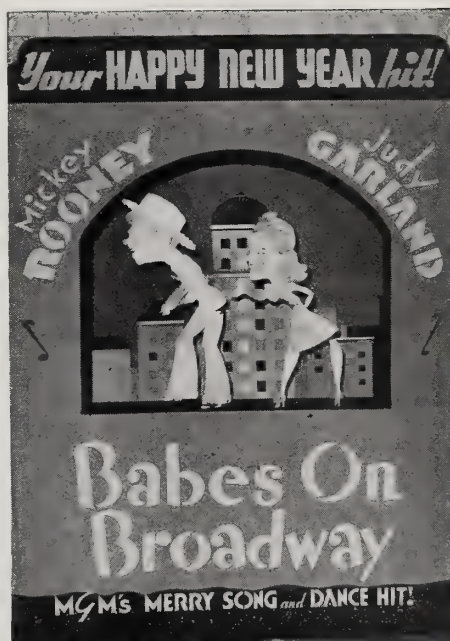
*A-Mike Vogel*



# ROUND TABLE IN PICTURES



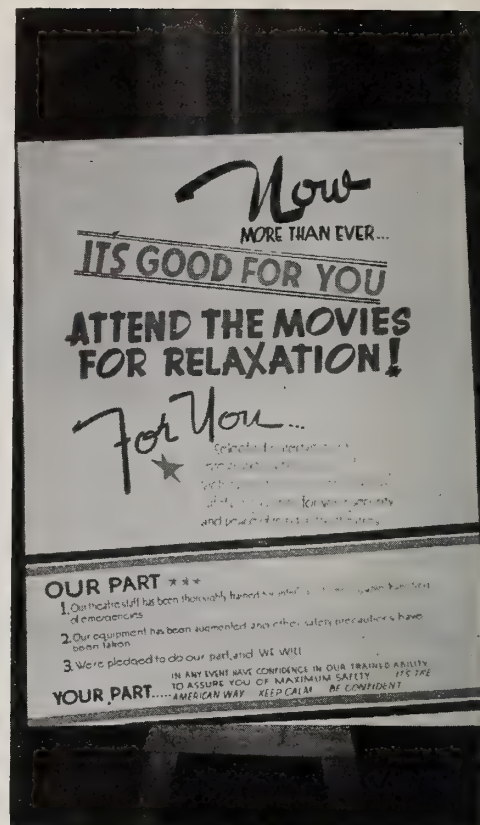
Indirect lighting high-lighted lobby display created by Fred Curtice at the Uptown, in San Francisco, for "Weekend in Havana". Simulated terrace on which principals were dancing, together with palm trees and artificial leaves, added to the atmospheric effect.



Cutout figures of Rooney and Garland, manipulated on strings attached to turntable, featured the display utilized by Francis Deering for his date on "Babes on Broadway" at Loew's, in Houston.



Giant cutout falcon was used for lobby setpiece by S. G. Gillespie ahead of "Maltese Falcon" at the Marks Theatre, in Oshawa, Ontario. Two small bulbs planted in eyes of bird and installed on flasher provided animation, title and cast imprinted on wing-spread.



Another example of potent "relax" copy is the giant poster by Maury Ashmann, Interboro circuit zone manager, placed conspicuously in the lobby of the Trylon, Forest Hills, Long Island.

Street-stopper that attracted, for Marty Burnett's date on "They Died With Their Boots On" at Loew's Penn, Pittsburgh, was tepee planted at side wall of theatre. Usher in full Indian regalia was seated outside.





# LATE EXPLOITATION FLASHES

## JUNIOR LEAGUERS SELL BONDS ON "BUGLE CALLS"

Planned by Les Pollock for "The Bugle Calls" at Loew's, Rochester, was a Junior League tiein wherein the socialites would sell Defense Bonds in the lobby for a week ahead. Booth was to be set up and decorated with action stills and tiein copy, and those who bought could look forward to being rewarded by a "kiss from a beautiful debutante". Recruiting offices were also set to cover bulletin boards with picture stills and credits.

For "Johnny Eager", Pollock stressed contests, newspaper tiein offering guest tickets for those naming 10 pictures in which Taylor played. Radio hookup offered star photos of Taylor and Turner to those who would send in a card telling why they would like to have one of the pictures.



## TEXANS FROM BENCHLEY SEE BENCHLEY SHORT

Discovering there was a town called Benchley, nearby to Austin, Texas, and too small to possess a theatre, Louie Novy, Interstate city manager, and Tom McKean, Paramount field exploiteer, decided to bring the hamlet's population of 115 to Austin to see the new Benchley short, "Nothing But Nerves". This was done to the accompaniment of assistance from the Governor of Texas, the mayors of both cities, the star and the Paramount home office in New York—all amounting to a lot of publicity. The townsfolk, arriving in a motorcade headed by state police, were greeted by the Texas University band to parade to the theatre. After the show Novy put on a Texas barbecue for his guests which also landed for additional photos and stories.

Additional "shorts" ammunition from another Interstater is reported by Manager A. D. Deason, Tyler, Texas, who did the unusual by promoting a co-op page to publicize his date on FHA's technicolor short, "We Americans". Building, hardware, insurance companies and others in allied businesses took sizeable space to plug the showing.



## BOSTON PICKS HUSBAND FOR "LYDIA" FOR PRIZES

For the Boston Loew's State and Orpheum date on "Lydia", Joe Longo planted a contest with the American to invite readers to select a husband for Merle Oberon, the hookup running a number of days and publicized with a series of multi-column stories and cuts. Reference to the picture's background was carried in the buildup, noting that Lydia had four admirers in the picture, and thus the contest. Answers were required to be no more than 50 words, with cash for the best six and guest tickets for the next 25.

## BONDS AS PRIZES IN "BOROUGHES" DRIVE

First patron contest in Paramount's metropolitan Loew's theatres' "Battle of the Boroughs" for cash prizes to managers and public offered \$50 defense bonds from Paulette Goddard for best 50-word letters on type of role fans prefer her to play—comedy or adventures. Contest copy carried in Loew's newspaper ads was tied to current dates on recent Goddard pictures of both types, "Hold Back the Dawn" and "Nothing But the Truth".

## "MOST POPULAR TEACHER" ATTRACTS ON "DAWN"

Working the school teacher background of "Hold Back the Dawn" to tie public attention on the date at the Rapids, Rock Rapids, Iowa, Manager Roy H. Metcalfe sold the P.T.A., newspaper, students and merchants on a "most popular teacher" contest to bring the spotlight upon "our hard-working, unselfish legion of youth leaders," to use Ray's selling pitch. The parents association accepted the sponsorship of the two-week promotion in advance, by acting as judges and tabulating each day's voting.

The daily was induced to run voting ballots and to publicize the idea. Ballot boxes were placed in the lobby and around town. Extra ballots were given with each theatre admission. Daily results were announced at the theatre and high school, with attractive girl students on hand to push the stunt. On opening night of the picture, the entire high school attended in a body with the school band. Merchants contributed gifts in keeping and carried posters in windows to build the contest and date. Final tabulation took place in the foyer with the P.T.A. president awarding the prizes to the winner.

## "CAVALCADE" TROPHY OFFERED IN CONTEST

The Silver Airline Trophy recently awarded by Captain Eddie Rickenbacker, First World War ace and Eastern Airlines head, to Universal for the company's featurette, "Cavalcade of Aviation", has been put up as a prize for the best exploitation on the added attraction, Bernie Kreiser, featurette manager, announces. Contest closes on March 15, and entries also will be eligible for the Quigley Awards.

## OFFERS GUEST TICKET ON HOURLY NEWSCAST

Consistent publicizing of the theatre's attractions is effected by Manager E. G. Warren, at the Tivoli, Hamilton, Ontario, on a tiein with CHML wherein the station opens its hourly news flash with an announcement of the theatre's current program, in exchange for which Warren offers one pass to a resident whose name is picked at random from the 'phone directory. Those so called are required to 'phone the theatre within five minutes to secure the pass given the following day. At the day's end, the station 'phones the names of those selected, which are checked by the theatre against the list of those calling in to guard against error.

The news broadcasts run from 9:00 to 6:00, which commits Warren to 54 passes a week. This is the only expense to the theatremen who has so far to give out the full quota of nine on any one day's promotion. The word-of-mouth received is tremendous, he reports, with more admissions sold as a result.



## L. A. FENCERS COMPETE FOR "CORSICAN" CUPS

Members of a local fencing club under the guidance of a former international champion were promoted to appear in the forecourt of the Chinese, Los Angeles, for a three-night competition hooked to the date on "Corsican Brothers." Trophies were given in the name of Douglas Fairbanks, Jr., the picture lead. Fencers worked on a raised 30-foot platform elaborately bannered, before large crowds. Through a loud speaker, the audience was kept informed of the proceedings.

In Toledo, at Loew's Valentine, Jack Lykes also made a fencing tiein with the Y.W.C.A., and fencing schools, where picture displays were posted and fencing art carried by the papers. Lykes also cracked added publicity by tying the date to the local "mountain of books" campaign for men in the armed forces.



## HOLLYWOOD PREMIERE HONORS LOCAL BOY

Discovering that a former resident of Norristown, Pa., was featured in "A Man At Large", Dave Sablosky built his date at the Garrick with an elaborate "Hollywood Preview", with floodlights and other props, the guests of honor being the player's family and presented with orchids supposedly forwarded from the studio. Friends of the star turned out in numbers, the ceremonies pepped up with a speech of appreciation from the mother. Sablosky liberally posted the area on the premiere, increased his ad campaign, and received further support from the local papers,



## Managers Push Defense Stamps

As to be expected, Round Tablers are in back of local projects to push the sale of Defense Bonds and Stamps, as noted currently in reports from the field on this activity. Among the outstanding cooperations is the representative job in Salina, Kan., by Manager Don H. Aldritt, of the Fox Strand, in working out a Defense Stamp Show with the County Civilian Defense Board and one of the papers.

One of the newspapermen and a member of the Board visited the merchants to explain the plan, in which each merchant was asked to contribute to a fund, one-third of which went to the theatre for expenses on the Stamp Show, another third to the paper for outside expenses, and the remaining third to the committee to be used for other similar shows that Aldritt plans to put on at six-week intervals. In exchange, the paper ran a full-page ad explaining the promotion and including names of all cooperating merchants, approval of the Defense Committee. The daily also printed window cards and tickets, the latter given to the stores for free distribution to children. For admission to the Stamp Show, the children were required to show, in addition, a stamp book carrying at least one ten cent stamp. During the performance, the youngsters, told that a contest would soon be started for prizes of stamps and also bonds, were encouraged to purchase more stamps to be eligible.

### Bonds Given for Most Stamps

The money remaining for the Committee at the first show plus a similar sum to be raised for the second is to go for defense bonds of small denominations. At the second performance, the children will be asked to present their stamp books, and the one showing the largest number of stamps or books of stamps is given a defense bond, as a gift of the merchants, whose names are mentioned in the announcement. The same procedure is planned for the shows to come.

Sales of defense stamps in Racine, Wisc., were also stimulated with aid of the theatre, Stanley Lambert giving a free Saturday morning show at Warners Venetian for those presenting stamps bought at the box-office instead of tickets. The films were donated and the personnel gave their services. Enthusiastic cooperation was had from the local post office where signs were carried plugging the show. The papers got behind the party with stories and, ahead and after, radio stations also coming in to spread the word.

### Scott Distributes Folders

At the Broadway, in Lubbock, Texas, "Scotty" Scott is distributing defense stamp penny folders at the boxoffice, with pennies given in change inserted in the folders by small slots. Top of front cover reads, "Fill this card with your extra pennies and buy a 10 cent defense stamp. Buy stamps at the boxoffice." At the bottom: "Defense Begins at Home. Keep 'Em Smiling." The space between is rubber-stamped with the theatre name and coming attraction, which of course is changed with each show. Each folder holds 10 pennies, creating a "nest egg" for the first stamp. Scotty says his patrons are going for the idea.

In Los Angeles, Tom Soriero broke a

## THE AWARDS—

*The mails continue to bring in Quigley Awards endorsements from the men in the field, and set down here is what others have to say on the value of the Competitions to the box-office and to the personal fortunes of the theatremen.*

DEAR MIKE:

There is no denying the definite value and worth of the Quigley Awards both as a box-office stimulant and the builder of personal prestige for the manager. I have been fortunate enough to win both Silver and Bronze Plaques and numerous Mentions, and I am confident that this has helped my prestige immensely.

Hot Springs is a resort, and numbers of showmen come here from all parts of the country, and most of them call on me, stating that they know me through Quigley Award Competitions and Round Table activities.

I have had several advancements with my company, and I want to give credit to the Quigley Awards. Those Quigley Awards will just naturally bring out the best in a manager. W-CLYDE SMITH, City Mgr., Malco Theatres, Hot Springs, Ark.

▽

DEAR MIKE:

Equal in importance to the Academy Awards is the presentation of Awards to another branch of our vast industry—the exhibitor, who through showmanship efforts has also contributed his share to be worthy of recognition brought to the surface by your Quigley Awards.

Your Round Table section plays an important part especially during the present emergency by offering many ideas for live wire theatremen in keeping up public morale.—E. D. HARRIS, Glendale Theatre, Glendale, Cal.

▽

DEAR MIKE:

I have been trying for years to cop one of the top Awards and although as yet I have not been successful, I will keep trying. The Awards keep a man on his toes, keep him from growing stale. I also believe that my superiors are well aware of the fact that the theatre under my management can be found in the columns of your listed activities and that I am among those taking an active part in the Quigley Awards.—FRANK K. SHAFFER, Manager, Warners' Dixie, Staunton, Va.

four-column layout and story in the *Evening Herald* to help the date on "Dumbo" at the United Artists, by donating the theatre for an early Saturday morning gathering to speed up the paper's defense stamp drive. Newsboy carriers attended to pledge their services in selling stamps to their customers, they posed outside for the picture, which included the front of the theatre and marquee billing.

The stamp sale via newsboy carriers, which Soriero indicates may be adapted for theatre-newspaper cooperation in other sectors, requires the youngsters to solicit for regular purchases, working with the local stamp committee. Headquarters may be maintained at the theatre for early Saturday morning meetings from time to time, programs including pep talks by government heads and local leaders.

## "Heaven" Hits Via Botwick

One of those broadside Harry Botwick campaigns, this time for "One Foot In Heaven" at the M&P State, Portland, Me., covered about every possible approach, stressing radio tie-ins, newspaper publicity and an unusual advance screening to a lot of local importants. The theatre's two weekly air programs were directed to the date, particularly Botwick's "Recess Time," famed children's program over WCSH, with a large audience all over the state. The Maine Council of Churches plugged the attraction on two programs, as did other church hours and the local Picture Council's radio committee.

The preview was handled by a special advisory committee set up for the occasion and whose efforts brought forth a favorable reaction rarely obtained for a picture locally, according to the Round Tabler. At the conclusion, each clergyman in attendance received a folder containing material on the picture. This brought announcements from many pulpits and notices on church bulletin boards. At the annual dinner of the Portland Motion Picture Council in advance of the date, the board of directors voted for an extensive publicity buildup for the date, turning over every resource of the Council to spread the word.

Featured newspaper was an editorial, a first-time for a picture in Portland, notes Botwick. Publicity was far above the average. In his ads and announcements, Harry de-emphasized the church angle in favor of the "father" slant for general boxoffice appeal.

### Clergy Aid Krolick

At the Century, Rochester, N. Y., Arthur Krolick realized much on advance screenings, one before a group of clergymen and another for newspapermen, radio heads and educators. The superintendent of schools wrote to the principals of all local schools recommending the picture and asking that the letter be posted on school bulletin boards. Radio programs sponsored by church groups were obtained over leading stations, letters addressed to the different churches, and sermons based on the picture conducted in a number of the churches in advance. Krolick also planted windows in three department stores, distributed book marks in all libraries and promoted a display in the downtown public library, a first-time, he reports.

"LET'S HEAR FROM YOU"

## Basketball Pep Rally Held on Stage by Abbott

A first-time locally and reported as signally successful by J. H. Abbott was the recent basketball pep rally put over by the high school students at the Grand, in Georgetown, Ohio, Abbott selling the idea initially to a group of leading students who cooperated to put over the event.

Rally got underway with a huge bonfire with the high school band playing several selections and then leading the crowd in a parade up the main street to the theatre, where the team and coach were introduced from the stage. Abbott put on some extra features for the unusual program and reports an extra adult attendance of over 400.



## Anniversary, By Goldstein

The first anniversary of Schine's Webster, Rochester, N. Y., was celebrated by Joe Goldstein with some neat baby stuff built around a display of the famed National Screen infant. Poster carried notice that parents whose babies would also celebrate their first birthdays during the anniversary week were invited to be guests of the "Schine baby" at the show. Cutout of the NSS cherub was decked with a top hat to bear out the catchline: "We're all dressed up now", stressing the many improvements made in the theatre since the Schine acquisition.

Followed through for the entire campaign, in trailers, programs and newspaper publicity was the "baby" theme, again in the lobby with another poster calling attention to the celebration, that refreshments would be served and prizes given to lucky winners registering their names and addresses in the first anniversary book. The names of course were put to good use in the theatre's mailing list. The book was placed in the mezzanine where promoted coffee and cookies were served. As patrons gathered, Goldstein seized the opportunity of getting acquainted and to point out the many changes that had been made. The prizes, also promoted, were given away on final day of celebration.

Wide attention during the Week was had with a lobby "talking doll" controlled from a concealed position by an usher who welcomed patrons as they entered, announced the refreshments and prize-registering. Whenever possible, names of patrons were communicated to usher who suprised a lot of customers with personal greetings appearing to come from the doll.

### Kalberer "Gifts" First Baby

"Baby" exploitation also clicked for "Kal" Kalberer, at the Switow's Indiana and Liberty, Washington, Ind., the Round Tabler joining with other leaders in a page co-op offering cash and a lot of gifts for the first baby born in the surrounding area in 1942. Requirements were a physician's certificate attesting to exact minute, hour and date of birth. Kalberer's copy stressed the "relax" slant for entertainment in featuring the theatre's gift to the new arrival, a term pass to the lucky parents.

"LET'S HEAR FROM YOU"

### Plane Drops Tickets For Cotter on "Flyin' "

Advertised well in advance by Jack Cotter ahead of "Keep 'Em Flyin'" at the Colonial, in Erie, Pa. was the fact that a plane would fly over the city at stipulated hours dropping leaflets, some of which contained passes. In addition, inserts were placed in Liberty magazine and radio announcements made two Sundays before and during run.

Full co-op page was promoted with various names scattered throughout ads, guest tickets went to those finding their names listed. Classified ad page contest also brought tickets to those placing ads. Also running weekly is a "typster" contest, where local daily offers guest tickets to those phoning in an exclusive story to the paper, which is published together with proper credits.

# THE "FORTNIGHTS"

*Second "Fortnight" listing in the first Quarter of the 1942 Quigley Awards finds a gratifying number of entries in the running, with 63 Appointments voted on 60, the three extras, as usual, for double credits on single contributions. Regulars and newcomers make up the list, who and from where set down as follows:*

H. M. ADDISON Paramount, Glens Falls, N. Y.	W. D. GALLIGAN JOHN W. SHAFFER Commercial, Chicago, Ill.	M. H. PARKER Strand, Erie, Pa.
DON H. ALLDRITT Fox Strand, Salina, Kans.	S. G. GILLESPIE Marks, Oshawa, Ont., Canada	RAY PARKER Shady Oak, St. Louis, Mo.
MAUREY ASHMANN Trylon, Forest Hills, L. I.	JOE GOLDSTEIN Schine's Webster, Rochester, N. Y.	ROY PEEFFLEY Paramount, Middletown, Ohio
FRANK BICKERSTAFF L. & J. Palace, Athens, Ga.	PHIL GRODY Embassy, Brooklyn, N. Y.	LES POLLOCK Loew's, Rochester, N. Y.
MEL BLIEDEN State, Anderson, Ind.	WALTER R. HALL Majestic, Johnstown, Pa.	W. W. POWELL Rex, Miami, Fla.
LIGE BRIEN Belmar, Pittsburgh, Pa.	ED HARRIS Fox Glendale, Glendale, Calif.	CARL ROGERS Loew's Granada, Cleveland, Ohio
BILL BURKE Capitol, Sarnia, Ont., Canada	GUY W. HEVIA Empire, Syracuse, N. Y.	MORRIS ROSENTHAL Majestic, Bridgeport, Conn.
ROBERT BUSCH Jeffery, Chicago, Ill.	BILL JOHNSTON Smalley, Dolgeville, N. Y.	WILLIAM K. SAXTON GEORGE AVIS Loew's Century, Baltimore, Md.
IRVING CANTOR Schine's Palace, Syracuse, N. Y.	MEL JOLLEY Columbia, St. Thomas, Ont., Can.	BOYD F. SCOTT Broadway, Dubbock, Tex.
BEN COHN Frolic, Chicago, Ill.	A. J. KALBERER Switow's Indiana Washington, Ind.	SID SCOTT Capitol, Sudbury, Ont., Canada
MARLOWE CONNER Capitol, Madison, Wis.	JACK KEITH Rialto, Baltimore, Md.	FRANK SHAFFER Warner's Dixie, Staunton, Va.
CLAYT CORNELL Schine's State, Tupper Lake, N. Y.	ARTHUR KROLOCK Century, Rochester, N. Y.	CHUCK SHANNON State, State College, Pa.
E. E. CRABTREE L. & P., LaSalle, Ill.	STANLEY LAMBERT Venetian, Racine, Wis.	W-CLYDE SMITH Paramount, Hot Springs, Ark.
FRED CURTICE Uptown, San Francisco, Calif.	JOE LONGO Loew's State, Boston, Mass.	HARRY STEARN SI MONEN Schine's Manring, Middlesboro, Ky.
A. D. DEASON Tyler, Tyler, Tex.	JACK LYKES Loew's Valentine, Toledo, Ohio	RICHARD STODDARD Rocket, Rock Island, Ill.
A. EASSON Oakwood, Toronto, Ont., Canada	BILL McCLAIN Virginia, Carrollton, Ohio	JOE STRIBLING Dunkin, Cushing, Okla.
BILL ELDER Loew's, Indianapolis, Ind.	DAVE MARTIN Fox Redondo Redondo Beach, Calif.	DAN TERRELL Loew's, Washington, D. C.
FRANCIS J. FAILLE Paramount, North Adams, Mass.	JACK MATLACK Craterian, Medford, Ore.	FELIX H. TISDALE Ga-Ana, Georgiana, Ala.
DICK FELDMAN Schine's Paramount, Syracuse, N. Y.	ROY H. METCALFE Rapids, Rock Rapids, Ia.	E. G. WARREN Tivoli, Hamilton, Ont., Canada
JOE FEULNER Des Plaines, Des Plaines, Ill.	PAT NOTARO Columbia, Sharon, Pa.	J. R. WHEELER Granada, South Bend, Ind.

*With the results of the 1941 Grand Awards judging, the story of which is carried in the news section of this issue, all attention is to be directed to this year's competitions. The 1942 Awards started in high and, as noted in the Fortnights, continue their fast pace in the direction of the first Quarter-Master Awards.*



# BRIEF REPORTS FROM THE FIELD

Six pairs of free tickets to each week's show are given by the Paramount Theatre, San Francisco, through the medium of a classified ad stunt worked with *The Call-Bulletin*, Hearst evening paper. A two column, eight inch ad, appears daily in the classified section, plugging the picture and asking questions, whose answers are found elsewhere on the same page. First six persons sending correct answers to the newspaper's classified department get the ducats.

Newspapers and radio fell into line when Manager George Bole pulled a special campaign for appearance of Duke Ellington's orchestra at the Golden Gate Theatre, which supplements its weekly RKO picture billing with vaudeville. College interest was engendered through interviews with editors of the *Stanford Daily* and *Daily Californian*. The *'Frisco Chronicle* gave page and one-half on Sunday, featuring pictures and story. Other papers cooperated, and KPO-KGO gave time for interviews.

In a contest sponsored jointly with the *Wilkes-Barre Record*, Round Tabler Paul Tighe of the Penn Theatre in Wilkes-Barre, Pa., gave away three \$25 defense bonds in connection with "Kathleen." Letters from the title of the Shirley Temple film were inserted in eight advertisements of local merchants. Contestants had to list the ads in which the letters appeared and also write a statement of not more than 25 words on "Why I Should Buy United States Defense Bonds and Stamps."

Some extraordinary publicity was the result of "Blossoms in the Dust" stencils used by Bill Arts, Earle, Carroll, Ia., on the steps of the City Hall. He arranged to have the local newspaper run a picture of him scrubbing the stencil from the steps while the mayor and chief of police looked on.

Front page break was accorded Burgess Waltmon's date on "Sergeant York" at the Princess, in Columbus, Miss., since the theatremen located two residents who had served with the war hero in France. In addition one of the gentlemen had a book on the All-America Division, which he loaned to Burgess for display purposes.

Through the efforts of Dick Feldman at Schine's Paramount, in Syracuse, the Board of Education cooperated by having the Department of Public Instruction send out letters from their own office to every English class in each high school urging that students attend "York." Woman commentator gave the picture a nice plug on her matinee show and bookstores and libraries were covered with counter and bulletin cards.

## FROM READERS

DEAR MISS MERRIAM:

I don't have to tell you the situation the world is in today—you probably feel it more than I do in the city of New York, where black-outs and air-raids are already in practice—everyone doing what he or she can, to not only protect themselves, but "our country."

In other words, what are we theatre employees throughout the country doing to help the cause? True enough, we are taking up collections for various causes such as Infantile Paralysis and Red Cross. Is there any reason why the theatres throughout the country could not purchase a "Bomber"? With 16,000 theatres throughout the country, and the number of employees employed in said theatres, there is no reason why we could not purchase not only one but two bombers.

My plan is this—that every theatre owner, manager, assistant, doorman, usher, cashier, and janitor donate a day's wages to this worthy cause. The office set-up for this drive should be held by the MOTION PICTURE HERALD.—GEORGE PAPPAS, Manager, Rialto, Beaver Falls, Pa.

Cashing in on the erection of a new building in Danvers, Mass., Alfred G. Swett, plastered the construction work with copy reading: "Watch developments on this spot and be sure to see Jimmy Cagney and Bette Davis in 'The Bride Came C.O.D.' at the Orpheum" etc. Banner remained on building eight days ahead of opening at an entire cost to the Round Tabler of a pair of passes to the foreman.

Round Tabler Paul Burle of the Orpheum Theatre, in Wilkes-Barre, Pa., invited all local sailors on leave to be his guests during run of "Sailors on Leave". Local recruiting officers cooperated considerably by posing with Burke in front of his house along with some of the gobs, pictures later used in both local daily papers.

Making up several pairs of oversize shorts from flour sacks, Barney DeVietti at the Huish Theatres, in Price, Idaho, ahead of "Caught in the Draft", planted these in vacant store windows with copy "1000 pair of free tickets to see Caught in the Draft given to the guy who can wear these draftee drawers."

Indeed effective was the full page of copy ads promoted by Les Preston of the Capitol, in St. Thomas, Ontario, right before Christmas and more specifically for "Rise and Shine". Page featured a giant Christmas tree on which were outlines of large electric bulbs, center of each carried store ad and contest was brought in through offer of tickets to those best coloring the lights on the tree.

Ahead of "Texas," at Schine's State, in Tupper Lake, N. Y., Clayt Cornell featured a three-way contest on the subject of the State of Texas. One was a map drawing slant tied in with the geography class, a review of the picture for the English class and a quiz in a history class. Cost of stunt was three passes, one to each of the winners.

Night before opening of "Pittsburgh Kid" at the Globe, in Bridgeport, Harry Rose held a special screening for sports writers, fight and wrestling promoters and athletic celebrities. Comers were good and netted the Round Tabler some nice newspaper breaks. Numerous window displays were secured and a 12-foot banner was planted at local fight arena five days ahead.

Effected by Bill Elder at Loew's, in Indianapolis is tieup with local daily whereby theatre ad is run and paper offers guest tickets to the tune of 10 a week to those whose names, chosen at random from the city director, are scattered through the want ad section.

For his "Chamber of Horrors" show at the Strand, in Atmore, Ala., Mack Jennings used window cards profusely and as a reported first-timer received permission to banner backs of fleet of taxi cabs. Faint checks were distributed at the door and heralds house-to-house. Special effects trailer was used ahead and spook lobby display built for the occasion.

A contest asking readers to identify Clark Gable's former leading ladies, and posting of signs at the city limits reading: "This is no Honky Tonk town, but be sure to see," etc., were features of the "Honky Tonk" campaign put over by Jack Matlack, Craterian, Medford, Ore.

Defense Bonds were awarded readers of a Wilkes-Barre newspaper for assembling the letters in the title "Kathleen," which were scattered over different pages and submitting the best essay on why we should purchase Defense Bonds and Stamps.

For making inexpensive pictorial displays at Schine's Russell, in Maysville, Ky., Ed. May takes all his used window cards and one sheets and paints the reverse side with kalsomine. This gives a firm board and May reports proves an attractive and effective advertising medium when made up with proper lettering, etc.

In connection with the 10th anniversary of the Capitol Theatre, in St. Thomas, Ontario and his date on "Honky Tonk", Les Preston proudly displayed congratulatory wires received from Clarke Gable and Lana Turner. Week ahead, cooperating baker displayed birthday cake in his window which was later moved to theatre, guessing contest offering cake and tickets to those coming closest to guessing correct weight of the confection. All persons celebrating birthday during the week of the celebration were hosted at the theatre by Preston.

**KEEP 'EM COMING! BY USING EACH WEEK**

**\$8** per 100 Dated **JUMBO CARDS** 22X28

**3 COLORS - FULL PICTORIAL**

WRITE FOR SAMPLES STATE PRODUCT USED

**CENTRAL SHOW PRINTING COMPANY**



# REPRESENTATIVE LAYOUTS

... they applauded!

Last night a large audience saw a great movie. They saw Fredric March, as a small town preacher, turn in one of the best performances of his career. And as the chimes from a great carillon rang out in the closing scenes; they applauded, and applauded.

Only once in a blue moon does spontaneous applause break out in a movie theatre now days, but it was in sincere appreciation for a really great movie.

SEE IT TODAY... the last day at the DUNKIN THEATRE.

FREDRIC MARCH — MARTHA SCOTT  
in  
**"ONE FOOT IN HEAVEN"**  
Today is the LAST DAY  
**DUNKIN Theatre**

(Right) To tie in with the recent Miami sector test blackout and to emphasize theatre safety plus continuity of performance was the purpose of this ingenious 140 lines on 2 col. combination for the Paramount Miami houses, the work of Tom Jefferson, ad head, Jack Murray, art director, cooperating with the managers. Engraver's proof, here reproduced, illustrates the timeliness of reverse head and borders, the layout commended by the local defense council.

**HURRY!**

now 3rd and FINAL WEEK!

**UNITED ARTISTS**  
BAGLEY at CO. CHURCH PK. - 4231 - A UNITED DETROIT THEATRE

**MICKEY ROONEY**  
**JUDY GARLAND**  
**"BABES ON BROADWAY"**

Rooney the Bronx Bombshell!

Plus  
36c til 6 p.m. plus tax  
BARGAIN PARKING!

Robert PRESTON  
and Ellen DREW in  
"The Night of January 16th"

(Left) As an added stimulator for "One Foot In Heaven" at the Dunkin, Cushing, Okla., Joe Stribling used some extra space to note the unusual reception accorded the picture at the first night showing. All-type, with due allowance for white space, the 60 lines on 2 col. got results.

(Right) In keeping with the holiday spirit, Dan Terrell put together this hand-lettered cartoon-illustrated 65 lines on 2 col. to note the New Year's week attractions at the Loew's Washington theatres. Bright, light copy was aimed for, says Dan.

**Paramount Theatres ARE PREPARED!**

To co-operate fully with Dade County Defense Council during tonight's test blackout. Remember---It is your patriotic duty to co-operate with DCDC.

THERE IS NO BETTER PLACE TO BE DURING A BLACKOUT THAN IN A THEATRE! Relax and enjoy yourself! Performances Will Continue During Blackout!

**OLYMPIA**  
A. E. LINDY DOLBY • 715 N. W. 10th St. - 10th St. - 10th St.

Be Sure your lights are OUT at home!

Stay OFF the STREET during blackout!

DON'T light matches during blackout!

Give all officials your 100% co-operation!

PARK your car and turn off lights!

DON'T become alarmed---BE CALM!

THIS IS A TEST BLACKOUT DCDC. We Are Ready!

**OLYMPIA**  
ON THE SCREEN  
EDWARD G. ROBINSON  
**"UNHOLY PARTNERS"**  
LARAINE DAY (Lynch) - 10th St. - 10th St.

**CINEMA**  
1235 WASHINGTON AVE. - 10th St. - 10th St.

**MICKEY ROONEY - JUDY GARLAND**  
**"BABES ON BROADWAY"**

**NEW GABLES** (AT BOTH THEATRES) **BOULEVARD**  
BOB HOPE  
JANET MARCUS  
**"LOUISIANA PURCHASE"**  
Music and Lyrics by IRVING BERLIN • IN TECHNICOLOR

**REX**  
MARCH-SCOTT  
**"ONE FOOT IN HEAVEN"**

**COLONY**

TIVOLI	CORAL	DADE
ROXY	REGENT	HYALEAH

(Left) To stress the three-week holdover of "Babes" at the United Artists, Detroit, the Hendricks-Turner ad duo used the giant outline "hurry" atop against benday background to balance but not blanket the theatre and title panel below. Size: 100 lines on 2 col.

(Right) The all-out screwball atmosphere of "Hellzapoppin" was aimed for in this holdover 145 lines on 2 col. at the Broadway, Portland, Ore., by Manager Bill McCurdy. Type boxes, top and bottom, were used to tie the layout together and spotlight the center reverse.

**LOEW'S**  
**CAPITOL "SKYLARK"**  
F. St. at 14th

**CLAUDETTE COLBERT**  
loves **RAY MILLAND**  
... but goes sailing with **BRIAN AHERNE**  
Plus on stage **MITZI MAYFAIR • CARDINI**

**LOEW'S**  
**PALACE "BABES ON BROADWAY"**  
F. St. at 13th

**MICKEY ROONEY**  
**JUDY GARLAND**  
- M & M'S  
Musical Fun-Fest  
(Rooney and Garland's Best) - CRAIG (News)

**LOEW'S**  
**COLUMBIA "TWO FACED WOMAN"**  
F. St. at 12th

**GARBO**  
one-shit  
**MELVYN DOUGLAS**  
(Swell-Fun)  
4th F. ST. WEEK!  
(DOORS OPEN 11 A.M.)

**BEACON 7343**  
**BROADWAY**  
J. J. PARKER'S

**WOW! WHAT A RIOT**  
**2ND ROARING WEEK**  
**Starts Tomorrow!**  
★★★  
COME AND LAUGH YOURSELF SILLY!  
"HELLZAPOPPIN'" 11, 1:30, 4:10, 7:30, 10:10.  
"S. L." 12:45, 3:35, 6:25, 9:15.

**OLSEN & JOHNSON**  
with  
**MARTHA RAYE**  
**HUGH HERBERT • MISCHA AUER**  
**JANE FRAZEE • ROBERT PAIGE**  
**30 CONGROOS**

**HELLZA POPPIN'**

AND... MYSTERY AND THRILLS TO ROUND OUT A SWELL PROGRAM!  
**"SEALED LIPS"**



# MEET SOME NEW MEMBERS



DON ALLDRITT  
(above)  
Fox Uptown  
Salina, Kans.

L. EHRLICH  
(below)  
State Theatre  
Brooklyn, N. Y.



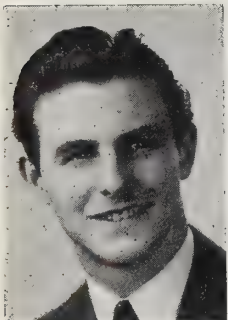
JOHN HAMILTON  
(above)  
Schine's Empire  
Syracuse, N. Y.

WILLIAM B. LININGER  
(below)  
Welden Theatre  
St. Albans, Vt.



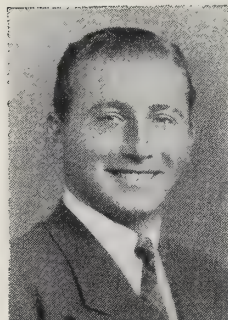
MILFORD PARKER  
(above)  
Warner's Strand  
Erie, Pa.

HAROLD SIMONS  
(below)  
Palace Theatre  
Antigo, Wis.



JIM BARNES  
Warner Theatre  
Memphis, Tenn.

JAMES ESTES  
Park Theatre  
Iowa Park, Ia.



BILL MCCLAIN  
Virginia Theatre  
Carrollton, Ohio

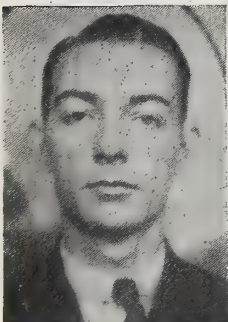


HAROLD HELLER  
RKO Dyker Theatre  
Brooklyn, N. Y.



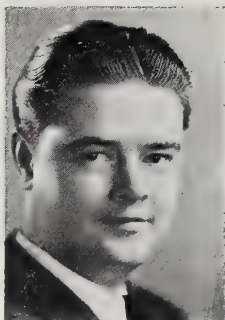
JACK PROUDLOVE  
Arlington Theatre  
Winnipeg, Man.

ALBERT SUNDERLAND  
Chandler Theatre  
Quebec, Canada



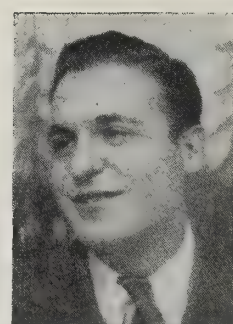
ARTHUR BOWDEN  
Strand Theatre  
Floral, Ala.

W. D. GALLIGAN  
Commercial Theatre  
Chicago, Ill.



E. G. JACKSON  
Lee Theatre  
Bluefield, Va.

HOWARD MCGHEE  
Roxy Theatre  
Kennéwick, Wash.



SEYMOUR SAMUELS  
Capitol Theatre  
Niagara Falls, N. Y.

PAUL E. SWEENEY  
State Theatre  
Sandwich, Ill.



JACK COOPER  
Warner Theatre  
Franklin, West Va.

JOHN J. GILDEA  
State Theatre  
Ozone Park, L. I.



RAYMOND LANGFITT  
State Theatre,  
St. Peter, Minn.

PETE NICHOLAS  
Tralia Theatre  
Chicago, Ill.



JIM SHRAKE  
Capitol Theatre  
Cleveland, Ohio

HARRY THOMS  
Glencoe Theatre  
Glencoe, Ill.





## Fox to Pay \$1,180,000 To End Suits

William Fox, bankrupt motion picture executive, testified before the three special masters of the Federal district court in Philadelphia on Wednesday, January 21st, that he would settle a \$4,900,000 income tax claim by the Government by payment of \$295,000, and that he expected to settle his \$70,000,000 bankruptcy case by paying \$885,000—a total payment of \$1,180,000.

Mr. Fox, appearing as a witness in an investigation of the professional conduct of Morgan S. Kaufman, of Scranton, an attorney, said that the \$4,900,000 included penalties and interest on an original claim of \$2,866,203 by the Government when he filed a petition in bankruptcy in May, 1936. The entire amount, he said, had been compromised by the offer of \$295,000.

Mr. Fox, who became ill the day previous while testifying in the bar investigation of Mr. Kaufman, resumed the stand the following afternoon to bare more details of how he gave the Scranton attorney \$15,000 in 1936 to be turned over to J. Warren Davis, retired judge of the third district court of appeals, at the time when the Fox bankruptcy matters were pending before the jurist.

On Friday, January 23d, Mr. Kaufman testified Mr. Fox "told a deliberate lie" when he said that the attorney general arranged a loan of \$15,000 from Fox to former Judge Davis. Asked why Mr. Fox would tell such lies, Mr. Kaufman said he had no idea unless it was to "protect his wife and daughters in his bankruptcy." The answer later was stricken out. Mr. Kaufman said he was at his summer home in Towanda at the time Mr. Fox testified he was arranging the loan in Atlantic City. In this he was supported by Morris J. Rosenthal, an architect, with whom he said he was conferring on a real estate deal.

Charles E. Stokely, second cousin of Judge Davis, appearing as a witness for Mr. Kaufman, described a deal by which Kaufman lent him \$10,000, taking a deed to a Florida orange grove as collateral. That deal is the only one acknowledged by Judge Davis and Mr. Kaufman and both insist it had nothing to do with pending litigation.

The testimony, in general, followed the lines of that at the two trials. Both trials ended in jury disagreements. Mr. Fox, a prosecution witness, was sentenced to a year and day.

### Ask Court Liquidation

Represented by three of their number, 31 stockholders of the Victoria Amusement Enterprises, Inc., of Shamokin, Pa., asked the Federal Court in Lewisburg, Pa., to liquidate the firm or reorganize it with a receiver. The stockholders claim the company had lost money and paid no dividends since L. J. Chamberlain, general manager and administrative officer, acquired 10 shares in the Victoria firm from his wife in September, 1938, and gained control of the management.

### Dietrich Trial Set

The trial for an alleged breach of contract by Marlene Dietrich was set for March 16th in the Federal court in New York. Judge John C. Knox overruled a claim that an early trial would force Universal to rush production of "The Spoilers," which stars Miss Dietrich. The plaintiffs are a French producing company, Forester Parant, who claims Miss Dietrich was supposed to make a French film in Paris for them.

### Gable Sole Heir

Clark Gable, actor and husband of Carole Lombard, has been named sole heir and executor of her estate, it was announced this week.

## Owners File Suit Against Executor

A suit to enjoin W. P. Hamblen, executor of the late Will Horwitz estate, from assuming the management of the three theatres operated by the Horwitz-Texan Theatres, Inc., was filed January 19th in district court at Houston, Texas.

The plaintiffs contend that Mr. Hamblen "has since the death of Mr. Horwitz taken over management of all four theatres operated by the deceased although he is not an officer nor a director of the company which controls three of the theatres." They assert that they are the joint owners of the three houses mentioned in Mr. Horwitz' will but that they have no claim on the Uptown.

The petition set forth that on January 16th, 1942, the directors held a special meeting and elected R. J. O'Donnell, former vice-president and general manager of the company, president to succeed Mr. Horwitz, who died on December 25th.

## Milstein Claims \$60,000 As Profits from Small

Seeking \$60,000 as a share of the profits allegedly due under an employment contract, Jacob J. Milstein, formerly eastern representative for Edward Small Productions, has filed a suit in the United States district court in New York.

Mr. Milstein charged breach of a contract made in December, 1938, which expired last September, when he left the Small organization. His complaint said that under the contract he was to receive five per cent of the profits, in addition to salary, but that Mr. Small did not fulfill the profit arrangement. Mr. Small realized \$1,200,000 profit during the period of Mr. Milstein's employ, according to the complaint.

## Court Delays Theatre Sale

Under the terms of an order signed by Judge William C. Coleman in the Federal court in Baltimore, Md., the sale of Keiths theatre was held up. Judge Coleman granted the Maryland Theatrical Corporation, owners of Keiths, the right to attempt reorganization of the corporation under the Chandler Act and appointed James Piper trustee under \$50,000 bond to handle the business of the debtor.

## OBITUARIES

### M. J. Buckley

M. J. Buckley, employe of the American theatre in Pittston, Pa., and one of the oldest IATSE members in the area, succumbed to a heart attack Sunday, January 18th, as he was leaving the theatre. He is survived by one daughter and a son.

### Mrs. John F. Royal

Mrs. Anne Kenny Royal, wife of John F. Royal, vice-president in charge of international relations for the National Broadcasting Company, died after a long illness Monday, January 26th, at her home in New York. Surviving are her husband, a son and daughter, two sisters and one brother.

### Lou Meinenger

Funeral services were held in Philadelphia Monday for Lou Meinenger, dean of the local stage electricians, who died last Thursday, January 22nd. He was employed for many years at Warners' Earle theatre in that city.

### Vess Ossman

Vess Ossman, St. Louis theatrical agent for many years and one-time vaudeville and musical comedy musician, died Thursday, January 22nd. Mr. Ossman, who was 39, is survived by his widow and two daughters.

### Harry Larsen

Funeral services were held Wednesday, January 21st, at Our Lady of Mercy Church for Harry Larsen, 47, Chicago radio organist and song writer, who died of a heart ailment on Sunday, January 17th.

### Mrs. Theresia Perlewitz

Funeral services were held January 16th for Mrs. Theresia Perlewitz, 76, mother of Harry H. Perlewitz, business manager of the ITPA of Wisconsin and Upper Michigan, Inc., and a Milwaukee exhibitor, who died on Monday, January 12th, in Milwaukee.

# TELEGRAMS

are feature length stories in short subject form

CLASS OF SERVICE DESIRED		CLASS OF SERVICE DESIRED	
TELEGRAM	DAY	TELEGRAM	DAY
TELETYPE	NIGHT	TELETYPE	NIGHT
SPECIAL	SERVICE	SPECIAL	SERVICE

## WESTERN UNION

ACCOUNTING INFORMATION	
TIME FILED	

EVERY SHOW PLACE NEEDS CORRECT TIME.  
THEATRE-GOERS APPRECIATE IT. WESTERN  
UNION CORRECT TIME SERVICE IS A NATIONAL  
STANDARD OF ACCURACY AND IS AVAILABLE  
FOR AS LITTLE AS 4¢ A DAY. DON'T BE  
SATISFIED WITH ANYTHING BUT THE BEST.

**WESTERN UNION**  
*Everywhere*



# CLASSIFIED ADVERTISING

*the great  
national medium  
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

## THEATRES

WANTED TO BUY OR LEASE THEATRE IN Minnesota, over 400 seats. BOX 1492, MOTION PICTURE HERALD.

MOVIE THEATRES, NORTHERN CALIFORNIA. A. SHEUERMAN, 25 Taylor Street, San Francisco.

WANT TO BUY, LEASE OR RENT THEATRE running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1489-A, MOTION PICTURE HERALD.

FOR SALE THEATRES IN SEVERAL STATES now operating. Have several for lease as well. Let me know what size and where you desire to operate. BOX 1490-A, MOTION PICTURE HERALD.

## POSITION WANTED

DESIRE PERMANENT CONNECTION CHAIN OR independent. Eight years in executive capacity, buying, booking, publicity, stage shows, etc., thoroughly experienced. Not subject to draft. BOX 1493, MOTION PICTURE HERALD.

## BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75 \$2.00 per thousand. \$17.50 for 10,000. BOX 1434, MOTION PICTURE HERALD.

BUY YOUR BINGO CARDS DIRECT FROM THE world's largest manufacturer of theatre bingo cards. Write us today for samples and prices. BOX 1477, MOTION PICTURE HERALD.

## PRINTING SERVICE

THEATRE BLOWERS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

## USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR QUICK SALE: COMPLETE EQUIPMENT and chairs from 400 seat theatre. Exceptional bargain. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

BUY BLOWERS, WASHERS, VARIABLE SPEED pulleys, motors now. New and used. You'll be disappointed later. SOUTHERNAIRE, 145 Walton, Atlanta, Ga.

FOR SALE: 450 THEATRE SEATS, MARQUEE letters, etc. H. LEVY & SON, 1245 Broadway, Brooklyn, New York, Glenmore 5-5587.

AFTER INVENTORY SALE—GRAB THESE quick! Portable sound projectors, 16mm., 35mm. from \$59.50; rear shutters for Simplex, \$29.50; film cabinets, \$1.49 section; factory rebuilt Series II lenses, any size, \$33.95; soundheads, \$9.95; amplifiers, \$4.95; powers mechanisms, \$39.50; cushion seats, 39c. Free bargain bulletins. S. O. S. CINEMA SUPPLY CORP., New York.

## NEW GENERAL EQUIPMENT

BUY NEW SOUNDScreens NOW WHILE material's available, 23½ sq. ft.; complete stage setting, \$66.60; fully automatic curtain controls, \$75.95; heavy duty track, \$2.19 ft. Immediate deliveries. S. O. S. CINEMA SUPPLY CORP., New York.

## BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section on Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

JUST PUBLISHED: 1942 EDITION OF FAME. Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide book to box office champions. Send your order today with check or money order for \$1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 1941-42 MOTION PICTURE ALMANAC Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. \$3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF  
C. J. O'BRIEN, INC.  
NEW YORK, U. S. A.



# PRODUCT DIGEST

## THE RELEASE CHART

### SHOWMEN'S REVIEWS

#### The Lady is Willing (Columbia)

La Dietrich Entertains

Marlene Dietrich departs from recent patterns, and from her less recent ones as well, to entertain with success as a comedienne, as an eye-ful in raiment rare and, finally, as a dramatic actress portraying a stricken mother. She ranges the scale, as does the picture, from the height of the frivolous to the brink of tragedy, in a display of talent commanding admiration.

Fred MacMurray in the role opposite and Aline MacMahon at the head of a matched supporting cast acquit themselves with distinction.

The scene is New York, later Boston, and Miss Dietrich portrays a Broadway star, impractical in personal matters, who finds an abandoned baby which she decides to make her own. When authorities arrive to take it from her she learns that she could adopt it if she were married, wherefore she effects a marriage of convenience with a doctor more intent upon research than romance. Ultimately the marriage becomes real, then breaks up in a quarrel, finding reinstatement when illness of the baby brings its foster parents together again at the bedside. This switch to the solidarity of a realistic situation follows abruptly upon entirely humorous proceedings to provide a contrast beneficial to both elements.

Produced in the grand manner and with something in it for all varieties of theatregoers, it is a film for entertainment only and with no allusions of any kind to contemporary distresses afflicting public happiness.

A "package deal" fabricated by Charles Feldman, the production was directed by Mitchell Leisen from a script by James Edward Grant and Albert McCleery based on a Grant story. Apart from its value as an exhibition attraction, it is a demonstration of the practicability of the Feldman plan of procedure.

*Previewed at the Alexander theatre, Glendale, to a midweek audience attracted by "Louisiana Purchase." One of those give-away proceedings, which depress everybody in the auditorium except the winners, of whom there were none this time, preceded the previewing. Under this unfavorable circumstance the picture gave excellent account of itself in terms of audience response.*—WILLIAM R. WEAVER

Release date, Feb. 12, 1942. Running time, 91 min. PCA No. 7822. General audience classification.

Elizabeth Madden.....Marlene Dietrich  
Dr. Corey McBain.....Fred MacMurray  
Buddy.....Aline MacMahon  
Stanley Ridges, Arline Judge, Roger Clark, Marietta Canty, David James, Ruth Ford, Sterling Holloway, Harvey Stephens, Harry Shannon, Elizabeth Risdon, Charles Lane, Murray Alper, Kitty Kelly.

## Reviews

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

#### Brooklyn Orchid (United Artists - Roach)

Streamlined Feature

Producer Hal Roach foregoes use of the slapstick, this time, in favor of the full dress type of drawing room comedy at which, back in his two-reeler days, he was equally if not more successful.

This tale, by Earle Snell and Clarence Marks, has to do with the insistence of a young woman, thwarted in an attempt to commit suicide, who insists upon placing her life and destiny in the hands of the two men who are her rescuers. These are the rich but rough and ready owners of a taxicab company whose socially ambitious wife and fiancée, respectively, they try to keep in ignorance of their unwanted guardianship of the blonde young rescuee.

William Bendix, a stage and radio actor appearing here in his first film, is the outstanding member of the cast, a character comedian whose skill is as that of a veteran.

Principal settings are a Park Avenue apartment and a country resort, both of which are used for purposes of that humour which stems from discomfiture of the well-dressed. Incidents and development are novel and hold interest continuously.

Direction by Kurt Neumann is topnotch.

*Previewed at studio.*—W. R. W.

Release date, not set. Running time, 50 min. PCA No. 8003. General audience classification.

Tim McGuerin.....William Bendix  
Eddie Corbett.....Joe Sawyer  
Lucy Gibbs.....Marjorie Woodworth  
Grace Bradley, Skeets Gallagher, Florine McKinney, Rex Evans, Jack Norton.

#### Snuffy Smith, Yard Bird (Monogram)

Farce

Replete with unique exploitation features which few pictures have been accorded, Monogram's "Snuffy Smith, Yard Bird," based on the King Features comic strip, comes to the screen as a topical funfest. Taken from one of America's most popular newspaper features, the picture utilizes all of the current characters of the strip, with the exception of "Barney

Google," the story being that of "Smith," a hillbilly from the Big Smokey Mountains who joins the army as a "Yard Bird" in order to escape the "Revenoores" seeking his mountain dew still.

Edward Gross' production does not make the mistake of attempting to tell on film the story of a comic strip in terms of the comic strip. It is a separate cinematic plot, with "Smith," played by Bud Duncan, aided by "Lowizie," his wife, played by Sarah Padden, foiling the attempt by spies to obtain an artillery range sight invented by one of the hill folk and at the same time enabling their "white army" to overcome the "blues" in practice maneuvers.

Edward Cline, long associated with the comedy of the screen, directed the film with a view to giving every characterization its fullest expression. The introduction of scenes of actual army maneuvers into the story of the picture is a distinct credit to Cline, producer Gross and the latter's associate producers Jack Dietz and Dan Keefe.

Edgar Kennedy as the vitriolic "Revenoor" turned army sergeant, J. Farrell MacDonald as an army general, Doris Linden, Jimmie Dodd, Pat McVeigh, Andraia Palmer and Frank Austin complete the cast.

Four writers, Jack Grey, Jack Henley, Lloyd French and Doncho Hall, do a creditable job of the original screenplay, which is based on the Billy DeBeck characters.

*Previewed at a Hollywood projection room to a press and professional audience which gave every indication of enjoying the picture thoroughly, even to the extent of registering surprise at the efficacy of the production.*—VANCE KING.

Release date, Jan. 16, 1942. Running time, 67 minutes. PCA No. 8012. General audience classification.

Snuffy Smith.....Bud Duncan  
Sergeant Cooper.....Edgar Kennedy  
Lowizie.....Sarah Padden  
Cindy.....Doris Linden  
Andraia Palmer, J. Farrell MacDonald, Pat McVeigh, Frank Austin, Jimmie Dodd.

#### Riders of the Badlands (Columbia)

Western

Devotees of the art of Charles Starrett, who attained fourth position in MOTION PICTURE HERALD's poll of Western Money-Makers, will have the pleasure of seeing him doubly in "Riders of the Badlands," for he appears as both a ranger and outlaw.

The plot revolves around the element of mistaken identity with Starrett the Ranger being accused of the charges of highway robbery and murder, perpetrated by Starrett the outlaw. The ranger is convicted and sentenced to death, but before the execution the maze of misunderstanding is dispelled and justice triumphs.

Mr. Starrett does a good job as both a good man and bad, and Cliff Edwards appeared



to amuse the audience particularly as a singer, in his peculiarly individual comedy style. Russell Hayden is stalwart enough as the ranger who helps to convict Starrett and then is instrumental in saving his life.

William Berke produced and Howard Bretherton directed.

*Reviewed at the New York Theatre in New York, where the audience, particularly the men, seemed to have a good time.*—IRENE SMOLEN

Release date, Dec. 18, 1941. Running time, 57 minutes. PCA No. 7812. General audience classification.

Steve Langdon	Charles Starrett
Mac Collins	
"Lucky" Barton	Russell Hayden
Bones Malloy	Cliff Edwards
Flo	Irene Brewer
Celia	Kay Hughes
Roy Barcroft, Rick Anderson, Edith Leach, Ethan Laidlaw, Harry Cording, Hal Price.	

## Man from Headquarters

(Monogram)

Melodrama

The story of how a brash young crime reporter matches fists and wits with criminals and brings them in almost singlehandedly to the chagrin of the police department is told in Monogram's "Man from Headquarters."

Opening with Frank Albertson being honored by the police for capturing a much wanted criminal, the story has him losing his job and being "shanghaied" to a neighboring city by the criminal's henchmen in order to prevent him from testifying.

He immediately gets another reporting job and then proceeds to capture the same criminal that he had captured before.

Albertson, Joan Woodbury, John Maxwell and Mel Ruick carry the major burden of the picture, managing to overcome the dialogue that handicaps them and the remainder of the cast. Aply directed by Jean Yarbrough, the film was produced by Lindsley Parsons.

*Previewed at Monogram Studio's new projection room for the press where consensus was that it was entertaining.*—V. K.

Release date, Jan. 23, 1942. Running time, 67 minutes. PCA No. 8015. General audience classification.

Larry Doyle	Frank Albertson
Ann	Joan Woodbury
Jonas	Dick Elliott
Hotel Manager	Byron Foulger
John Maxwell, Robert Kellard, Mel Ruick, Gwen Kenyon, Jack Mulhall, Christine McIntyre, Max Hoffman, Jr., Paul Bryar, Arthur O'Connell, Maynard Homes, Charles Hall.	

## Six Gun Gold

(RKO Radio—1940-41)

Musical Western

Tim Holt, Ray Whitley and Lee "Lasses" White resume their search for adventure in this presentation. Like many of the predecessor films of this series "Six Gun Gold" contains sufficient action, comedy, romance and music to satisfy the most discriminating fan.

Adapted to the screen by Norton S. Parker from an original story by Tom Gibson, the plot and theme concerns the three adventurers who return to a town and find a pseudo-marshal who, behind his guise of law and order, heads a bandit ring operating against the gold miners of the district.

Produced by Bert Gilroy and directed by David Howard, "Six Gun Gold" is on a par with many of the current westerns from other companies. Fred Rose and Ray Whitley wrote the words and music to the numerous songs interspersed throughout.

*Reviewed at the RKO Alhambra theatre in New York's Harlem where an afternoon audience found moments of enjoyment in the film.*—GEORGE SPIRES.

Release date, Aug. 8, 1941. Running time, 57 minutes. PCA No. 7437. General audience classification.

Don Cardigan	Tim Holt
Smoke	Ray Whitley
Penny Blanchard	Jan Clayton
Whooper	Lee "Lasses" White
Marshal	LeRoy Mason
Eddy C. Walker, Davison Clark, Harry Harvey, Slim Whitaker, Lane Chandler, Jim Corey, Fern Emmett.	

# SHORTS SYNOPSES

## BILLION DOLLAR LIMITED (Par.)

Superman Cartoon (Color) (W1-3)

When the world's largest shipment of gold is announced in the headlines of the Daily Planet, Lois Lane is dispatched to cover the story. Clark Kent sees her off at the station. When he returns to the office he learns the gold train is out of control. Clark changes to his Superman outfit and speeds to where the careening train is about to be taken over by armed bandits. Superman foils their every attempt to steal the gold. Nothing is impossible for Superman and when the train goes over a precipice he hauls it back onto the tracks. The bandits flee in terror.

Release date, January 9, 1942 8½ Minutes

## THE VILLAGE SMITHY (RKO)

Disney Color Cartoon (14,116)

Donald Duck, blacksmith, has his first battle with a wheel rim. A bump pops out on the rim and Donald tries to nail it in place only to have bumps pop in other places. Don loses his temper and gives the wheel a terrific blow, but the wheel turns on Don, chases him, and finally flattens him on the ground. Jenny, a little burro, enters Donald's shoe shop, but she is stubborn and doesn't like any of the shoes shown to her. Donald, exasperated, decides to shoe her, anyway. Finally in desperation, after several unsuccessful attempts, Don fills the bellows with smoke and shoots it in the burro's face. As the burro sneezes, Don tries to grab its foot and is promptly knicked out of the scene.

Release date, January 16, 1942. 7 Minutes

## BETTER BOWLING (Par.)

Sportlight (R1-6)

Bowling has been streamlined with modern equipment, electric foul line detectors, score casters and brakes to keep the heavy balls from bruising careless fingers. All help to popularize the sport. Ned Day of Santa Monica, Cal., world's match play champion, demonstrates that proper footwear, footwork and the right ball are requisites of good bowling. Andy Varipapa, trick and fancy bowler, throws sharp-shooting, bull-eye hooks, with either hand. Colonel Lemuel Q. Stoopnagle, radio comedian, at his home, Wilton, Conn., proves that bowling is also a laughing matter. He creates his own foul line—with a piece of tape.

Release date, January 23, 1942 10 Minutes

## KICKIN' THE CONGA 'ROUND (Par.)

Popeye Cartoon (E1-4)

Popeye and his rival, Bluto, are in the navy. Hardly does their battleship drop anchor in a Latin-American port, than the two gobs are vying with each other for the attentions of Olivia Oylia, a conga-loving Latinette, but in reality none other than Olive Oyl with long eyelashes and a mantilla. Popeye demurs when Olive wants to dance the conga, but Bluto snatches up Olive and the two dance off. Popeye, in a blue funk, orders a fancy sounding dish and when it is served learns that it is nothing more than good old-fashioned spinach. He downs it with zest and begins to conga, taking Olive away from Bluto. The two sailors then set at each other still in conga rhythm.

Release date, January 16, 1942.

## EVERGREEN PLAYGROUND (20th-Fox)

Sports Review (Color) (2304)

This subject, one of Ed Thorgersen's Sports Reviews, pictures the vacation wonders of British Columbia. Picturesque mountains and rivers, scenes of wild game, a visit to an Indian encampment, a cruise and a fight by a fisherman for an eight-pound trout are included in the subject. There are also some scenes of skiing.

Release date, January 30, 1942 10 Minutes

## MEN FOR THE FLEET (20th-Fox)

Adventures of Newscameraman (2204)

Here is pictured the steps that a young enlistee to the United States Navy goes through during his training period. The rookie blue-jacket starts by getting the regulation haircut and is issued his supply of clothing. From there he is followed step by step through the training period until he leaves on a battle ship as the band plays "Anchors Aweigh."

Release date, January 16, 1942 9 Minutes

## HOLLYWOOD MATADOR (Univ.)

Color Cartune (6246)

The great matador, Woody Woodpecker, shows off before the crowd where he is to fight a vicious bull. The bull, seeing Woody through a knothole in the fence can stand no more and dashes into the arena. Woody is equal to the emergency and does some fancy flag waving. The bull charges Woody so hard that he eventually makes a shambles of the arena. Catching Woody off guard he tosses him over the grandstand—but Woody bounces right back with a new bag of tricks and a new lease on life. The bull has to give up and the crowd gets "bullburgers" to chew on.

Release date, February 9, 1942 7 Minutes

## POPULAR SCIENCE, No. 3 (Par.)

(Color) (J1-3)

In this issue of the series are the "skiddooler," a ski-tow that climbs mountain slopes without effort; a frosted foods farm comprising 25,000 acres in Bridgeton, New Jersey, and a visit to Randolph Field in Texas to follow the cadets through the vigorous training ordeal for the Army Air Corps. Professor Cakes, the wily wizard of Waukesha, acts out for the ladies his newest invention which is supposed to cure women of forgetting their handbags and gloves.

Release date, January 30, 1942. 11 Minutes

## KEYS TO ADVENTURE (Univ.)

Variety Views (6357)

In this Variety Views subject in sepia, the cameraman leaves Miami with a fishing fleet and visits the Florida "Keys," where strange vegetation makes the land look like some weird nightmare. Then follows a visit to Biscayne Bay, the famous "Causeway" and the noted Quarterback Club where Miami bathing girls and aquaplane. The subject ends with scenes showing the prescribed method for catching crawfish (Florida lobster) and shark fishing.

Release date, February 16, 1942 9 Minutes

## RHUMBA RHYTHMS (Univ.)

Musical (6227)

Carlos Molina and his orchestra here play Latin American compositions that have inspired new dance crazes all over the country. Luis Del Campo is the vocalist. Featured are the Guadalajara Trio, Mexican radio and stage headliners, who appeared in "Down Argentine Way" and "Week End in Havana"; Marina Koshetz, singer; Herrera Twins, Mexican radio and stage headliners, who appeared in "Down Mexico Way"; Igor and Poggi, dancers from Earl Carroll's theatre-restaurant in Hollywood, and Inesita, Spanish dancer.

Release date, February 4, 1942 15 Minutes

## JASPER AND THE WATERMELONS (Par.)

Madcap Model (Color) (U1-2)

This is a fantasy about a little colored boy, Jasper, whose desire for big ripe watermelons leads him into the fabulous watermelonland, where he meets with adventures that make him happy to be back again in the security of his mammy's arms.

Release date, February 27, 1942. 10 Minutes



# ADVANCE SYNOPSSES and information

## ROXIE HART (20th Century-Fox)

*Drama, Romance*

**PRODUCER:** Nunnally Johnson. Directed by William Wellman. The screen play by Mr. Johnson is based on the play, "Chicago".

**PLAYERS:** Ginger Rogers, Adolphe Menjou, George Montgomery, Lynne Overman, Nigel Bruce, Phil Silvers, Sara Allgood, William Frawley, Spring Byington.

### SYNOPSIS

Walter Howard (George Montgomery), a newspaperman, covering a murder case, is reminiscing at a bar. He mentions the murder case in Chicago involving Roxie Hart (Ginger Rogers). The bartender perks up, asks for details. . . . It is 1927 in a cheap, garish flat. The police are there, the body of a man lies dead on the floor. A theatrical agent and a newspaperman convince Roxie that she should confess to the murder. They reason that Roxie will be free, that she will be front page news and that she can clean-up on the vaudeville circuit. All this happens with the addition that Walter, then a cub reporter, falls in love with her. He runs her errands and discovers the identity of the real murderer but no one will hear him at the trial. . . . The scene dissolves back to 1941. Walter leaves the bar, returns home and awakens his wife—Roxie Hart. He tells her happily that the dream prince that she has periodically reminded him of for the past 15 years is nothing more than a bartender.

## THE MAYOR OF 44TH STREET (RKO Radio)

*Melodrama, Romance*

**PRODUCER:** Cliff Reid. Directed by Alfred E. Green.

**PLAYERS:** George Murphy, Anne Shirley, Richard Barthelmess, Rex Downing, Freddy Martin, William Gargan.

### SYNOPSIS

When Ed Kirby (Richard Barthelmess) went to prison for racketeering, his former assistants, Joe Jonathan (George Murphy) and Jessie Lee (Anne Shirley), took over the scattered pieces of his shakedown business and turned it into a legitimate and thriving enterprise. Joe takes Bitz McHarg (Rex Downing), an enterprising youngster with gangster ideas, in hand and has him under control when Kirby is paroled. Bitz looks upon Kirby as a hero and when the gangster forms a rival organization, Bitz goes with Kirby. Joe confronts Kirby for a showdown. When Kirby tricks Joe and calls in his henchmen, Bitz becomes disgusted with Kirby and calls up his own legion of young but husky followers to the rescue.

## SONG OF THE ISLANDS (20th Century-Fox)

*Music, Romance (Technicolor)*

**PRODUCER:** William LeBaron. Directed by Walter Lang.

**PLAYERS:** Betty Grable, Victor Mature, Jack Oakie, Thomas Mitchell, George Barbier, Billy Gilbert, Hilo Hattie, Lillian Porter, Hal K. Dawson.

### SYNOPSIS

Jeff Harper (John Payne) and Rusty Smith (Jack Oakie) land on Dennis O'Brien's (Thomas Mitchell) beach on Ami Ami, one of the smaller Hawaiian Islands. Son of an American cattle king who owns the adjoining ranch, Jeff and his pal Rusty are in Hawaii to inspect Jeff's father's ranch. Eileen O'Brien (Betty Grable), just returned to her father's

ranch after three years of school on the mainland, meets them. Jeff and Rodney find that the foreman of the vast Harper ranch runs it with irritating efficiency, whereas O'Brien refuses to allow any modern "improvements" that would spoil the islanders' paradise. Jeff and Rusty spend most of their time on the O'Brien ranch. This state of affairs brings Jeff's father to the island and he, in his blunt manner, irritates O'Brien. Jeff patches things up.

### SPECIAL REMARKS

The musical score include "Down on Ami, Ami, Oni, Oni Isle," "O'Brien Has Gone Hawaiian," "Sing Me a Song of the Islands," "Maluna, Malolo, Mawaena," "Blue Shadows and White Gardenias," "What's Buzzin' Cousin."

## ON THE SUNNY SIDE (20th Century-Fox)

*Drama*

**DIRECTOR:** Harold Schuster. Suggested by the story, "Fraternity", by Mary C. McCall, Jr.

**PLAYERS:** Roddy McDowall, Jane Darwell, Stanley Clements, Katharine Alexander, Don Douglas, Freddie Mercer, Ann Todd.

### SYNOPSIS

Hugh (Roddy McDowall), a 12-year-old English lad, because of the war, is sent to the Andrews' home in Ohio. Don (Freddie Mercer), the Andrews' 11-year-old son, eagerly accepts the English boy and is gratified when the other boys in his school are impressed by the visitor. However, he is not quite so happy when his father foregoes their evening game of Chinese checkers to play chess with Hugh. Don is pushed further in the background as Hugh shows himself a formidable scholar and proves pretty impressive to Betty Randall (Ann Todd), Don's girl friend. For Don, Hugh's popularity is almost too much of a good thing. Don becomes a sullen boy and decides to run away. Hugh tries to dissuade him. Then word comes that Don has attacked Tom Sanders, the school bully and is taking a terrible beating. Hugh rushes to the rescue and together they stand.

## THE NIGHT BEFORE THE DIVORCE (20th Century-Fox)

*Comedy, Romance*

**PRODUCER:** Ralph Dietrich. Directed by Robert Siodmak.

**PLAYERS:** Lynn Bari, Mary Beth Hughes, Joseph Allen, Jr., Nils Asther, Truman Bradley, Kay Linaker.

### SYNOPSIS

George Nordyke (Joseph Allen, Jr.) is possessed of the perfect wife—and is unhappy about it. Lynn Nordyke (Lynn Bari) is so competent that George's masculine ego never has a chance for exercise. In this frame of mind, he is a setup for the coy approach of Lola May Wayne (Mary Beth Hughes). George tells Lynn about Lola May and a divorce is arranged to Lynn's extreme regret. On the eve of the trial an orchestra leader, who long has admired Lynn, is murdered. She deliberately draws suspicion on herself. George comes a-running. He takes her to their yacht, planning to get her to Canada but the yacht is de-commissioned. Lola May follows, reporting Lynn's whereabouts to the police. George and Lynn escape. They are picked up next day but by that time the murder has been solved. George and Lynn decide to forget about the divorce.

## THE BASHFUL BACHELOR (RKO Radio)

*Small Town Drama, Comedy*

**PRODUCER:** Jack Votion. Directed by Mal St. Clair.

**PLAYERS:** Lum and Abner, Zasu Pitts, Oscar O'Shea, Louise Currie, Constance Purdy, Irving Bacon.

### SYNOPSIS

Lum (Chester Lauck) is annoyed with Abner (Norris Goff), his partner in the Jot-'em-down store in Pine Ridge, because Abner has swapped their delivery car for a racehorse. Lum is also too timid to propose to Geraldine (Zasu Pitts). He compels Abner to be a stooge for a "daring" rescue which he hopes will have the proper effect on her. The attempt nearly gets them both killed. They try again, and this time Lum saves Abner from being kidnapped by a gang of desperadoes. Geraldine is impressed. Lum gives Abner a written proposal to deliver to her. By mistake Abner gives the proposal to the Widder Abernathy (Constance Purdy), who has wanted to marry for years. This causes considerable trouble until the sheriff appears with the Widder's long-lost husband.

## CODE OF THE OUTLAW (Republic)

*Western*

**ASSOCIATE PRODUCER:** Louis Gray. Directed by John English. Based on characters created by William Colt MacDonald.

**PLAYERS:** Bob Steele, Tom Tyler, Rufe Davis, Weldon Heyburn, Bennie Bartlett.

### SYNOPSIS

When the Sam Hardin gang robs the Billings Mining Company of its \$98,000 payroll, Billings announces that he will shut down his mines if the money is not recovered. The Three Mesquiteers, Stony (Tom Tyler), Tucson (Bob Steele) and Lullaby (Rufe Davis) are deputized. They besiege the gangsters' hideout, and, in the gun battle, Sam Hardin is killed. They take Hardin's 10 or 11-year-old son, Tim (Bennie Bartlett) with them. They show every kindness to the youngster and he is on the verge of telling them where the payroll is hidden when interference by Sue Dayton (Melinda Leighton) turns the boy against them. The boy tells a renegade member of the gang where the money is. The Mesquiteers overtake the renegade who is escaping in a stage coach.

## SYNCOPIATION (RKO Radio)

*"Pop" Music, Drama*

**PRODUCER-DIRECTOR:** William Dieterle.

**PLAYERS:** Adolphe Menjou, Jackie Cooper, Bonita Granville, George Bancroft, Frank Jenks, Robert Benchley, Walter Catlett, Mona Barrie.

### SYNOPSIS

This is a story of typical American syncopated music that at various times has been called "Rag-Time," "Jazz," "Swing" and "Boogie-Woogie." It covers a quarter-century, a time that saw the first World War, the prohibition era and the stock market crash. The changes in the times are commented on by Doakes (Robert Benchley) and Spelvin (Walter Catlett) through the course of the story. The story has to do with Kit Latimer (Bonita Granville), from New Orleans, and Johnny Schumacher (Jackie Cooper), principally. They share each others ideas on rhythm and are both musicians.



# THE RELEASE CHART

## Index to Reviews, Advance Synopses and Service Data in *PRODUCT DIGEST SECTION*

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the *PRODUCT DIGEST SECTION* for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the *PRODUCT DIGEST SECTION* of *MOTION PICTURE HERALD*.

Short Subject Release Chart with Synopsis Index can be found on pages 478-479.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 466.

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
ADVENTURES of Martin Eden	Col.	...	Glenn Ford-Claire Trevor	Feb. 26, '42	...	...	...	p476	....
All American Co-Ed	UA	...	Frances Langford-Johnny Downs	Oct. 31, '41	49m	Oct. 18, '41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28, '37	p330	....	....
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17, '41	106m	July 19, '41	p251	p197	p386
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10, '42	105m	Dec. 6, '41	p394	p376	....
Always in My Heart	WB	...	Kay Francis-Walter Huston	Not Set	...	...	...	p464	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19, '41	68m	Sept. 6, '41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12, '41	56m	Oct. 25, '41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullivan-Charles Boyer	Oct. 31, '41	89m	Nov. 1, '41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19, '41	57m	July 25, '41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14, '41	57m	...	...	p230	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6, '42	56m	Jan. 17, '42	p462	p408	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan. '42	118m	Dec. 6, '41	p393	p363	p452
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5, '41	74m	Aug. 30, '41	p233	p207	p421
• Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5, '41	61m	Sept. 20, '41	p274	p277	..
Bahama Passage	Para.	4111	Madeleine Carroll-Stirling Hayden	Not Set	82m	Dec. 13, '41	p420	p320	p452
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9, '42	111m	Dec. 6, '41	p393	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10, '41	60m	Sept. 6, '41	p245	p235	....
Bashful Bachelor, The	RKO	...	Lum and Abner	Mar. 20, '42	...	...	...	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25, '41	85m	Dec. 13, '41	p406	p363	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12, '41	87m	Aug. 23, '41	p250	p161	p386
Below the Border	Mono.	...	Rough Riders	Jan. 30, '42	...	...	...	p464	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24, '41	64m	Nov. 1, '41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12, '41	58m	...	...	p376	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20, '42	...	...	...	p467	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7, '41	86m	Sept. 6, '41	p261	p235	p452
• Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26, '41	67m	Dec. 20, '41	p419	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 15, '41	65m	Aug. 30, '41	p246	....	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15, '42	...	...	...	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 6, '42	75m	Dec. 20, '41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15, '41	88m	Nov. 1, '41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6, '41	70m	Dec. 6, '41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6, '42	61m	Jan. 17, '42	p461	p432	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5, '41	65m	Dec. 6, '41	p407	p364	....
Born to Sing	MGM	...	Virginia Weidler-Ray McDonald	Not Set	82m	Jan. 24, '42	p475	p442	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6, '42	59m	Jan. 10, '42	p463	....	....
Brooklyn Orchid	UA	...	Marjorie Woodworth-William Bendix	Not Set	50m	Jan. 31, '42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan. '42	101m	Dec. 20, '41	p417	p387	....
Bullet Scars	WB	...	Regis Toomey-Adele Longmire	Not Set	...	...	...	....	....
Bullets for Bandits	Col.	...	Bill Elliott-Tex Ritter	Feb. 12, '42	...	...	...	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17, '41	60m	Oct. 4, '41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3, '41	70m	Aug. 2, '41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28, '41	69m	Nov. 15, '41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22, '42	...	...	...	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13, '42	67m	Jan. 10, '42	p450	p443	....
Camp Nuts	Col.	...	Jackie Gleason-Jack Durant	Mar. 12, '42	...	...	...	....	....
Canal Zone	Col.	...	Chester Morris-John Hubbard	Mar. 19, '42	...	...	...	....	....
Captains of the Clouds	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21, '42	115m	Jan. 24, '42	p473	p308	....
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27, '42	62m	...	...	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1, '41	82m	July 26, '41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5, '41	62m	Aug. 23, '41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18, '41	p317	p289	p452
Citizen Kane	RKO	201	Orson Welles	Sept. 5, '41	119m	Apr. 12, '41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29, '42	...	...	...	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30, '42	...	...	...	p487	....
Come On, Danger	RKO	285	Tim Holt	Not Set	58m	Dec. 13, '41	p407	p387	....
Common Touch, The (British)	Anglo-Amer.	...	Greta Gynt-Geoffrey Hibbert	...	95m	Oct. 11, '41	p306	....	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8, '42	65m	Dec. 13, '41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12, '41	73m	Nov. 15, '41	p362	p351	....
Coriscan Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Dec. 25, '41	110m	Dec. 20, '41	p431	p299	p452
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31, '41	p330	....	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Courtship of Andy Hardy, The	MGM	...	Mickey Rooney-Lewis Stone	Not Set	...	...	...	p476	...
Cowboy Serenade	Rep.	144	Gene Autry-Smiley Burnette	Jan. 23, '42	66m	Jan. 24, '42	p474	p443	...
DANGEROUSLY They Live	WB	121	John Garfield-Raymond Massey	Feb. 14, '42	78m	Dec. 27, '41	p429	...	...
• Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3, '41	64m	Oct. 11, '41	p307	p219	...
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16, '42	63m	Nov. 8, '41	p350	p332	...
Day in Soviet Russia, A	Artkino	...	Documentary	Not Set	60m	Sept. 13, '41	p259	...	...
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29, '41	56m	Oct. 4, '41	p298	...	...
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russel	Dec. '41	82m	Nov. 15, '41	p361	p351	...
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10, '41	70m	Nov. 15, '41	p363	p343	...
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26, '41	p248	p134	p367
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6, '41	p394	p387	...
Don't Get Personal	Univ.	6037	Hugh Herbert-Anne Gwynne	Jan. 2, '42	60m	Jan. 3, '42	p441	p343	...
Double Trouble	Mono.	...	Harry Langdon	Nov. 21, '41	63m	Nov. 15, '41	p363	p332	...
• Down Mexico Way	Rep.	042	Gene Autry	Oct. 15, '41	78m	Oct. 18, '41	p319	p277	p421
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2, '41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8, '41	74m	July 26, '41	p249	p149	p236
• Driftin' Kid	Mono.	...	Tom Keene	Oct. 17, '41	55m	Sept. 27, '41	p286	p277	...
Dude Cowboy	RKO	282	Tim Holt	Dec. 12, '41	59m	Sept. 6, '41	p246	...	p260
Dudes Are Pretty People	UA	...	Marjorie Woodworth-Jimmy Rogers	Dec. 25, '41	...	...	...	...	...
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31, '41	64m	Oct. 4, '41	p297	...	p452
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23, '42	...	...	...	p409	...
ELLERY Queen and Murder Ring Col.		3030	Ralph Bellamy	Nov. 18, '41	70m	Sept. 27, '41	p286	...	...
FANTASIA (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3, '42	82m	Nov. 16, '40	p262	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3, '41	79m	July 19, '41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95	Sept. 13, '41	p275	p247	p386
Fiesta	UA	...	Armida-Antonio Moreno	Nov. 28, '41	45m	Dec. 27, '41	p430	...	...
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19, '41	...	...	...	p364	...
Fleet's In, The	Para.	...	Dorothy Lamour-William Holden	Not Set	93m	Jan. 24, '42	p474	p464	...
Fly By Night	Para.	...	Nancy Kelly-Richard Carlson	Not Set	68m	Jan. 24, '42	p475	p376	...
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24, '41	60m	Oct. 25, '41	p330	p161	...
Forbidden Trails	Mono.	...	Buck Jones-Tim McCoy	Dec. 26, '41	59m	Jan. 3, '42	p441	p396	...
Forgotten Village, The	Mayer-Burstyn	...	Documentary	Sept. 16, '41	67m	Aug. 30, '41	p246	...	...
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23, '42	68m	Nov. 8, '41	p350	p332	...
Freckles Comes Home	Mono.	...	Johnny Downs-Gale Storm	Jan. 2, '42	...	...	...	p396	...
Frightened Lady (British)	Hoffberg	...	Marius Goring-Helen Hays	Nov. 7, '41	80m	Nov. 15, '41	p363	...	...
'Frisco Lil	Univ.	...	Irene Hervey-Kent Taylor	Mar. 20, '42	...	...	...	p467	...
GAUCHOS of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24, '41	56m	Oct. 25, '41	p330	p308	...
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24, '41	67m	Sept. 20, '41	p276	p218	...
General Suvorov	Artkino	...	Documentary	Sept. 19, '41	100m	Sept. 27, '41	p287	...	...
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16, '42	66m	Jan. 10, '42	p449	p432	...
Gentleman from Dixie	Mono.	...	Jack LaRue-Marian Marsh	Sept. 5, '41	63m	Sept. 13, '41	p259	p206	...
(formerly Li'l Louisiana Belle)									
Ghost of Frankenstein, The	Univ.	...	Lon Chaney-Sr. Cedric Hardwicke	Mar. 13, '42	...	...	...	p463	...
Girl from Leningrad (Russian)	Artkino	...	Zoya Fyodorova	Dec. 19, '41	92m	Dec. 27, '41	p431	...	...
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19, '41	69m	Oct. 11, '41	p306	...	p367
Girls Town	Prod.	202	June Storey-Edith Fellowes	Mar. 6, '42	...	...	...	p476	...
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5, '41	80m	Sept. 6, '41	p261	p235	...
Gold Rush, The	UA	...	Chaplin—Words and Music	Not Set	...	...	...	...	...
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27, '41	70m	Nov. 29, '41	p385	p289	...
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10, '41	73m	Sept. 13, '41	p275	p247	...
Great Man's Lady, The	Para.	...	Barbara Stanwyck-Joel McCrea	Not Set	...	...	...	p396	...
Gunman from Bodie	Mono.	...	Buck Jones-Tim McCoy	Sept. 26, '41	62m	Oct. 18, '41	p319	p263	...
(formerly Bad Man from Bodie)									
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17, '41	68m	Nov. 1, '41	p342	p263	...
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11, '41	66m	Sept. 20, '41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arlene Judge	Dec. 18, '41	...	...	...	p376	...
Hatter's Castle (Paramount-British)	...	...	Robert Newton-Deborah Kerr	Not Set	100m	Dec. 20, '41	p418	...	...
Hayfoot	UA	...	William Tracy-James Gleason	Dec. 12, '41	48m	Jan. 10, '42	p450	...	...
He Found a Star (British)	Gen. Film	...	Vic Oliver-Sarah Churchill	...	89m	Sept. 20, '41	p276	...	...
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26, '41	84m	Dec. 20, '41	p431	...	...
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24, '41	70m	Aug. 2, '41	p248	p207	p210
Henry and Dizzy	Para.	...	Jimmy Lydon-Charlie Smith	Not Set	...	...	...	p443	...
Here Comes the Marines	Mono.	...	Wallace Ford-Toby Wing	Dec. 26, '41	...	...	...	p432	...
Hi, Gang (British)	General Film	...	Bebe Daniels-Ben Lyon	Not Set	100m	Dec. 27, '41	p430	...	...
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15, '41	p362	p351	p452
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26, '41	116m	Aug. 2, '41	p251	p208	p452
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20, '41	p273	p235	p452
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11, '41	...	...	...	p364	...
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Jan. 23, '42	118m	Nov. 1, '41	p341	p320	p452
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20, '41	69m	July 26, '41	p249	p197	p236
INTERNATIONAL Lady	UA	...	Ilona Massey-George Brent	Sept. 19, '41	102m	Oct. 18, '41	p317	p277	p367
International Squadron	WB	106	Ronald Reagan-Olympie Bradna	Oct. 11, '41	87m	Aug. 16, '41	p262	p196	p452
(formerly Flight Patrol)									
Invaders, The (British)	Col.	...	Howard-Massey-Olivier	Not Set	123m	Nov. 8, '41	p349	...	...
(formerly 49th Parallel)									
It Started with Eve	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26, '41	90m	Oct. 4, '41	p297	p205	p452
(formerly Almost an Angel)									
I Killed That Man	Mono.	...	Ricardo Cortez-Joan Woodbury	Nov. 28, '41	71m	Nov. 15, '41	p363	...	...
I Thank You (British)	General Film	...	Arthur Askey-Richard Murdoch	...	81m	Oct. 11, '41	p306	...	...
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9, '42	62m	Jan. 17, '42	p462	p396	...
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17, '41	56m	Oct. 18, '41	p319	...	...



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14, '41	82m	Oct. 18, '41	p317	p299	p421
Joan of Paris	RKO	218	Michele Morgan-Paul Henried	Feb. 20, '42	91m	Jan. 10, '42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10, '42	p449	p409	....
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13, '41	p405	p363	....
Juke Box Jennie	Univ.	....	Ken Murray-Harriet Hillard	Mar. 27, '42	....	....	....	....	....
Juke Girl	WB	....	Ann Sheridan-Ronald Reagan	Not Set	....	....	....	p464	....
Jungle Book, The	UA	....	Sabu	Jan. 30, '42	....	....	....	p396	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10, '41	63m	Oct. 11, '41	p307	....	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15, '41	p362	p351	p452
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28, '41	80m	Nov. 22, '41	p386	....	p452
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19, '41	60m	Sept. 20, '41	p276	p221	....
King, The (French)	Trio Film	....	Raimu	Oct. 27, '41	90m	Nov. 8, '41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14, '41	63m	Aug. 9, '41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Not Set	130m	Dec. 27, '41	p429	p320	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1, '41	65m	Dec. 6, '41	p395	....	....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18, '41	92m	Sept. 13, '41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41	110m	July 19, '41	p248	p146	p421
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5, '42	88m	Jan. 3, '42	p441	p351	....
Lady Has Plans, The	Para.	....	Paulette Goddard-Ray Milland	Not Set	75m	Jan. 24, '42	p475	p464	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12, '42	91m	Jan. 31, '42	p485	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26, '41	66m	July 26, '41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10, '42	60m	Dec. 13, '41	p407	p387	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26, '41	57m	Sept. 13, '41	p260	p247	....
Lawless Plainsman	Col.	....	Charles Starrett-Russell Hayden	Mar. 12, '42	....	....	....	....	....
Law of the Jungle	Mono.	....	Mantan Moreland	Feb. 6, '42	....	....	....	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19, '41	64m	Dec. 20, '41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4, '41	78m	Sept. 6, '41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12, '41	62m	Sept. 20, '41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16, '42	....	....	....	p409	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7, '41	64m	Dec. 27, '41	p431	p320	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 13, '42	....	....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5, '41	....	....	....	p387	....
Lone Star Ranger	20th-Fox	....	John Kimbrough-Sheila Ryan	Not Set	....	....	....	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1, '42	58m	Sept. 27, '41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21, '41	79m	Sept. 20, '41	p273	p221	....
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25, '41	98m	Nov. 29, '41	p385	p332	p452
Love on the Dole (British)	UA	....	Clifford Evans	Dec. 12, '41	100m	Apr. 19, '41	p418	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26, '41	104m	Aug. 23, '41	p262	....	p452
MAD Doctor of Market Street	Univ.	....	Una Merkel-Claire Dodd	Feb. 27, '42	61m	Jan. 10, '42	p451	p432	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Mar. 13, '42	....	....	....	....	....
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12, '41	115m	May 10, '41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Not Set	....	....	....	p464	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18, '41	100m	Oct. 4, '41	p298	....	p452
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26, '41	69m	Sept. 13, '41	p258	p247	p353
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16, '42	60m	Jan. 17, '42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23, '42	67m	Jan. 31, '42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, '41	56m	Oct. 11, '41	p306	p276	....
Man Trap	Prod.	210	Neil Hamilton-June Lang	Feb. 27, '42	....	....	....	....	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24, '42	105m	Dec. 27, '41	p429	p332	....
Man Who Returned to Life	Col.	3034	John Howard-Roger Clark	Feb. 5, '42	....	....	....	p476	....
Man Who Seeks the Truth	Dome (French)	....	Raimu	Oct. 7, '41	80m	Oct. 11, '41	p307	....	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13, '41	p258	p247	p452
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28, '41	60m	Nov. 15, '41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24, '41	58m	Oct. 11, '41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Not Set	....	....	....	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	Apr. 10, '42	....	....	....	p487	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19, '41	60m	Dec. 20, '41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20, '41	89m	Oct. 25, '41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10, '41	72m	Oct. 11, '41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28, '41	70m	Sept. 6, '41	p261	p247	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 6, '42	72m	Jan. 10, '42	p450	p443	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14, '41	69m	Jan. 17, '42	p462	p320	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25, '41	58	Nov. 22, '41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14, '41	45m	Nov. 8, '41	p350	....	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3, '41	62m	Oct. 11, '41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21, '41	61m	Oct. 11, '41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24, '41	68m	Oct. 18, '41	p318	p299	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elvira	July 12, '41	68m	July 19, '41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Not Set	78m	Dec. 13, '41	p405	p376	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31, '41	67m	Oct. 4, '41	p298	....	....
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18, '41	68m	Dec. 27, '41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20, '42	....	....	....	p475	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20, '41	p418	p387	....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10, '41	84m	Oct. 25, '41	p331	....	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4, '41	65m	Aug. 2, '41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13, '41	108m	Aug. 16, '41	p249	p205	p452
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10, '41	70m	Oct. 11, '41	p305	p299	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31, '41	75m	Aug. 2, '41	p248	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10, '41	87m	Aug. 2, '41	p248	p157	p452
Niagara Falls	UA	....	Marjorie Woodworth-Tom Brown	Oct. 17, '41	43m	Sept. 27, '41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6, '42	....	....	....	p487	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	(REVIEWED)		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Not Set	76m	Dec. 13,'41	p406	p364	....
North of the Klondike	Univ.	....	Brod Crawford-Lon Chaney, Jr.	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p421
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
Old Mother Riley's Circus (British)	Anglo-Amer.	....	Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29,'41	p385	....	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	70m	....	....	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	103m	Oct. 4,'41	p297	p206	p421
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27,'41	p287	....	....
PANAMA Hattie	MGM	....	Ann Sothorn-Red Skelton	Not Set	....	....	....	p396	....
Pacific Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Jan. 2,'42	76m	Dec. 13,'41	p406	p364	....
(formerly Midnight Angel)	....	....	....	....	....	....	....	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	....	....	....	p442	....
Paris Calling	Univ.	....	Randolph Scott-Elizabeth Bergner	Jan. 16,'42	95m	Dec. 6,'41	p407	p320	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pimpernel Smith (British)	UA	....	Leslie Howard	Not Set	122m	July 5,'41	p450	....	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	....
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	Apr. 17,'42	....	....	....	....	....
• Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	57m	Jan. 31,'42	p486	p387	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	p386	....	....
RAIDERS of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	....	....	p432	....
Reap the Wild Wind	Para.	....	Ray Milland-Paulette Goddard	Not Set	....	....	....	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	....	William Holden-Ellen Drew	Not Set	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	....	Michael Redgrave-Diana Wynyard	Not Set	112m	Apr. 12,'41	....	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Dec. 26,'41	86m	Dec. 20,'41	p417	p408	p452
Report from Russia	Artkino	....	Documentary	Not Set	45m	Jan. 17,'42	p462	....	....
Ride 'Em Cowboy	Univ.	....	Abbott and Costello	Feb. 20,'42	....	....	....	p464	....
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
• Riding the Sunset Trail	Mono.	....	Tom Keene	Oct. 31,'41	56m	Dec. 6,'41	p395	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 13,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	....	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27,'41	p286	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Cornel Wilde	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	60m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p452
Road Agent	Univ.	....	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Jan. 9,'42	83m	Jan. 10,'42	p450	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-Kane-Terhune	Feb. 27,'42	....	....	....	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	....	....	p487	....
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
SABOTEUR, The	Univ.	....	Robert Cummings-Priscilla Lane	Mar. 6,'42	....	....	....	....	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Salute to Courage	MGM	....	Conrad Veidt-Ann Ayars	Not Set	82m	Jan. 24,'42	p474	....	....
(formerly Out of the Past)	....	....	....	....	....	....	....	....	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p421
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. 1,'41	97m	Oct. 25,'41	p329	p308	p452
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Jan. 15,'42	105m	Dec. 27,'41	p442	....	p452
Shed No Tears	Mono.	....	Edward Norris	Mar. 13,'42	....	....	....	....	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	Not Set	....	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	....	Joe E. Brown-Adele Mara	Feb. 19,'42	....	....	....	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Feb. 27,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas	Mono.	....	Movita-Warren Hull	Nov. 7,'41	57m	Jan. 31,'42	p486	p218	....
• Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Ang. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. 1,'41	100m	Sept. 13,'41	p257	p247	p421
Snuffy Smith, Yard Bird	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	....	....	....	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 9,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	108m	July 5,'41	p430	....	....
(formerly Atlantic Ferry)	....	....	....	....	....	....	....	....	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	....	....	....	....	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13, '41	68m	Dec. 6, '41	p395	p376	....
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27, '41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10, '41	62m	Oct. 19, '41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6, '41	68m	Nov. 15, '41	p362	p308	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Mar. 27, '42	....	....	....	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13, '41	p405	p320	p452
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31, '41	90m	Oct. 18, '41	p318	p289	p421
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29, '41	86m	Aug. 22, '41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14, '41	99m	Sept. 20, '41	p273	p158	p452
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5, '41	90m	Oct. 18, '41	p318	p299	p452
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5, '41	68m	Jan. 3, '42	p441	p331	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7, '41	66m	Nov. 1, '41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	Mar. 27, '42	....	....	....	p487	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12, '41	50m	Aug. 9, '41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8, '41	48m	Aug. 16, '41	p318	....	p421
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15, '41	p375	p289	p451
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9, '41	94m	Oct. 11, '41	p307	p181	p421
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2, '42	60m	....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1, '42	137m	Nov. 22, '41	p373	p308	p451
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17, '41	80m	Mar. 8, '41	p406	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4, '41	77m	June 21, '41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23, '41	72m	Oct. 25, '41	p330	p263	p367
Thunder River Feud	Mono.	....	Range Busters	Jan. 9, '42	....	....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13, '41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Feb. 15, '42	....	....	....	....	....
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30, '42	....	....	....	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10, '41	60m	Dec. 6, '41	p395	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17, '41	70m	Nov. 1, '41	p342	p308	....
Torpedo Boat	Para.	....	Richard Arlen-Jean Parker	Not Set	70m	Jan. 24, '42	p474	p464	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2, '42	....	....	....	p476	....
Treat 'Em Rough (formerly Panama Kid)	Univ.	....	Peggy Moran-Eddie Albert	Jan. 30, '42	61m	Jan. 24, '42	p475	p408	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12, '41	....	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4, '41	71m	Dec. 6, '41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27, '41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Jan. 15, '42	....	....	....	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melyvn Douglas	Nov. '41	94m	Oct. 25, '41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2, '41	65m	Sept. 27, '41	p287	....	....
Two Yanks in Trinidad	Col.	....	Pat O'Brien-Brian Donlevy	Mar. 26, '42	....	....	....	....	....
UNDERGROUND Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21, '41	....	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7, '41	67m	Sept. 20, '41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12, '41	96m	Aug. 30, '41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18, '41	p318	p289	p421
VALLEY of the Sun	RKO	216	Lucille James-James Craig	Feb. 6, '42	84m	Jan. 10, '42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6, '41	p394	p387	....
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17, '41	80m	Sept. 13, '41	p275	p247	p421
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12, '41	66m	Oct. 25, '41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19, '41	64m	Sept. 13, '41	p260	p247	....
We Were Dancing	MGM	....	Norma Shearer-Melvyn Douglas	Not Set	94m	Jan. 17, '42	p461	p443	....
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13, '42	....	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15, '41	56m	Dec. 20, '41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15, '42	....	....	....	....	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31, '42	82m	Dec. 27, '41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15, '41	78m	July 26, '41	p249	p196	p367
Wings of Victory	Artkino	....	Vladimir Belokurov	Nov. 14, '41	95m	Nov. 15, '41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Dick Foran	Dec. 12, '41	70m	Dec. 13, '41	p420	....	....
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb. '42	112m	Jan. 17, '42	p461	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12, '41	71m	Dec. 20, '42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3, '41	97m	Sept. 13, '41	p257	p149	p451
Yank on the Burma Road, A (formerly China Caravan)	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17, '42	p462	p432	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30, '41	97m	Oct. 25, '41	p329	p289	p451
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25, '41	88m	Sept. 27, '41	p285	....	p421
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25, '41	79m	Dec. 6, '41	p394	p376	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Jan. 2, '42	73m	Jan. 10, '42	p451	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7, '41	62m	Nov. 1, '41	p342	p332	....

*Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 466.*



---

# NINE OUT OF "TEN"

---

NINE out of the Ten Best Pictures, selected in the *Film Daily's* critics poll for 1941, were made on Eastman Negative Films. This record reflects the strong preference for these high-quality films shown by leading directors and cameramen. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee

Chicago

Hollywood

---

**PLUS-X**

*for general studio use*

**SUPER-XX**

*when little light is available*

**BACKGROUND-X**

*for backgrounds and general exterior work*

**EASTMAN NEGATIVE FILMS**



# ***PILE IT ON!*** ***and Sell More Seats!***

★ Don't whisper . . . shout.  
Don't wait until the last minute  
. . . **plan**. Don't be a penny-  
pincher . . . be a dollar-maker.

★ No business this world has  
ever seen flourishes so well  
as motion pictures under the  
guiding hand of advertising.

★ And that's natural because  
Advertising **is** show business  
. . . it's got to be.

★ Flamboyant...glamorous...  
colorful . . . attention-arresting  
. . . **selling stuff** . . . Trailers  
. . . Standard Accessories . . .  
Special Accessories.

★ Use them, you lucky stiff,  
and make money doing it . . .



**SELL MORE SEATS**

with **NATIONAL** *Screen* **SERVICE**  
PRIZE BABY OF THE INDUSTRY



# MOTION PICTURE HERALD

## *Better Theatres*

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

**Materials Available  
for Theatre Remodeling**

**Air-Conditioning with  
Self-Contained Units**

**Emergency Care of  
Critical Projector Parts**

**—and submitting an idea for  
Checking That Gum-Wad Evil**



**FEBRUARY 7, 1942**





Just as the address of an after-dinner speaker must sparkle if he is to hold the attention and interest of his listeners, so too, must the pictures on your screen sparkle to hold patronage.

## It must *Sparkle!*

To secure the desired screen brilliancy with present dense black and white and colored films, *twice as much light* is required as is possible to project by any low intensity lamp.



This necessary doubling in light is possible at an increased combined current and carbon cost of LESS THAN 2c PER HOUR, with the low cost Strong Utility High Intensity Projection Arc Lamp.

Without the snow-white light such as is secured by this lamp it is impossible to show colored films satisfactorily. The light of your old low intensity will appear a dim, muddy yellow by comparison.

Increase your business by installing Strong Utility One-Kilowatt Arc Lamps now. Theatregoers readily

recognize good projection and go where it is offered.

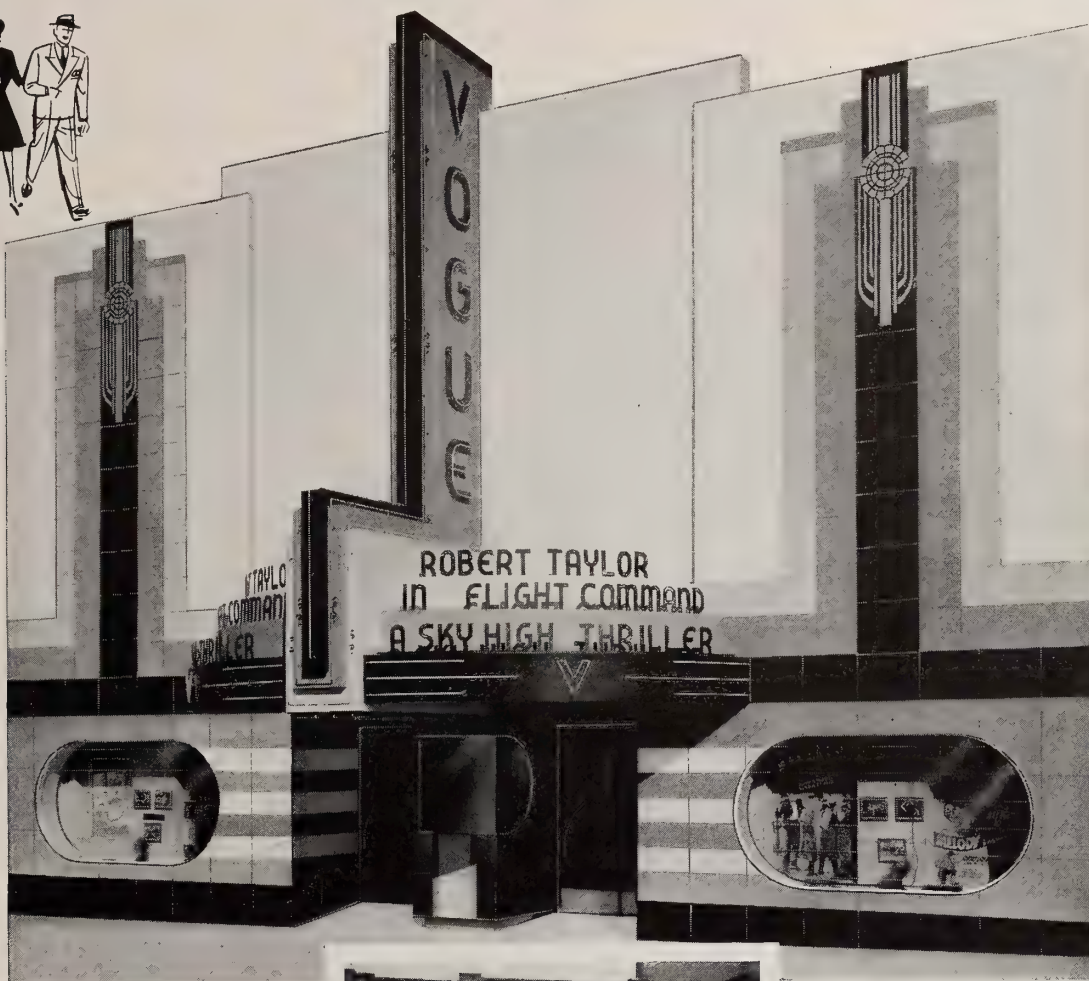
### FREE DEMONSTRATION

Write your Independent Theatre Supply Dealer today for literature, or have him arrange a demonstration in your theatre without obligation. Strong products for years have been recognized as the most dependable guide to best projection.

Complete details will be sent on request by The Strong Electric Corporation, 2501 Lagrange St., Toledo, Ohio. Export office: 90 Gold St., New York City.



# There's never a dull moment in the theater with a Pittco Front



**T**HEATER activity zooms when you remodel with a modern Pittco Front. Old patrons renew their allegiance and new ones swell your box office total—attracted by the smart appearance of your Pittco Front. Strangers in your community choose your theater as a matter of course — because the shining Pittco Front tells them that your programs, your attendants, and your prices will please.

In small towns and cities all over the country, owners and operators of theaters are finding Pittco Fronts the way to increased revenue. Fill out and mail the coupon below. You will



receive, absolutely free, an illustrated booklet describing in detail some of the many Pittco Fronts which are proving good business-getters today.

When you build, we recommend that you consult an architect to make sure of an economical, well-planned job. Our experts will cooperate with

**A BUSIER THEATER** results when you install a new Pittco Front. You can see by this theater in Lees Summit, Mo., how an inviting Pittco Front can improve the appearance of a theater and increase its popularity. Architect: L. P. Larson.

him gladly in planning a Pittco Front to suit your needs. If you wish, you can pay for your Pittco Front on the Pittsburgh Time-Payment Plan — just 20% down and the balance in payments out of profits. A similar plan can usually be worked out satisfactorily with the cooperation of local banks.

**PITTCO STORE FRONTS**  
PITTSBURGH PLATE GLASS COMPANY  
*"PITTSBURGH" stands for Quality Glass and Paint*

Pittsburgh Plate Glass Company  
2215-2 Grant Building, Pittsburgh, Pa.  
Please send me, without obligation, your new, illustrated booklet, "Pittco Store Fronts — and Their Influence on Retail Sales."

Name.....

Street.....

City..... State.....



# MARKET NOTES

**Q** News reports concerning equipment and materials, and those who make them

## Many New Items Added

AN IMPRESSIVE list of new articles of equipment and supplies has been issued by the National Theatre Supply Company as additions to their line and now available through all branches.

Among them is a new line of lighting fixtures for fluorescent lamps. They include ceiling luminaires, wall brackets and cove units and strips.

Another major addition is a line of milk

bars and soda fountains designed for theatres, which is now joined with Columbus candy cases, recently taken over for theatre field distribution, to form a complete catalog of candy display and refreshment booth equipment.

Other additions include Helene Curtis chrome furniture, fortune-telling weighing scales, McGill coin changers, Velso soap tissues for toilet and cosmetic rooms, which are soft tissues impregnated with mildly

scented soap which, upon being wet and rubbed, develops a lather.

Yet another acquisition for applications of fluorescent lamps is a diffusing and color correction unit of plastic material, available in a number of color combinations.

## Wood-Standard Chair

A NEW MODEL auditorium chair, incorporating the essential features of standard chairs in the line, but with wood end standards, has been brought out by Heywood-Wakefield. Development of the chair, it is pointed out, is in response to the Government's request that manufacturers take every means to conserve materials necessary to accelerated war production.

The standards of this model, called the "Victory," are of hardwood which lends itself to clear-lacquer finish, creating a so-called blond wood effect in the modern style, with the beauty of the wood grain readily apparent. These standards may be lacquered, however, in colors. Aisle boxes are of metal.

The back panel of this model is also of wood, shaped to form a protective edge for the fabric. All remaining units and construction are of steel.

## Rear Fold Included

AN ANNOUNCEMENT has just been issued by Vallen, Inc., Akron, Ohio, manufacturers of curtain tracks and controls, that its rear fold feature, especially desirable in connection with cyclorama effects, can be specified at no extra cost if the order is for 45 feet or more of Vallen track No. 152.

## Handling Theatre Sales

MORTON L. CLARK, president of the Arkraft Sign Company, Lima, Ohio, manufacturers of marquees and attraction panels and changeable silhouette type letters, has appointed W. R. Stich (famously known as "Bill"), of Carrolltown, Pa., sales manager of the theatre letter division of the company.

Mr. Stich was Pennsylvania state manager for Arkraft for a number of years, and for the last two years national account executive. He is a member of the Variety Club.

Mr. Stich, it is announced, will concentrate on sales of Arkraft changeable letters as an item of the line separate from Arkraft marquees and attraction panel equipment. Emphasis will be placed on the 9 3/4-inch embossed baked wrinkle-finish letter, although other types and sizes will remain available, states Mr. Clark.



W. R. STICH

## "MUST BE THAT NEW CELOTEX SOUND-CONDITIONING JOB!"



## This Modern Acoustical Treatment Makes Good Entertainment Sound Better

YOU MAY INSTALL the most expensive sound equipment. You may show only the best pictures. But if acoustics are not right, your patrons can't enjoy the entertainment they have paid for. That is why so many theatres have invested in Celotex Sound Conditioning to gain maximum benefit from good equipment and good pictures.

Plenty of theatre operators can tell you that Celotex Sound Conditioning

does make a difference in attendance. And they know they have taken no risk, because Celotex Sound Conditioning Representatives guarantee satisfactory results.

When you deal with Celotex Sound Conditioning Representatives, you are sure of (1) Proved engineering practice, (2) Uniformly dependable sound-conditioning products, and (3) Guaranteed results.

Write for complete details!



**CELOTEX**  
REG. U. S. PAT. OFF.  
**SOUND CONDITIONING**

In Canada: Dominion Sound Equipments, Ltd.

THE CELOTEX CORPORATION • CHICAGO





# Why Did 000,000\* Stay Away?

**000,000\*** wives stayed away from movies last week because they could not pry husbands out of fireside chairs.

Grumpy husbands are easily irritated. Jumping up to let others pass is not their idea of entertainment.

When their view is blocked by the row in front standing to let someone enter or leave, they glower.

Why irritate them? End all these exasperating moments. How? Install Kroehler Push-Back Theater Seats and watch your box office go up.

This sensational seat keeps grumpy husbands and all other patrons luxuriously seated throughout the entire show. No stepped-on toes. No interrupted vision. Write today for latest facts on this revolutionary theater seat.

*\*Use your own figure, but you know it's big!*



Kroehler Mfg. Co., Public Seating  
Division, 1248 South Wabash Avenue,  
Chicago, Illinois

206 Lexington Ave., New York, N. Y.

2013 S. Vermont Ave., Los Angeles,  
California

24 Golden Gate Avenue, San Francisco,  
California

Standard Theatre Supply Corporation,  
78 Broadway, Boston, Massachusetts

Elliott Film Co., 72 Glenwood Avenue,  
Minneapolis, Minnesota

L. T. Rockenstein, 3327 Locust St.,  
St. Louis, Missouri

(Export) Roy Chandler, 505 Fifth  
Avenue, New York, New York

## KROEHLER *Push-Back* SEATS

PATENTED  
MADE BY WORLD'S LARGEST FURNITURE MANUFACTURER



# Conserve Copper

It has come to our attention that several of the Locals of I.A.T.S.E. are rendering a very commendable and patriotic service in metal conservation by stripping the copper plating off the butt ends of used copper plated projector carbons and saving the copper drippings which accumulate in their projector lamp houses.

The copper thus saved is turned over to local salvage organizations or sold to regular metal scrap dealers where it in turn can find its way back into use for War purposes. At least one Local uses the money thus derived to purchase Defense Bonds or gives it to the U.S.O.

Immediate and concerted action on the part of all exhibitors and projectionists throughout the country is necessary. Practically all of the copper used on projector carbons can be salvaged thereby, without which, continuance of production of copper coated carbons is questionable.

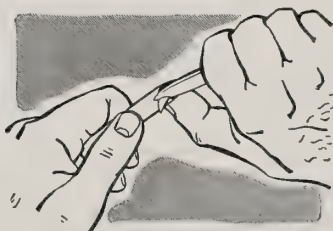
---

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

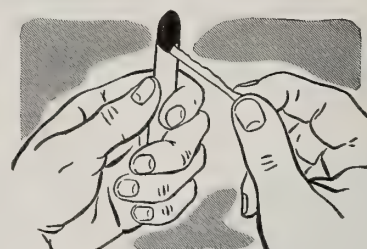
## *How to Strip the Copper Plating from Carbon Stubs*



1 Slit a short angular cut in the copper plating with knife.



2 Raise the copper plating at this slit with a knife blade.



3 Peel the plating off in a spiral with fingers.

---

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation



CARBON SALES DIVISION: CLEVELAND, OHIO

GENERAL OFFICES: 30 East 42nd Street, New York, N. Y.    BRANCH SALES OFFICES: New York, Pittsburgh, Chicago, St. Louis, San Francisco





## Getting What Theatres Need Means Conserving What They Get

MOTION PICTURES have been authoritatively acknowledged in recent weeks to be an important cog in the nation's military machinery, and accordingly, the theatre business is likely to be given soon the priority rating it has been seeking.

Many months ago the motion picture industry, noting its absence from lists of activities which were being granted priority privileges, pointed somewhat diffidently to the potential significance of the film theatre to the war effort, largely as an instrument of healthy morale. It appears that those showmen who referred to their functions in this manner were indulging in no selfish pretense. In addressing a meeting of the Association of Motion Picture Producers and others in Hollywood in January, Lowell Mellett, U. S. Co-ordinator of Films, is reported to have said:

"Unless the Army, Navy or some other Government agency calls upon you for a specific task, your greatest war service will be to stay right here on the job in Hollywood making pictures. . . . Not only has the industry contributed greatly to national morale in keeping people happy with pictures, but it has accomplished a great educational feat."

Subsequently Quentin Reynolds, magazine writer and press correspondent who had been residing for some time in London, told diners at a New York affair in his honor that motion pictures were regarded in England, by now a veteran in present-day war operations, as quite as important as planes, guns, tanks and factories in the pursuit of victory.

### Nobody Asked for So Much

Well, few in the industry itself would have gone quite that far. Most of us would have been content with recognition of the fact that our business represents an investment of several billion dollars and at the same time is in a position to render some measure of service on the home front. Reasonable protection of this investment, plus an opportunity to serve in the war effort, is all that has been asked for, and granting of the latter fulfills the essential requirements of the former.

That this opportunity will be granted now appears more likely than at any time since restrictions upon industry began to be threatened. The efforts of production

and exhibition executives, more recently working with and through Mr. A. Julian Brylawski in Washington, have now effected a consideration of theatre needs for the purpose of formulating a basis on which a priority rating can be determined. Executives and technicians have been asked to submit data indicating the requirements of theatres for continued and effective operation, and it is the opinion of those thus in close contact with these explorations that a fairly high priority rating will be asked for and probably issued.

### Conservation Is Necessary

No priority rating, however, no matter how favorable to the efficient operation of theatres, will eliminate the necessity to conserve equipment. In some classifications—for example, projectors, motors, generators, compressors—production will be drastically limited, if not altogether prohibited, if not in consequence of the Government's requisition of all necessary materials, then as a result of the diversion of plant facilities to the manufacture of military supplies.

Vigilant, intelligent, informed maintenance (which has always been a good idea) is being pointed out by theatre manage-

ments and equipment interests alike as a first rule of wartime theatre operation.

At the same time, no necessity is seen for fear that basic supplies will not continue to be available in adequate quantity. Such fears, it is pointed out among equipment dealers, have already brought about a measure of hoarding, threatening depletion of supplies from which many theatres could be serviced later on, as their immediate need arose.

The tendency to stock up is of course partly due to the absence of the assurances that a priority rating would have given the theatre business. With the needs of theatres officially recognized and constructively dealt with in the measures now being prepared in Washington, there will be no reason to seek parts and supplies until required for use and normal spares.

There are no grounds, according to the National Carbon Company, for anxiety over the continued supply of projection carbons. While the company has already restricted its shipments, this has been to regulate supplies rather than to indicate a threatened shortage.

Even should a shortage of standard carbons occur—and none is anticipated—this would be due to the unavailability of copper rather than of carbon, and there is a possibility that a fairly suitable substitute might be found for copper.

### Salvaging Carbon Copper

A substantial amount of carbon copper can indeed be returned to the nation's stocks of the metal. This is an interesting development of wartime operation that is likely to become regular practice should the peacetime price of copper warrant it. For the duration, of course, salvaging of the copper plating on carbons, and of copper drippings, is the patriotic thing to do. The procedure is illustrated in an advertisement of the National Carbon Company in this issue.

Local 143 of the IATSE in St. Louis recently urged its members to follow this practice, and it has been taken up by other organizations since. The copper saved is turned over to a patriotic salvage unit or sold to scrap metal dealers.

Incidentally, the mystery of those "750 projectors per year," reportedly allotted by the late OPM, is solved in some knowing circles as really 750 per quarter. However, theatre allotments are not likely to be so loosely measured. Theatres most probably will get tons or nothing.—G. S.

### FEATURES OF THIS ISSUE

	Page
Plenty of Materials for Remodeling . . . . .	8
Good Today and Any Day . . . . .	10
Plaza Theatre, Charlotte, N. C. . . . .	12
Applying Unit Air-Conditioners . . . . .	14
Allen: Warranty Against Equipment Defects . . . . .	16
Schlanger: Gum Disposal Devices . . . . .	18
Maintaining Critical Projector Units . . . . .	20
Refinishing Side Walls . . . . .	23
F. H. Richardson's Comment . . . . .	25
About People of the Theatre . . . . .	32

A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager. **C. B. O'Neill**, Western advertising manager, 624 S. Michigan Ave., Chicago.



In Wood, Glass, Fibre, Fabric and Plastics there are—

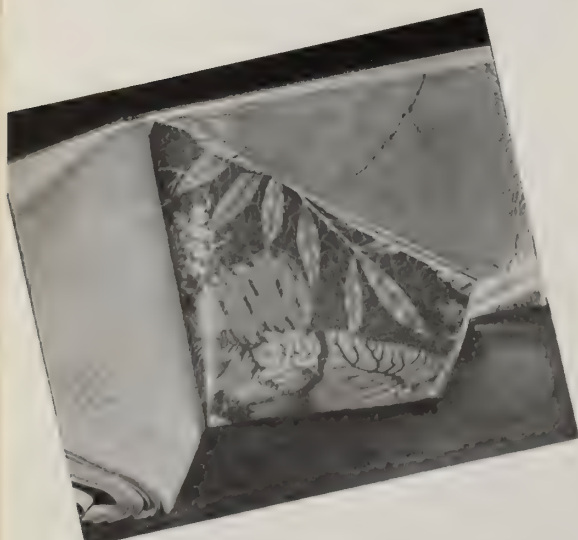
# Plenty of Materials for Theatre Remodeling

**Q** There are many ways of refurbishing, even modernizing, a theatre with the products that are now and are likely to remain available. They provide an ample and varied supply for theatre remodeling

By GEORGE SCHUTZ



FORMICA PLASTIC SHEETS

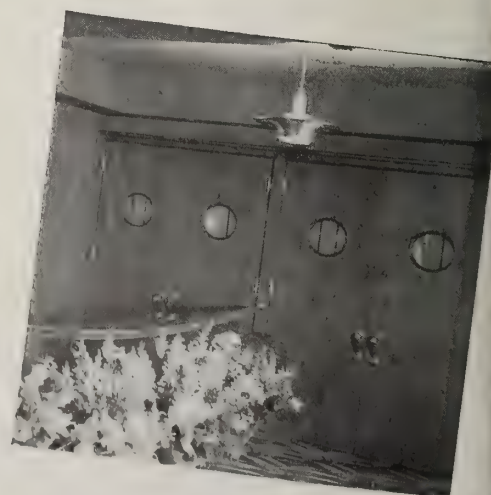


Staff Photo

FABRON COATED FABRIC



FLEXGLASS



WOOD VENEER

WHEN THE motion picture theatre business of America—and of Canada as well—began some six or seven years ago a program of modernization which was continued consistently well into the year of Pearl Harbor, it was preparing itself, however inadvertently, for its wartime job in the face of wartime restrictions. Hundreds of new theatres were constructed, thousands were remodeled. Compared with conditions in the early 1930's, the exhibition plant today is highly competent, in geographical distribution, equipment and environmental character, to provide wholesome, stimulating recreational gathering places for all the people.

With its operating essential supplied, the motion picture theatre business can "carry on" without pampering. Architectural, decorative remodeling was never necessary to the *fundamental* function of the theatre, which is merely to reproduce motion picture films. But motion picture exhibition is a business even in wartime; men with

investments in theatre properties still must consider competition and the accumulating charges of continued deterioration. Also, when war finally did come, there remained many hundreds of theatres in need of substantial renovation.

About these, or about any of those needs for minor refurbishing which are so constantly arising among motion picture theatres, nothing could be done for the duration were they to be subjected to arbitrary prohibition without reference to the availability of suitable materials. Thus far the only word from Washington has been "no remodeling," but this has come prior to completion of an official wartime formula for the motion picture industry. It is possible that by *remodeling* Washington has meant major structural changes involving large amounts of metals and other "critical" materials, whereas the theatre business characterizes the veneering of fronts, interior refinishing and such revisions as remodeling, and that is of course the sense in which the word is used here.

## WHAT THE MARKET AFFORDS

For remodeling of this sort there are plenty of materials which are not only readily obtainable today, but likely to remain so indefinitely. That is to say, their manufacture requires neither raw materials nor plant facilities of significance to the war effort. Many of these materials are well established in the theatre field as



products peculiarly suited to theatre architecture and decorative treatment. The following is by no means an exhaustive examination of these materials, but it does indicate their range and variety.

#### Glass Products:

The theatre has taken advantage of the remarkable developments in glass building and decorative materials in many ways. Widespread has been the use of opaque structural glass tiles, such as *Carrara* and *Vitrolite*, for veneering fronts, to give the facade a striking pattern in contrasting tones or brilliant colors, at the same time effecting a finish that is permanent and sound architecturally. There appears to be an excellent inventory of the metallic members used to apply these tiles, and even were these to be converted for war production, it is likely that substitutes (wood, for example) or another method of application could be employed.

*Glass block* is another material that the theatre has effectively used both inside and outside, and it remains obtainable.

*Reeded, beaded and other translucent decorative glass* is available for doors and interesting partition effects—not to mention *Herculite* and *Tuflex* for all-glass entrance doors.

Then there is *Flexglass*, which theatres have recently been finding so peculiarly suited to their requirements for finishing off, in colorful and brilliant fashion, structural columns, fountain recesses and all sorts of rounded surfaces.

And any reference to glass materials should include mention of *mirrors*, which are readily available in any shape and size, to give a dash of new interest here and there, or to produce an impressive spectacle in a panel from floor to ceiling, often eliminating more expensive and less durable ornamentation.

#### Plastic Veneers

Well known as a material of many applications in theatres is *Formica*, which has undergone minor revision to eliminate from its composition certain "critical" chemicals, with the change actually bringing about unexpected improvement. Wall panels and borders in colorful patterns,



PLASTIC FLUORESCENT FIXTURES

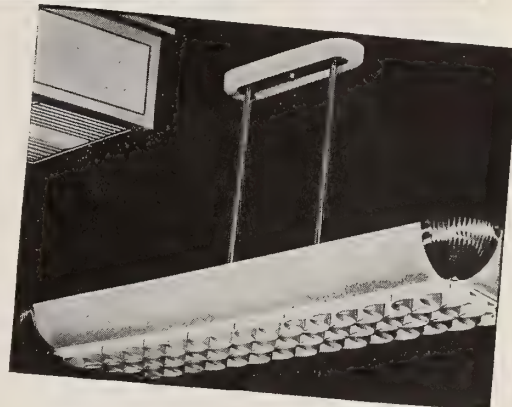
ticket booth and door finishes—these are some notable applications of *Formica*, which comes in dull and gloss finishes, a great variety of solid shades, and in wood-grain and fabric-texture effects. Impervious to moisture, material of this kind is not only easily cleaned, but provides absolutely water-tight finishing for doors and ticket booths. It makes perfect splash panels and cosmetic shelves.

Plastics for architectural and decorative use are taking ever new forms, suited to built-in light troughs, luminous plaster inserts, etc., etc.

Another product for wall panels, door finishes and so on is *Marlite*, which is available in a wide choice of colors and in wood-grain and pattern types (a recent application of *Marlite* is pictured on page (11)).

#### Wood and Fibre Boards

Theatre operators and designers are of course familiar with *wood veneers* as a convenient and effective means of covering existing interior walls; they are available in dark and light finishes of the common woods, and additionally in such imported grains as *Prima Vera* and *zebra-wood*. At least in the common woods, there has



Fixtures in top picture are typical of those for two 100-watt lamps; type immediately above contains four 40-watt fluorescent lamps. (Photos courtesy General Electric.)

appeared as yet no threat to the availability of authentic wood veneers.

Then there are the fibre boards, of which the types marketed under the name of *Celotex* are notable examples. These, as well as many of the mineral tiles and boards in the *Celotex* line, are now and promise to remain obtainable, providing, as they so long have done, material for auditorium acoustical correction as well as redecoration, and also for the construction of new partitions and the attractive finishing of walls in lounges and similar areas.

#### Fabrics and Other Wall Coverings

The variety of coated, woven and flexible composition materials for finishing of walls and wall-like structures, such as standee rail fascias, is too great for more than a few to be named here. In the coated type we have, for example, *Wall-Tex*, with which colorful patterns, formal or gay, may be applied as easily as applying wallpaper, but in a coated cotton fabric that may be washed down repeatedly without injury for years.

A new product highly suited to theatre walls is *Di-Lon*, which comes in a variety of patterns and is applied like wallpaper to plaster or other sufficiently smooth surfaces. Relatively new also is *Fabron*, another coated fabric for the decorative finishing of walls and available in many patterns and colors suited to all parts of the theatre.

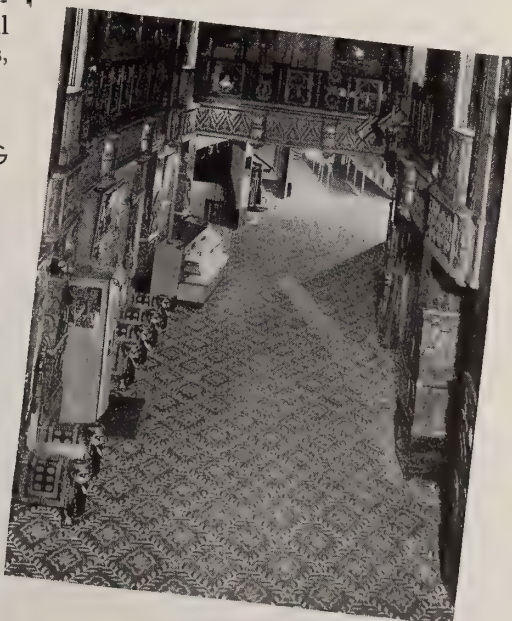
Materials like wall linoleum and the lighter weights of simulated leather offer less certainty for the duration than the

(Continued on page 31)

#### CARPETING

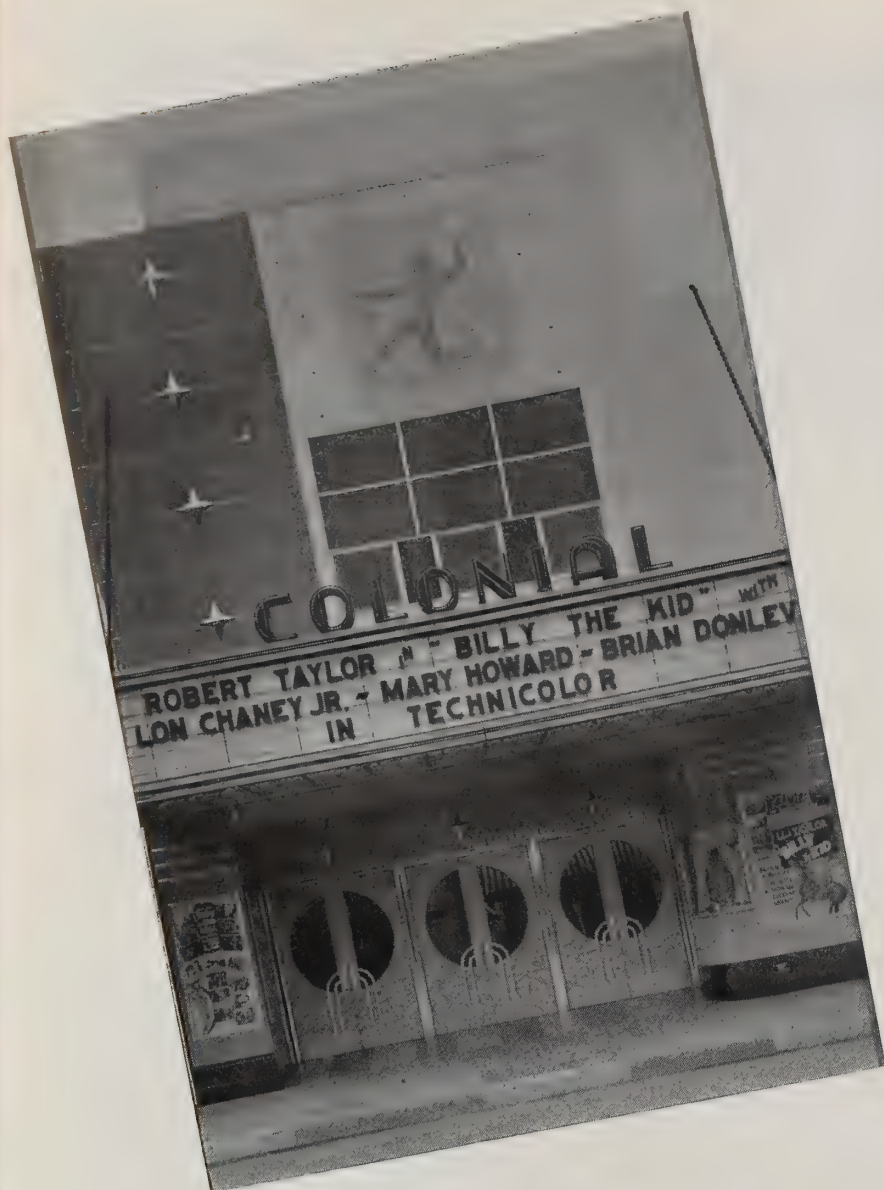


Bigelow-Sanford Lokweave



Alexander Smith Crestwood Velvet





# Good Today— and Any Day!

**Q** While materials for remodeling and repairs involving basic structural changes are drastically restricted for the duration, many materials are available for refurbishing and modernization of appearance. Here are recent applications of a number of such materials.

## STRUCTURAL GLASS and PLASTIC VENEER

■ Front of the Colonial theatre in Elmira, N. Y., owned and operated by Fred Schweppe. The entire facade and entrance area is faced with Carrara structural glass in cadet blue, beige and ivory. Entrance doors are finished with Formica laminated plastic in blue and beige. The marquee, carrying Wagner attraction display equipment, is painted red and blue. Architect, Michael J. DeAngelis.

## "BLACK LIGHT" FOR AUDITORIUM MURALS

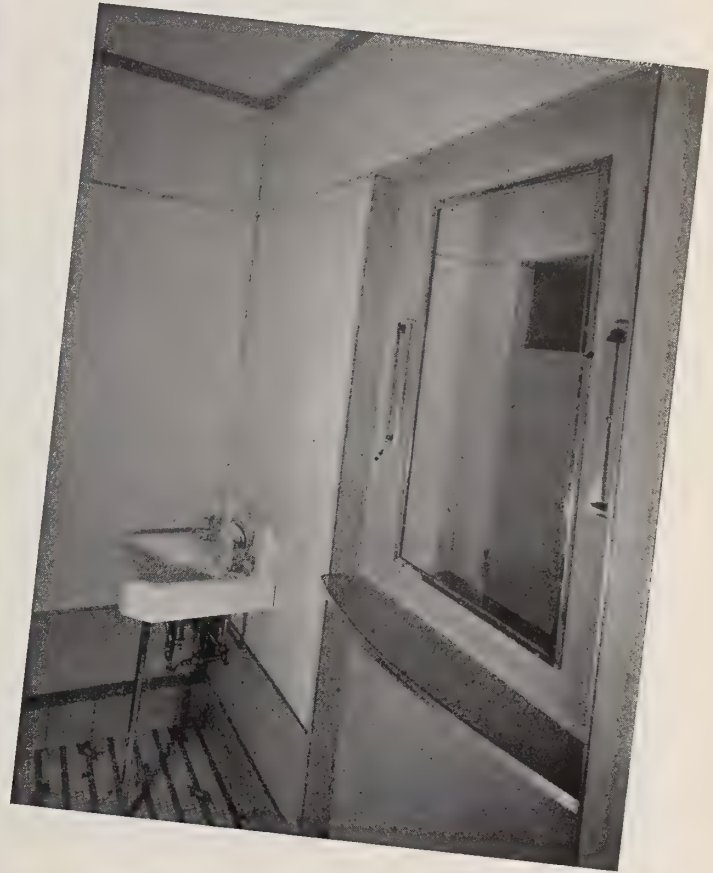
■ One of the overall "black light" luminous murals which extend along each side wall of the recently remodeled Arlington theatre in Arlington Heights, Chicago suburb. The house is owned and operated by the B. A. Lucas Theatre Corporation of Chicago; D. N. Sandine was the architect. A composition of the signs of the Zodiac, each mural is executed in Conti-Glo luminous paints that glow in special shades of green and coral, and in a tone almost white. The regularly painted ground is dark blue. Conti-Glo mercury "black light" units. Actuation of the murals is by Conti-Glo "black light" units spaced along each side of the ceiling, and while actually exposed, they are obscured by the decorative treatment of the ceiling (cameras catch near-ultraviolet light, hence the picture shows light issuing from the units, whereas it is really invisible). The seating—800 Kroehler retracting-seat chairs—have coral corduroy backs and dark blue Fabricoid seats, maroon and white standards.







■ Above is shown a section of the lobby of the remodeled Empire theatre in Cincinnati, owned and operated by Charles Fine in association with two sons, Arthur and Eugene. Lobby, foyer and toilet areas were completely refinished in Marlite, a tempered presdwood material with permanently integrated glazed surface and available in a full range of solid colors, and many wood and marble effects.



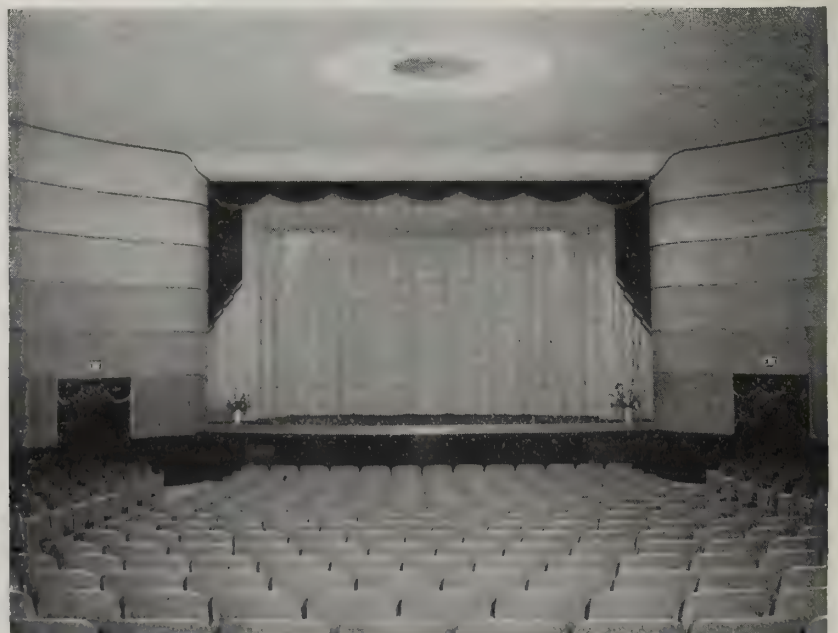
■ At right is foyer wall at entrance doors, with Marlite panels in green and ivory and the doors covered with pre-finished wall paneling of similar material. Application of Marlite can be made directly on plaster or wallboard surfaces, and existing walls are as adaptable as new so long as they are rigid, flat and impervious to moisture. A special mastic is used to affix Marlite permanently to the wall.



# A Small Theatre Design Following Modern Plan Studies



■ The general plan and architectural details of the new Plaza theatre in Charlotte, N. C., so well exemplify the newer approach to the problems of motion picture theatre design that this little theatre may be fairly regarded as important. Important it is especially as a modern consideration of the problem of the small theatre, and particularly that in a small town or community of modest homes. The Plaza, owned and operated by the Midwood Theatre Corporation under the presidency and management of A. B. Craven, is situated in a community of industrial workers and small merchants. Mr. Craver reports the total investment, including land and equipment, as \$65,000. The architect was M. R. Marsh of Charlotte. The property includes a 100x200-foot parking lot at the rear of the theatre, paved with crushed stone, illuminated with eight 300-watt lamps, provisions of which include a rack accommodating 60 bicycles. The building is of brick wall construction with concrete floors and wood roof. In the front treatment, the brick is painted white, architectural interest being derived from a unification of pylon (housing ticket booth and supporting sign), marquee (swirling from the pylon), and window-like display cases. The trim color throughout is light green, ticket booth details are executed in glass blocks and Carrara structural glass. The Plaza employs the turnstile system of admission-recording, with entrance controlled by a chromium rail.





■ Location of the Plaza in a quiet neighborhood permitted elimination of an intervening lobby, so that the full effect of being inside the theatre is attained upon entrance into a foyer, which has been given the benefit of available footage to create an atmosphere of leisure and luxury. Walls of the foyer (shown below) are coral wall linoleum, interrupted by Pittsburgh mirrors and flower-pot niches lined with Chinese red linoleum. Illumination throughout (including niches) is by downlight consisting of filament lamps in cylindrical recesses. Splayed end walls, semi-circular terrazzo floor space in front of the mirror between doors to the auditorium, and various circular details introduce a curvilinear character which is expressed in the carpeting, a Wilton fabric of pale green figures on a rich brown ground. Furniture is metallic covered in coral and ivory leatherette.



■ Finished in fibre board, the walls present a band formation graded in blue from medium to light, with gilt wood mouldings. The plaster ceiling is light buff, the natural color of the sand employed in the matrix. The rear wall (above standee rail) is Acousti-Celotex. Walls of the standee area, also the rail, is linoleum in mottled pompeian red and gold. The rail has a birch crown. In the rear view of the auditorium will be noted round windows on either side; one is in the manager's office, the other in a cry-room. The rear view also clearly indicates the seating plan, with "reverse slope" and stagger in center bank from eighth row back, the method being that of variable-widths throughout each row to allow an even aisle line without recourse to 30-inch end chairs. Chairs, which have coral mohair backs and coral leatherette seats, are spaced 37 inches back to back. Illumination is from coves rimming coffers spaced down the middle of the ceiling, incorporating Anemostat air diffusers. The coves contain filament lamps on four-color dimmer circuits. The Plaza is air conditioned by mechanical refrigeration. (See Outline of Equipment and Furnishings and picture of projection room on page 24.)





# Applying Self-Contained Units To Theatre Air-Conditioning

## How to Fit Unit Conditioners into Your Cooling Requirements

By CARL F. BOESTER

ONE OF THE PRIME advantages of the use of self-contained cooling plants in theatre air-conditioning is that derived from the fact that they are made on a mass production basis, hence you get about as low a cost per ton of capacity of air-conditioning equipment as it is possible to get. Another distinct advantage is that because you put in multiples of these units, as a rule you have greater flexibility in satisfying your load requirements. If you have a theatre only half full of people, you only need to run half of your equipment, therefore you get maximum operating economies.

These self-contained air-conditioning units consist of a steel cabinet, the dimensions of which vary with the size and capacity of the unit. To illustrate, however, a 3-ton unit is from 6 to 6½ feet high, 3 to 4 feet wide, and 2 to 3 feet in the other dimension; the 5-ton unit would not be any wider or higher, but it might be slightly larger in the third dimension. Of course, the 10- and 15-ton units are substantially larger, but the 10-, 15-, and 25-ton units are more or less custom-built jobs rather than mass production units, and they come in more or less special dimensions rather than in a standard size.

All of the units, however, contain a motor of the required horse-power, and a starter for the motor. This motor in turn belts a compressor having a capacity of the required tonnage or rate of refrigeration. The condenser, or the device to which the heat that is picked up out of the air by the conditioning unit is finally rejected, is in all cases a water-cooled unit, and this condenser there-

fore surrenders this heat to water, and water therefore is required as the medium for finally rejecting the heat that is absorbed in the theatre.

The conditioning unit also contains a finned cooling coil over which air is passed, whereby the air is cooled and dehumidified; and a blower is also in the unit, operated by a small motor which circulates the air through the unit. The units usually contain filters for filtering the air, and placed in the unit are return air grilles, and also grilles for supplying the filtered and dehumidified air to the area adjacent to the location of the unit.

All of these various pieces of equipment are properly piped up in the factory and the complete system charged with the refrigerant; so, then, the only connections to make are those for supplying water to the condenser, electricity to the two motors, the connection from the thermostat to the motor starter, and a connection to a sewer or rather drain for draining away the moisture that is condensed in the process of dehumidification. Some of the units have the thermometer already mounted on the cabinet of the unit, in which case this phase of the wiring is complete.



General Electric Conditioner



CARL F. BOESTER

*simply have to divide the number of seats in your theatre by fifteen to find out the maximum horsepower required to do your cooling job. Then divide the horsepower of the unit into this figure in order to determine how many of these units you will need. You would, of course, need more of the 3-horsepower units than you would 5-horsepower units, and so on.*

### LOCATION OF UNITS

The location of these units in the auditorium depends on a number of things. Of course, there are no two theatres in the country identical in floor area, and therefore there can be no particular rule to follow for the location of the units. However, the important thing to remember is this—that an air-conditioning installation satisfactory to the patrons is all-important, therefore the air that comes out of these self-contained units must be so distributed that you do not get drafts or any sensation of chill in the immediate area where these units are placed. Do not place them so they blow a blast of cold air on the back of patrons' necks, for to do so will cause considerable discomfort. If you must place one or more units at the rear of the theatre, particularly back of the standee rail, then you must adjust the grilles of the units so that the air passes over the heads of the occupants, settles down, and sort of returns in their faces. People do not normally mind the movement of air if it is face-ward.

Now if you place some of these units along the sides of your theatre, try also to adjust the grilles in such a way that the air blows into patrons' faces. Of course, where you can place these units at the floor, down along the proscenium wall, it is no difficult task to get the grilles adjusted so that you get even diffusion out towards the patrons, and at a level to provide maximum comfort.

Some attention should be given to the problem of how the air returns to your theatre. For instance, if the self-contained units are mounted along the proscenium wall, you might have a short length of ductwork run behind the proscenium wall, and have the return air come into a grille

### NUMBER OF UNITS

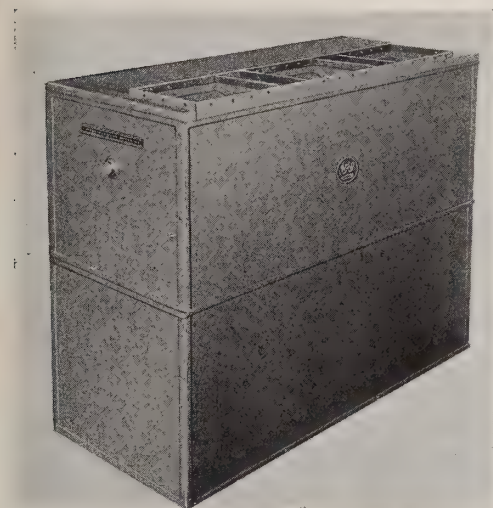
Now a safe rule-of-thumb to employ in selecting the number of these units that you require is this: *For each horsepower of capacity of these self-contained units you will find that they will handle the cooling requirements for fifteen people; so you*



placed in the proscenium wall above the supply grille from the unit. This is quite important if the return air grille is in the center section of the unit; otherwise there would be a certain amount of short circuiting and you wouldn't get the desired distribution.

## MOUNTING ON BRACKETS

Many theatres do not have space for the location of these units along side walls, and this can be accomplished by mounting these units on brackets placed about seven



WESTINGHOUSE UNIT

feet above the side aisle. In this case the return air can come in through the bottom of the unit, and the supply air, of course, being discharged from the grille in the top and face of the unit. In the case of those units placed back of the standee rail, it would probably be best to build a small stack above the unit, connected to the return air grille, and take the air in there, rather than allow it to return in the center section or bottom of the unit, because this might create a draft around the feet of those patrons nearest the unit.

In a theatre where you have a large number of these units, you of course have a greater installation expense than if you have one or two of them. When you have a number—say, six or eight—of these self-contained units placed around the auditorium, you have the problem of running condenser water and electrical wiring to the units, and also drains for the condensate, unless you can arrange for a receptacle to be built into these self-contained units, that can be emptied once a day by the theatre janitor. This would save you the cost of putting in condensate drains. It is much like the old days, when the ice refrigerator was used and you had to empty daily the pan of melted ice water. While this is somewhat of a nuisance, it is probably cheaper than digging up the floor to put in some drains. The amount of water needed is rather small, and probably 1/2- or 3/4-inch water pipe to the units and back to some convenient drain can be run along the floor without tearing it up. Like-

wise, armored cable for electrical wiring connections.

## OPERATION AND MAINTENANCE

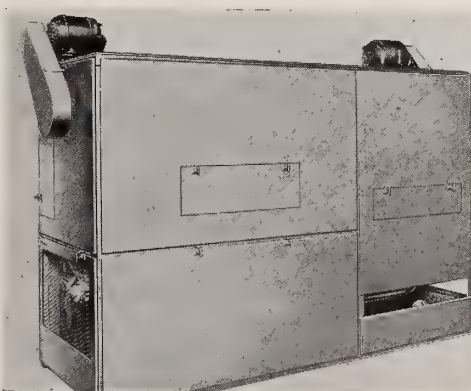
It seems as though it would be quite desirable to have each individual unit operated by a separate thermostat, placed in the area adjacent to these units, so that they can be operated according to the requirements of that particular area. By doing this you would simplify the control problem of having one master thermostat trying to operate a group of such units.

Like all pieces of machinery, these units must be given a reasonable amount of maintenance, but they do require considerable less maintenance than the tailor-made installations do. About the only attention is oiling the electric motors. Nothing else need be worried about, other than probably a careful check to see that the unit has an adequate refrigerant charge. You must of course frequently examine the air filters to see that they are free of dirt, so that they do not cut down on the amount of air circulated.

The mounting of these units is more or less important because there cannot help but be a certain amount of vibration, and if not properly mounted this vibration is amplified into annoying noises. As a matter of fact, when buying this equipment you certainly ought to have some kind of a guarantee as to the noise the units are liable to make. However, this need not be any matter of serious concern, because most of the manufacturers have pretty well insulated these cabinets for sound, and mounted the equipment in such a way as to dampen the vibration.

## WATER SUPPLY

Since all of these units use water for absorbing the heat that is picked up by them, the matter of the water is all-



U. S. AIR-CONDITIONING UNIT

important. If you have extremely hard water you certainly should have a condenser of the cleanable type, because in a very short time they will lime up to the point of where you can't get sufficient water, and your capacity falls off. As a matter of fact, when they do lime up the head pressure goes up, which means an



# usAIRco

*calling all*

## EXHIBITORS

**WAR HAS ADVANCED**  
**"BOOKING DATES" ON**  
**Kooler-air**

If you plan to install comfort cooling in time for next summer's business, "book" your equipment now — before prices and deliveries become less favorable. Write USAIRCO today.

**UNITED STATES AIR**  
**CONDITIONING CORP.**  
 MINNEAPOLIS, MINN.



# ARTKRAFT

(Patented)

**Embossed 18-Gauge Steel**  
**9 1/4" Oversized**  
**CHANGEABLE LETTERS**

- Simple
- Snug fit
- Inexpensive
- The strongest made
- Most modern letter made
- Easily removed and replaced
- Beautiful black baked wrinkle finish
- Readable at greater distance by actual test
- Mounting lugs welded on before plating
- Copper plating makes letters and lugs rustproof.

Quarter-Inch Drawn Galvanized Hanging Rods for \*Artkraft Letters. The finest, safest, strongest method. No sag. No rust. No rattle.

**Signs of Long Life**  **Artkraft Is Delivering For Defense And You!**

Write for Free Catalog  
**THE \*ARTKRAFT SIGN CO.**  
 LIMA, OHIO, U.S.A.

\*Trademarks Reg. U.S. Pat. Off.



## Micro-Switch

### REWIND

**3000 ft. capacity**



Improved Micro-Switch and patented Reel Drive Dog guarantee smoother, non-clinching operation. Specify GoldE Model "H" for trouble-free, truly automatic rewinding.

**V belt drive**  
**Available Now!!**

ASK YOUR  
 DEALER—  
 OR WRITE

**GoldE Mfg. Co.**

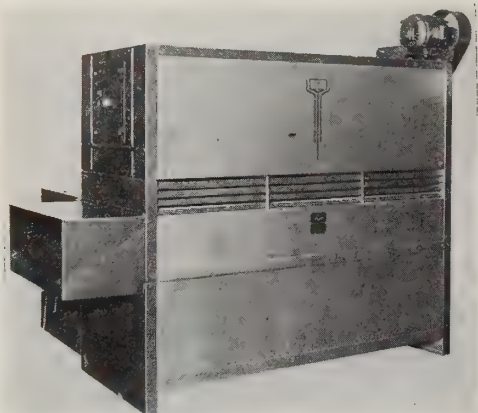
Model "H" Automatic Enclosed Rewind, with improved Micro-Switch.  
 Underwriters' Laboratory Approved

1214 W. Madison St.  
 Chicago



increased load on the electric motor, even to the point of where it might be overloaded; so that it is very important to pay attention to the condition of the condenser in these units. It is quite important also that consideration be given to the cost of water for condensing, for in some communities the cost for water is quite high. In that case it would be an exceedingly smart investment to purchase a cooling tower having the capacity for cooling the condenser water equal to the combined capacity of all the units.

A cooling tower is that device which uses the condenser water over and over again, and therefore materially saves on the amount of water required for this purpose. The cooling tower cools the water by evaporating a small portion of it; therefore, a certain amount of water is needed to make up for that evaporated. In cases



CARRIER UNIT CONDITIONER

where cooling towers are required there unfortunately is no rule of thumb whereby they may be selected, because the capacity of a cooling tower of a given size is affected by the prevailing wet bulb temperature of the air in the various localities, and therefore if you elect to use a cooling tower be sure that the firm selling you the self-contained units avails itself of a reliable make of cooling tower and thereby the services of a competent engineer in the selection of such a cooling tower.

The amount of electricity that you consume per ton of refrigeration developed in these self-contained units depends very much on the temperature of water that is supplied to the condensers of the conditioning units. Therefore, the colder you can get the condenser water the lower your operating costs are going to be. If well water is available for this purpose you are indeed fortunate, because as a rule well water is as cold a water that you can get in the summer time for condensing.

Self-contained unit air conditioning equipment may be about the only way you can acquire air-conditioning facilities this year; some manufacturers have a number of these units in stock, and if you order early enough you will find them still available. Therefore, if you plan on equipment of this kind you should purchase it early. All in all, it makes one of the most practical ways of doing a job of theatre cooling at low first-cost.

## A LINE O' LAW OR TWO



### Warranty Against Equipment Defects

By RUDOLPH ALLEN

Member, New York Bar

IN THE PURCHASE OF equipment, either new or used, an exhibitor should protect himself by insisting on a written warranty covering the quality of the merchandise purchased. In this way he creates insurance for the eventuality that should the merchandise purchased be defective, he will have recourse against the manufacturer or distributor.

Sometimes a written warranty cannot be obtained, or if given, it is limited to cover a specific period of time. Even then all may not be lost should defects appear in the quality of the goods, for the law, constantly on the alert to protect the innocent and unwary, has promulgated the principle of "Implied Warranty." This simply means that in some instances, the law will create a warranty where none was given either orally or in writing.

#### CASE OF "IMPLIED WARRANTY"

Thus, in the case of East End Amusement Co., Inc., vs. Atmospheric Screen Co., reported in 171 N. Y. Sup. 283, an action was brought by an exhibitor to recover the sum of \$260.00 which he paid for a motion picture screen. He claimed that the screen was defective and wanted his money back. It appears that the manufacturer sold the screen under a written agreement which contained the following language:

"If screen is not satisfactory, same will be renewed without liability to East End Amusement Co.," also, "If at the end of seven days the screen is not satisfactory, all moneys paid by East End Amusement Co. will be refunded."

The screen was installed by the defendant and used by the exhibitor in its business for about six weeks when some spots appeared on the screen which affected its reflective qualities. The defendant promised to remedy the defects and failed to do so, and plaintiff thereupon refused to pay certain installments due under the contract amounting to \$50.00. The defendant then promised to furnish a new screen if the plaintiff would pay his installments. This he did, but the defendant refused to furnish a new screen. The facts in the case were not disputed and the only point urged by the defendant was to the effect that there was no warranty with the sale of the screen

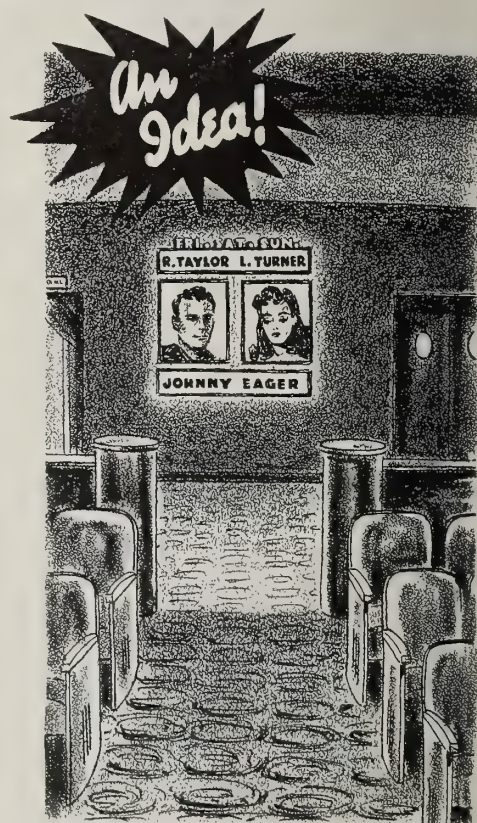
and also since the exhibitor had used it for a period longer than the seven days set forth in the agreement, he was precluded from returning the screen, nor could he expect to be compensated for any possible defect which might have occurred after the restricted period.

#### LAW OF "IMPLIED WARRANTY"

The Court, however, decided in favor of the exhibitor and set the law to be as follows:

"The defendant is the manufacturer of the screen and knew the purpose for which it was to be used. Irrespective of any contract, there was an implied warranty against latent defects and of the fitness of the screen for its intended use. In addition, the contract itself expressly provided, as noted, for the replacement of the screen if not satisfactory. The provision of the contract relating to a refund of the moneys paid within seven days obviously would not apply to latent defects not discoverable within the time limited. It appears that defendant was obligated under the original contract to replace the screen."

From this decision, there is but one conclusion to be reached, namely that a manufacturer cannot hide behind limited guarantees where there may arise latent defects. It is, however, preferable to obtain a written warranty.



■ For major displays of coming attraction advertising, a sure-to-be-seen location is often hard to find. No location could be more directly in the eye of outgoing patrons than one in the standee directly opposite an aisle head. Here, then, is a place to use the new star-photo transparencies and interior type panels with the colored plastic letters that mount on rods or clip to the panels, either at bottom or top. Many convenient and effective schemes are possible for such applications.



announcing heywood's new

# VICTORY

... a smart style  
that saves  
vital materials

V----

HERE is Heywood's newest, smartest design . . . the VICTORY . . . a stylish chair that solves your seating problems perfectly and economically. Will it add flash, color, and sparkle to your house interior? Well, just take another look at the view above. Isn't that a real "showman's" chair? Is it comfortable? You bet it is . . . and with the famous Heywood comfort; the kind that pays at the box-office. Will it stand up . . . will it wear? Only for a lifetime or two, but by then, either you or your grandsons will probably want to reseat! Is it attractive and colorful? Yes, the Victory is available in stunning colors . . . or for that ultra smart house, you can get the Victory in the new, Blond Modern furniture finishes. These bring out the full beauty of its close grained, hardwood. aisle ends. The Victory is a chair that will win your admiration . . . a chair that will win patronage for your theatre. Why not ask your Heywood Sales Representative NOW, to give you full details on this amazing chair . . . the Victory?

**HEYWOOD-WAKEFIELD**  
*Theatre Seating Division*  
**GARDNER, MASS.**



# DESIGNS and DEVICES

By BEN SCHLANGER

Theatre Architect & Consultant



## Here's a Way to Check That Gum Evil

ALTHOUGH THEATRE managers have long had to contend with the chewing gum disposal problem, no serious effort seems to have been made to solve it. Considerable carpeting is destroyed by gum wads carelessly dropped by patrons; used gum also gets stuck to concrete floors and the underside of auditorium seats. Gum wads on the undersides of seats and of arm blocks are a nuisance and take their toll in annoyance and maintenance.

An educational program of some kind would be appropriate, but the use of the



screen for it is not particularly desirable because of psychological objections. Suggestion is a better way; the patron must be educated subtly to do his part. He should not be made to feel that his actions are being criticized and that he is being *embarrassed* into carrying out the theatre management's request.

It has been the practice in many motion picture theatres to avoid the sale of any chewing gum; but of course people will chew gum and *will* bring it into the theatre. This situation has suggested the devices presented here. They consist in small built-in boxes, their faces semi-flush with the wall, and their interiors illuminated with low-wattage lamps. It is proposed that these boxes be placed at strategic points in such areas as the foyer, standee promenade and other traffic channels where they are sure to be seen by patrons.

These boxes may be divided into two types. Some of the boxes would be designed to allow for the disposal of gum, and some of them would make it very simple and easy for the patron to take out a small slip of paper to be used for gum disposal.

Actually, the idea is not so much to make the patron dispose of the wrapped up gum in a designated box as it is to get the patron to realize that the important thing is to *wrap the used gum in a piece of paper before disposing of it*. It would be comparatively easy, in cleaning the theatre, to sweep up used gum which is wrapped in paper. The message suggested for each of these types of boxes would imply that the actual disposal of the wrapped gum is optional; it is likely, however, that a certain percentage of people would dispose of the wrapped gum in convenient designated boxes.

It is advisable that a container for the paper slips, and a container for the wrapped gum, be separate from each other. These boxes should be built into the wall at a height above the floor for easy reach, and should be used in as large a quantity as feasible, the amount being determined chiefly by the number of desirable locations

in any one theatre. The boxes themselves can be very small, and since their illumination is entirely internal, and of a very low level, they would not interfere in any way with projection light or with the decorative scheme.

It is quite possible that large manufac-



turers of chewing gum might see fit to participate in a campaign of this sort since it would be very much to their advantage to make gum chewing as inoffensive as possible.

*and here's  
how to  
make 'em*

[All rights reserved by the author except that it is expressly provided that production of gum disposal devices according to the accompanying designs and directions is permitted to bona fide operators and managers of motion picture theatres, for their own use.]



# GUM DISPOSAL BOXES

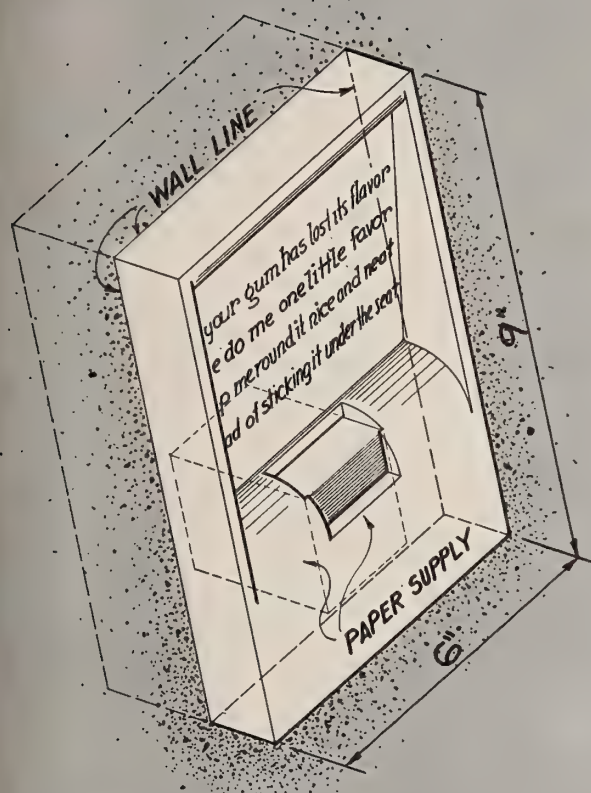
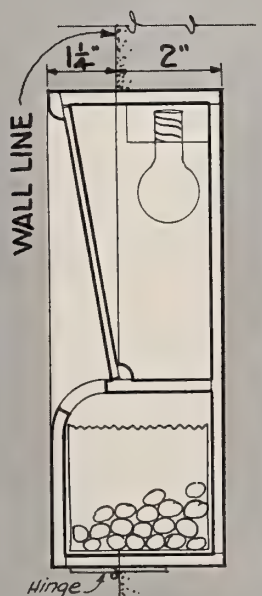


FIGURE 2

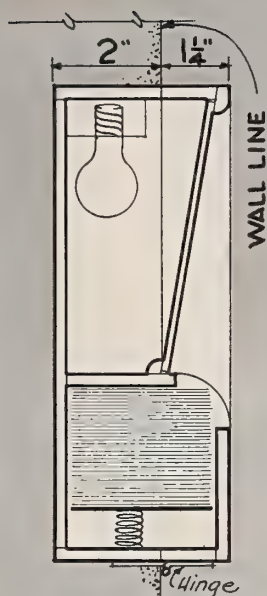
Two views of the gum disposal boxes. It is constructed very much the same as the paper dispensing box. The disposal chamber should have a paper bag lining, to be discarded along with the gum wads. On the glass should be attractively lettered this jingle:

**When your gum has got to go.  
Drop it in the slot below.**

or some other jingle answering the purpose.



SECTION



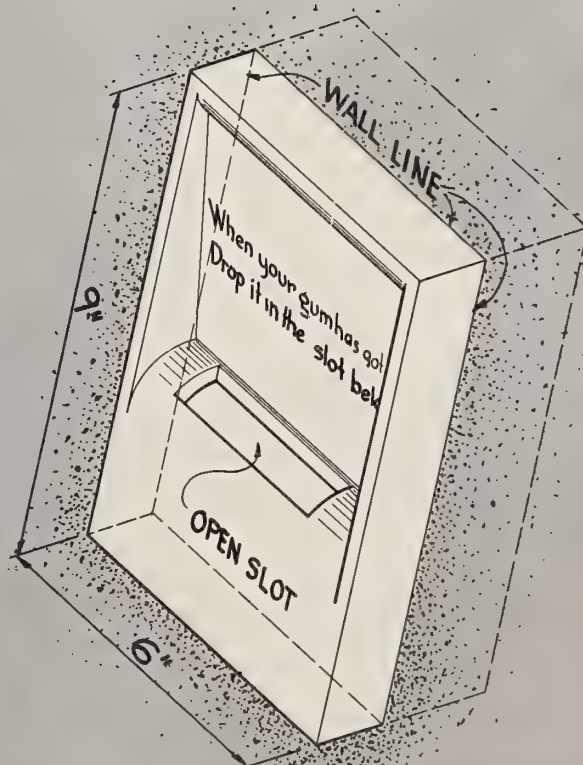
SECTION

FIGURE 1

Two views of the dispensing box. A 7-watt standard electric bulb is used behind a sheet of colored diffusive glass. On the glass would be attractively lettered this jingle:

**When your gum has lost its flavor  
Please do me one little favor.  
Wrap me 'round it nice and neat  
Instead of sticking it under the seat.**

or some other jingle found to be appropriate. The front face of the box would be hinged so as to open, to allow for relamping and paper refill. A disposal box should be placed from 3 to 4 feet away from each of the paper dispensing boxes installed.





— Export Office —  
330 W. 42nd Street, New York City  
Attention: J. E. ROBIN

\*We provide the services of Registered Architects.

World's Largest Pop Corn Producers  
**AMERICAN POP CORN CO., SIOUX CITY, IOWA**



John J. Seeling's

# WAYS & MEANS

**in operation, installation, maintenance**

**John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work**

# q Wartime Care of Critical Projector Units

NOWADAYS theatre-goers take for granted that the picture on the screen will be clear, steady and properly lighted. And in view of the amazing development and advancement of projection technics, they are justified in criticizing the theatre whenever anything is visibly wrong with the projection. Even in these troubled times, an exhibitor cannot tell *his* side of the story, that certain parts for the equipment are difficult to obtain, and that repairs cannot be made at a moment's notice. It is therefore up to the exhibitor to enforce proper and intelligent maintenance of his projection equipment, so as to give dependable operation at the lowest possible cost, and to avoid emergency measures so far as he can.

Present-day projector mechanisms are built with precision and accuracy, but they require regular attention if the exhibitor is to get the full benefit of their "built-in" durability and to assure himself first-class performance over a long period of time. The projector must be serviced and maintained in a manner consistent with its particular demands and requirements. For the general upkeep of the projector head, a theatre projectionist usually is competent to handle the necessary maintenance; however, there are certain methods that should be followed in the daily routine operation, maintenance and servicing of the projector head that, as a rule, neither the projectionist nor the exhibitor is quite familiar with. To meet conditions presented by wartime operation, knowledge of these methods ought to be available in every theatre.

## SERVICING INTERMITTENT

A part of the projector mechanism that does hard and yet delicate work is the intermittent movement. This movement requires occasional removal and replacement for servicing. On the non-operating side, remove the main drive gear by first releasing the two thumb screws and take off the cover plate. Then depress the ratchet spring and turn the gear retaining screw counter-clockwise. *Care should be taken*

that the spot sight box is removed first and the film gate is opened on the operating side. Then with a long screwdriver inserted through the hole in the front of the case, remove the intermediate gear shaft retaining collar.

The intermittent clamp screws should be loosened on the operating side of the head and the clamps pushed toward the sprocket shaft and then tightened lightly in this position. The framing knob should be turned by hand until the bent end of the oil tube or the movement is turned to the left of the intermittent flywheel on the non-operating side of the head. Then by holding the intermittent gear with the left hand, the flywheel with the right hand, push out the movement gently.

### Checking and Replacement

After the movement is serviced, or a new one is ready for installation, check the position of the intermittent movement aligning pin in the frame on the non-operating side and also note the pin hole in the movement case. Before inserting the movement into the head, check the clamps and make sure that they are not loose or protruding, otherwise insertion will be difficult. *Never force* the movement in place, as it will fit the head easily if all is set correctly.

In meshing the flywheel gear with the intermediate gear, make sure that the white mark on the latter is adjacent to the mark on the intermittent flywheel. With these two gears in mesh, push the movement gently into the head, and also the intermediate gear shaft into its bearing. While inserting the movement, make sure that the pin hole in the intermittent case is in alignment with the holes in the projector head, and that the intermediate gear does *not* mesh with the vertical shaft gear at this time. At this point, turn the vertical shaft gear with the shutter shaft so that the synchronizing mark on this vertical shaft gear faces straight toward the non-operating side of the head. With the intermittent in mesh with the intermediate gear, turn this gear until the white mark, which was adjacent to the mark on the intermittent



flywheel, is now in alignment with the synchronizing mark on the vertical shaft gear. Then enter the pin into the pin hole in the movement, after gently meshing the intermediate gear with the vertical shaft gear.

On the operating side of the head, set and tighten the clamps on the movement and replace the retaining collar on the intermediate shaft. *Before tightening the set screw on this shaft, make sure that there is a little end play.*

#### Replacing Main Drive Gear

In replacing the main drive gear, place this gear on the shaft and push forward while someone rotates the shaft from the operating side in order to engage the half-collar. Then turn this gear by hand until the internal teeth mesh with the lower sprocket internal gear teeth, and also the external teeth mesh with the intermediate gear. Press the main drive gear as far as it will go and insert the lock spring and the retaining screw. Tighten this screw until it stops under normal turning of the screwdriver, making sure that the pawl on the spring is properly engaged with the ratchet on the screw.

Before switching on the projector motor, make sure that the mechanism turns easily and freely by hand, otherwise damage might result.

#### Oiling Intermittent Movement

To oil the intermittent movement, use the oil tube on the non-operating or gear side of the head. A narrow spout oil can should be used so as not to block tight the oil tubes and create an air pocket inside. Oil *slowly*, and only with first-grade projector oil, until the marks on the sight glasses (at the operating side of the head) are reached. The oil level should be checked daily, especially at the start of the day's run. However, *never oil the movement while the projector is in operation*—or any other parts of the mechanism, for that matter.

#### Checking Alignment After Replacement

In case there is noise in the movement after it is installed, run the projector without any film, and while it is running, press the hand against the flywheel shaft. If the noise stops or is lessened, loosen the flywheel shaft screws and pull or pry the flywheel shaft toward the non-operating side of the head a little, then tighten the screws. If when the projector is restarted there is still some noise, press again against the flywheel shaft. If this helps reduce the remaining noise, repeat the procedure. Do not push the flywheel shaft too much at first, so as to stop the noise all at once; move it just a little at a time until the noise disappears or the shaft resists further pulling or prying. When the above procedure does not eliminate the noise or reduce it to a negligible amount, the movement should be removed entirely from the head. In this case the movement should be repaired by a reliable service man, or, if possible, be sent to the manufacturer.

Whenever the intermittent sprocket

# POINTERS ON PROJECTION

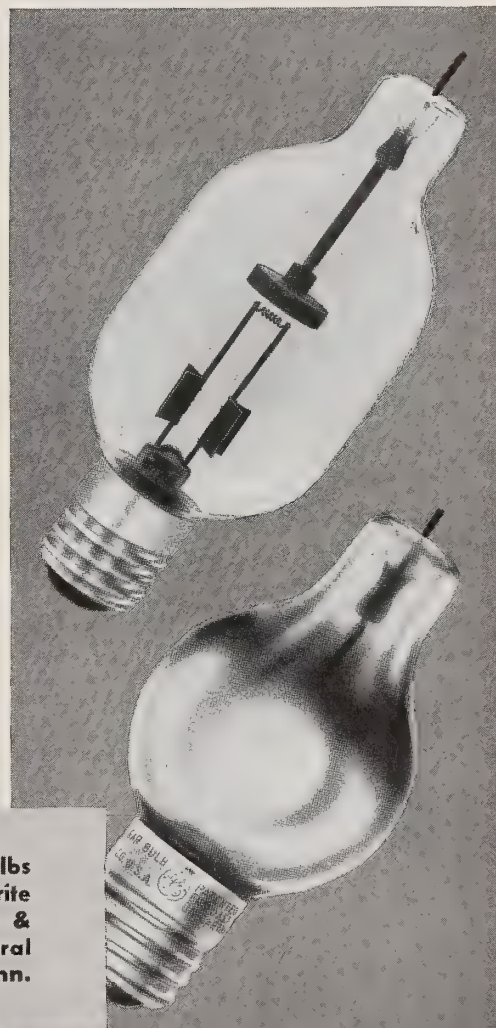
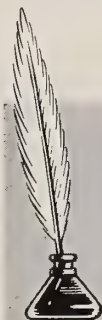
1. FOR PROJECTION ARCS use Cat. 217283 Tungar Bulbs in rectifiers designed for use with 15-ampere bulbs. Use 99X46 Tungar Bulbs in larger rectifiers specifically designed for 20-ampere bulbs. Do not interchange. These types provide high efficiency, low power consumption and steady, uniform output.

**99X46 Tungar Bulb**  
20 amperes

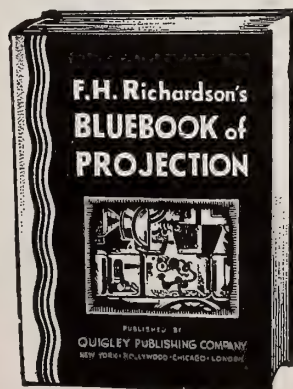
2. FOR EXCITER LAMPS use 99X44 Tungar Bulbs. Their outstandingly uniform output and low loss characteristics are particularly desirable in low voltage rectifier operation.

**99X44 Tungar Bulb**  
6 amperes

For more information on bulbs for better projection, just write Section A-2552, Appliance & Merchandise Dept., General Electric Co., Bridgeport, Conn.



**GENERAL  ELECTRIC**



**\$7.25** Postpaid

**UP-TO-THE-MINUTE**

with

**SOUND TROUBLE CHARTS AND ALPHABETICAL INDEX**

The second revision of the sixth edition of F. H. Richardson's Bluebook of Projection. 700 pages of the most advanced data on sound reproduction and projection.

**QUIGLEY BOOKSHOP**  
ROCKEFELLER CENTER, NEW YORK



Theatre Owners  
are saying . . .

"Be sure to see

AMERICAN  
**Bodiform**  
RESTFUL CHAIRS

and  
AMERICAN  
**Avion**  
THEATRE CHAIRS

before you buy  
any theatre seating"

No other theatre seating offers you  
such beauty, comfort, safety and house-  
cleaning economy. *Investigate NOW!*

**American Seating Company**  
GRAND RAPIDS, MICHIGAN

NO INDEED

WE CAN'T  
PUT THIS OFF

Neither can you put off  
re-dressing your stage, nor  
replacing worn-out or de-  
fective curtain tracks and  
controls.

We stand ready to serve  
you with the best.

**VALLEN, INC.**

Mfrs. of  
ValLEN Noiseless All-Steel Ball-Bearing  
Tracks and Floating Curtain Controls  
AKRON, OHIO

**SUPER-LITE LENSES  
PRO-JEX SOUND UNITS**

It pays to install the best—  
Your patrons will  
appreciate  
it!

A TRY-OUT WILL CONVINCE YOU

**PROJECTION OPTICS CO. INC.**  
330 LYELL AVE., ROCHESTER, N.Y., U.S.A.

needs changing—and it will after some length of time in use—there are certain steps that must be taken if the repair must be made in the projection room. First remove the main drive gear as explained before, then get the "feel" of the mechanism by turning the shutter shaft knob by hand. *This "feel" or turning effort should be remembered for comparison when the repaired movement is reinstalled.* Remove the movement from the head by the process explained. Drain the movement by unscrewing the screw marked "oil-drain." Rotate the flywheel on the movement until the sprocket is locked midway in the stopped position, and unscrew the clamping screws as well as the retaining screws.

#### SERVICING INTERM'T. SPROCKET

Slowly remove the cover, star wheel and sprocket from the casing, with the pull carefully in line with the center axis of the sprocket. Pull off the gasket carefully and clean it if it is dirty, and if it is deteriorated, replace it with a new one.

The locating pin on the casing should be noted in its relative position to the hole in the cover. The two set screws should be loosened on the shaft and the collar removed. The movement should be set in place so that the center of the intermittent sprocket near the pins is rigidly held in place by a small block shaped like a "V." With the assembly held in place, the large ends of the pins should point downward and clear the bottom of this block by about  $\frac{1}{8}$  inch. While in this rigid position, the pins should be driven out with a small drive punch and a light-weight hammer. When this is done, the star shaft can be pulled out of sprocket and cover bearing.

#### Cleaning and Oiling

Before installing the new sprocket, clean it carefully and oil it with light projector oil. The star shaft should also be cleaned. Then run it back and forth inside the sprocket a few times to make sure of a proper fit.

#### Replacing the Sprocket

*Do not force the sprocket on the shaft by hammer blows;* it should work freely by hand. Insert the shaft into the cover bearing, then into the sprocket bore and finally through the out-board bearing. Carefully line up the large holes on the sprocket with the large holes on the shaft. Choose a hole that lines up best and ream it slightly with a special *Taper Pin Reamer* until it looks clear through and through. Tap a new pin securely in the reamed hole, then follow the same process for the second hole and pin.

Set the collar on the end of the shaft and allow a slight clearance before tightening the set screw. This clearance will allow enough end play for the movement while in operation. If a pin extends beyond the finished surface, cut it or file it off smoothly so as not to offer any interference with the film stripper.

Pick up the movement case in the left hand, with the oil tube in a vertical posi-

tion and the cover pin at the left side. Install the cleaned or new gasket on the face of the case, making sure that all holes fit. Then turn the flywheel until the pin or the cam is in the well at the bottom.

#### Assuring Proper Position

With the right hand pick up the cover of the sprocket assembly and turn the star toward the case until the pin hole in the cover lines up with the pin on the case. Then bring the two together and contact one of the curved sides of the star with the curved surface of the cam, all the while inserting the cover pin into the hole in the cover. Close the cover completely. Put in place all the retaining and clamp screws and tighten them evenly all around.

At this point the movement case should be filled with fresh projector oil to the marked "level" on the glass sight windows. Also oil the outboard bearing of the sprocket shaft. Move the oil in the case by spinning the flywheel so all parts are oiled.

#### Checking for Backlash

Check the star in the movement so that no back-lash is present in the locked position and also that it is not too tight.

Make necessary adjustments to insure the flywheel turning freely and that no back-lash is transmitted to the sprocket when in this locked position. To do this adjusting turn the flywheel until the star is in the locked position, all the while holding the movement so that the oil sight windows are level horizontally, then loosen all of the cover retaining screws a little to permit the cover to settle down by its own weight and make better contact between the star and cam. After this, tighten the retaining screws on the cover.

Finally the movement is to be installed in the head, as explained. However, *turn the projector by hand before putting on the main drive gear to feel the turning effort.* If it "grabs" or binds, especially when the sprocket begins to revolve, the movement must be removed and re-serviced.

As can be seen from the above, this work cannot be done carelessly as complications will surely result. The main idea is to understand thoroughly the type of head you have and then to proceed cautiously and intelligently in servicing and maintaining it. Any experienced projectionist can be competent enough to do the necessary minor repairs in an emergency, especially now when work must be done on the job.

#### TIMING REAR SHUTTER

Another bit of information that may be helpful to some exhibitors and projectionists concerns the timing of the rear shutter. The following data covers the timing of vertical type rear shutters.

First turn by hand the shutter adjusting knob until the shutter adjustment stop screw—operating side of head and near the pad roller adjusting screws—is about halfway in the slot. Then take off the rear shutter light shield cap from the guard by simply pulling it away from the shutter.

With a screwdriver, loosen the two



screws on the hub of the shutter. Reach down to drivemotor and turn the projector by hand in the normal operating direction until the intermittent sprocket stops turning, then turn very slowly by hand until this sprocket begins to turn and advances two teeth. Stop there and adjust the loose shutter with one of the blades at mid-point, lining up with the thumb nut stud on the left side of the rear shutter guard. Leave in this position and screw tight the clamp screws on the hub with the shutter forced back away from the end of the shaft.

Finally put on the cap on the rear shutter guard and test the adjustment with some film threaded in the projector. If any additional slight adjustments are necessary for better timing, use the shutter adjusting knob. A warning seems proper at this time about mounting the projector head, which if done improperly will cause trouble in operating and in any future removal from the base. When the head is set and ready for fastening, use a heavy screwdriver, *never put a wrench on it*, as too much tightening will hack the slot in the mounting bolt heads and even may knock the mechanism base out of alignment.

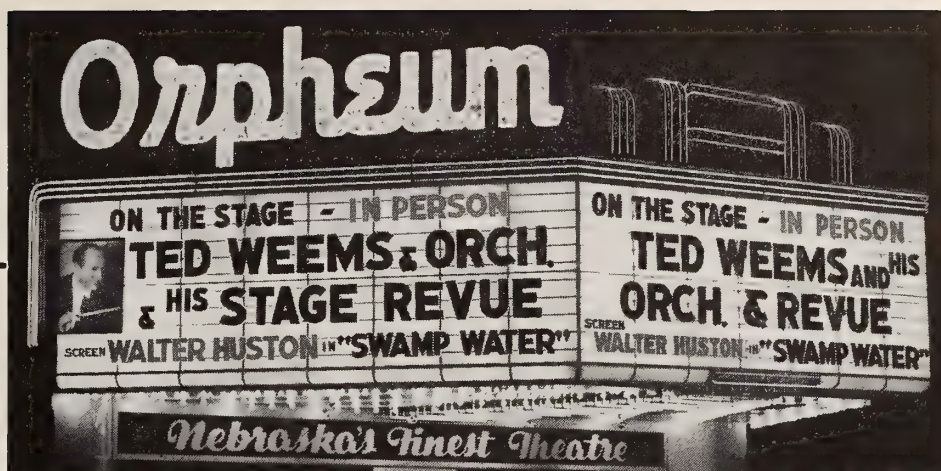
This warping of the base may also result when the shims used in lining up the drive shaft hole with the "floating" shaft in the sound drive, are placed too far away from the mechanism mounting holes. Always place these shims as close as possible to the mounting holes in order to have all the working parts of the head in perfect alignment.

## Q Refinishing Side Walls

IN KEEPING UP the inside of the theatre we often give our attention to mere appearance to the neglect of structural conditions. Sometimes an exhibitor is not in a position to investigate thoroughly for himself, or he does not know exactly what to do when a problem arises. A lot of times the trouble can be overcome easily and cheaply if done the right way and at the right time.

Let's take, for example, a case where the exhibitor had constant trouble with the side walls of his theatre, at the wainscot, or what is known as the chair rail area. This particular chair rail area was finished off with light-gauge metal up to a height of about 4 feet off the floor. After this metal was in place for a number of years, it began in many spots to show signs of corrosion and general deterioration.

The theatre operator spent considerable time and money in trying to touch up the bad spots with paint, and where the metal was broken, either by chemical action or by mischievous boys, patches were put on; however, in spite of the money spent in repairs, the trouble kept recurring. In this case, the only advice that could be given the exhibitor was that he should rip off



## PUT SMASHING POWER—COLOR— AND PICTORIAL VALUE IN YOUR MARQUEE

- WITH
- WAGNER SLOTTED ALUMINUM LETTERS
  - COLORED PLASTIC LETTERS
  - AND
  - TRANSPARENCY FRAMES

As shown in the above illustration of the Orpheum Theatre (Omaha) marquee, all Wagner's Letters, Aluminum and PLASTIC, as well as Wagner Transparency Frames, are slotted to fit the standard Wagner Frame.

Send for illustrated literature

### WAGNER SIGN SERVICE, Inc.

218 S. Hoyne Ave.  
CHICAGO

706 E. Hancock Ave.  
DETROIT

123 W. 64th Street  
NEW YORK

## A SIMPLIFIED ACCOUNTING SYSTEM FOR EXHIBITORS!

COMPLETE • ACCURATE • EASY  
REQUIRES NO BOOKKEEPING  
EXPERIENCE WHATSOEVER

### SPECIAL SECTIONS FOR ALL OPERATING DATA

Holiday and Date Record  
Film Clearance Chart  
Insurance Record  
Equipment Purchase Record  
Fixed Expense Apportionment  
Income (Ticket Numbers, Prices,  
Cash, Taxes, Costs of Features,  
Shorts)  
Payroll and Check Record, Bank  
Record, Social Security Tax De-  
ductions by Individual and com-  
plete listing of all expenses  
Profit & Loss, weekly and cumu-  
lative  
Summary Sheet  
Contract Record for each ex-  
change

**\$2.00**

POSTPAID

### NO OTHER SYSTEM HAS THESE FEATURES

Running Times  
Entire Week's Transactions on  
one page  
Complete Contract Information  
Complete yearly and depart-  
mental summaries  
Vari-colored stock throughout for  
speedy reference  
DuPont Fabbkote Cover  
Hammermill Paper  
Special "Wire-o" Binding that  
holds sheets firmly and keeps  
them absolutely flat  
Size of Book is 13" x 10"  
Entire book a miracle of con-  
venience and simplicity

QUIGLEY BOOKSHOP  
ROCKEFELLER CENTER ■ NEW YORK



the metal all around the auditorium and to install a finish of more substantial material.

### MOISTURE PENETRATION

When this metal was ripped off, it was found that moisture had continuously penetrated through the walls, causing rapid corrosion of the metal and creating a swell breeding place for all kinds of bugs, which thrive in dampness. Most of the wood furring strips, backing up the metal, were completely rotted away, leaving the metal hanging loosely with hardly any support. The exhibitor was astonished to find that such a bad condition existed and no doubt would not have tolerated it for a minute had he known beforehand what was in back of his chair rail.

To correct a condition of this sort, especially in a theatre, the first thing to do is to make the walls impervious to moisture. As a rule, any wall not properly waterproofed, and especially areas below or near the outside grade or ground line, will permit moisture to leak gradually through its surface.

### MOISTURE-PROOFING

An old way, and still a very good one, to waterproof walls, floors, roofs, etc., is to use mastic-asphalt; however, in the case under consideration the mastic-asphalt had to be put on very carefully in order not to leave any untreated seams through which dampness could penetrate. A mastic-asphalt waterproof job is good if applied by a competent and experienced workman.

#### Alum Solution Wash Method

A method of damp-proofing that has been used a great deal in treating walls consists in special washes which, applied to finished or unfinished brick walls, render them impervious to moisture. These washes consist of an alum-solution made by dissolving one pound of alum per gallon of water, and a soap-solution made by dissolving 2 1/5 pounds of pure hard soap per gallon of water.

Before applying such washes make sure that the brick walls are wiped dry and clean where the dampness appeared, and that they are not colder than 50° Fahrenheit. The soap wash should be made boiling hot, then applied on the walls at from 60° to 70° Fahrenheit. One such wash should be applied and allowed to dry for about 24 hours, after which another wash is put over it. However, where aluminum sulphate can be substituted for the alum, the cost of the damp-proofing will be cheaper, as only about two-thirds as much sulphate as alum is required and the results will be somewhat better.

### PLASTER FINISHING

After the damp-proofing is finished and it is dry, either Keen's patented cement, or plain cement plaster can be applied over wire lath rigidly fastened in place. Only a *hard* plaster should be applied for this chair rail, to a height of about 4 feet from the floor, as ordinary gypsum plaster is too

soft to withstand kicks, scratching, etc.

Keen's cement is generally used with considerable lime-putty or hydrated lime. For a good job in using Keen's cement plaster, use equal parts of hydrated lime and Keen's cement. The main advantage in using this particular plaster is that there is less likelihood of the so-called "sounding-board" effect which is noticed in other hard-wall plasters when tapping it with the knuckles of the hand after it sets on the wall.

When plain cement plaster is used as a finish for the chair rail all around the theatre, care should be taken that it is thoroughly dry before paint is applied. It should set and dry for at least a week before painting. The main difficulty in doing a good paint job on cement plaster is that it is strongly alkaline and even caustic when new. If the paint job must be done immediately—and usually this is the case—a good practice is to wash the new cement surface several times with a strong solution of zinc-sulphate, the sulphuric acid of which unites with the free lime, leaving the zinc in the pores as an oxide or hydrate. In applying this solution, care must be taken in handling and applying it. There are also several other preparations for this purpose on the market.

In finishing off a chair rail, a half-round or bead moulding of wood can be installed at the top of it. This can be painted white, aluminum or any other color desired to match the colors in the auditorium. When fabric is used to cover up the rest of the walls, a good practice is to install a wood ground at the top of the plaster into which the fabric can be fastened, and over this the moulding.

### Outline of Equipment And Furnishings

#### PLAZA THEATRE, CHARLOTTE, N. C.

[Pictured and Described on pages 12-13]

Marquee and theatre name sign: **Charlotte Sign Company, Charlotte, N. C.**

Attraction boards and letters (**Adler**), display frames (**Wiggins**): **Charlotte Sign Company, Charlotte, N. C.**

Turnstile: **Perey Manufacturing Company, New York City.**

Proscenium curtain and drapes: **Novelty Scenic Studios, Inc., New York City.**

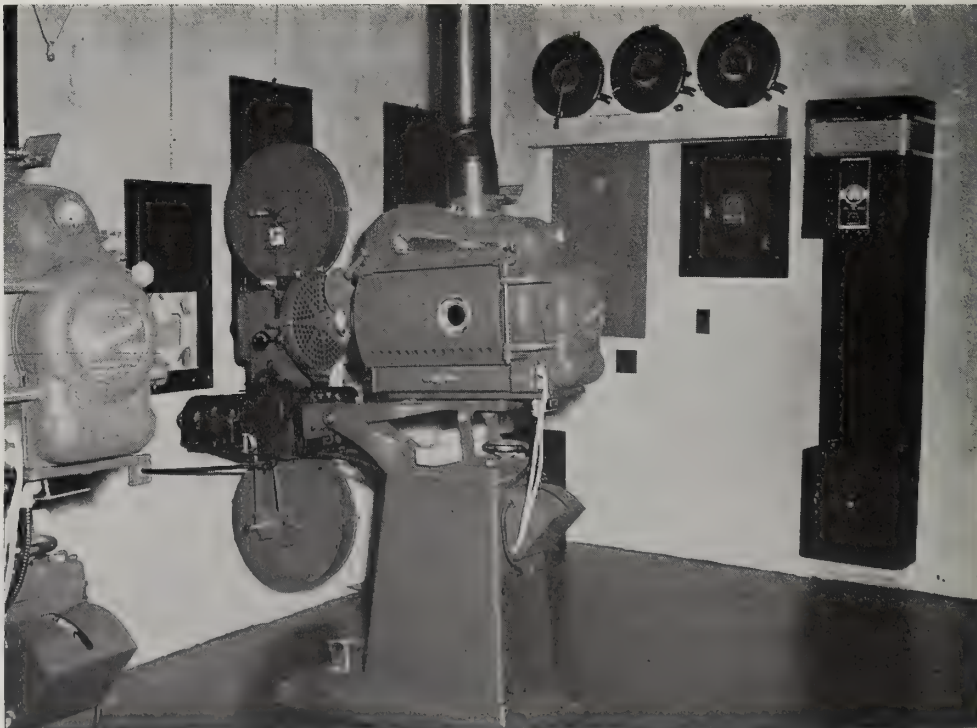
Coin changer (**Brandt**), projectors (**Century**), projection lamps (**Ashcraft**), rectifiers (**Benwood Linze**), rewinders (**Golde**), film cabinets (**Neumade**), changeovers (**Weaver**), sound equipment (**RCA**), lenses (**Projection Optics**), curtain control equipment (**Vallen**), spotlights (**Kliegl**), public address system (**RCA**): **Dixie Theatre Supply Company, Charlotte, N. C.**

Dimmers: **Ward Leonard Electric Company, Mt. Vernon, N. Y.** Compressors, coils, cooling tower (**York**): **W. A. Brown & Sons, Salisbury, N. C.**

Oil burner (**Williams**): **E. P. Nisbet Company, Charlotte, N. C.**

Auditorium chairs (**American Seating**): **Bryant Theatre Supply Company, Charlotte, N. C.**

Lounge and foyer furniture (**Lloyd**): **National Theatre Supply Company, Charlotte, N. C.**



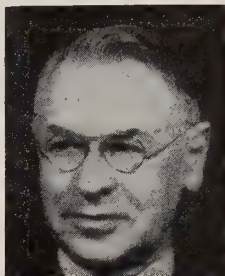
Projection room of the Plaza theatre in Charlotte, N. C., described elsewhere in this issue. The room is of unusual dimensions, being 20x28 feet, with projectors towards one side. On the opposite side are toilet facilities. Equipment includes Century projectors with Ashcraft "Suprex" lamps supplied by Benwood Linze rectifiers, RCA Photophone sound system, Projection Optics lenses, Golde rewinder, Neumade film cabinets, and Weaver changeovers.



## COMMENT on PROJECTION

## How the Army Provides Film Entertainment

A MOST interesting description of Army projection has been prepared for these columns by W. E. Limmroth, now a corporal in the 3rd Armored Division, Headquarters Company, Camp Polk, La. "Last week," he writes, "a friend of mine in the camp public relations office sent a photographer up to take a picture of the projection room and yours truly. I now have managed to find time to write a hasty article on our movie setup here at Camp Polk. My subscription to the *HERALD* and *BETTER THEATRES* ran out a short time ago, but I plan to renew it again in the very near future—that is, providing Uncle Sam does not decide to send me on a little ocean voyage.



F. H. R.

"There are two theatres here at Camp Polk to accommodate soldiers of the 3rd Armored (Bayou Blitz) Division. Both are of semi-permanent construction and are well equipped. (The seats, by the way, were purchased as the result of an inquiry sent to a company that had an advertisement in *BETTER THEATRES*.) Motion pictures are the chief form of entertainment at Polk and all performances are well attended.

"Two shows are run each weekday night, with a matinee on Saturday and Sunday. In addition, the No. 1 theatre is equipped for stage productions and at present U.S.O. stage shows play on the average of two per month.

"The equipment, all new, consists of Simplex E-7's with heavy-duty Super Simplex bases, RCA PG-140 sound, Peerless Magnarcs, a 65-130 Hertner Transverter, and an RCA gradually perforated screen. The projection room provides plenty of space, being 8 feet high, and 14x20. A rewind room, 6 feet, 7 inches by 14 feet, contains the work bench, film cabinet, and the transverters.

"Lamp house gases and foul air are removed by a very efficient forced draft system which is so constructed that a film fire cannot reach the fan motor. Fresh air is obtained through a 28x34-inch window in the projection room and two windows of the same dimensions in the rewind room. Both rooms are lined with Transite fire-proof board.

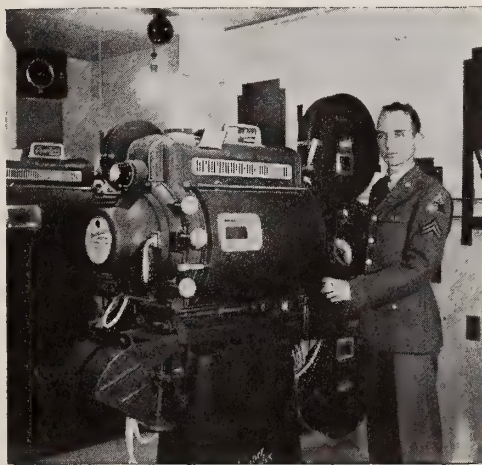
"Army camp projection has many interesting features and presents its own problems. One of the most important of these is the system for distributing the film be-

tween the two theatres. Only one print is used for both of the shows. No. 2 theatre opens at 6 p.m. with the feature, and No. 1 theatre at 6:30 p.m. with the shorts. The theatres are located approximately two miles apart and the film carrier must stay within the 25-mile speed limit in traveling between them. Special care must be taken so as to avoid interruptions at one house in order to prevent any program stoppages at the other house.

"Two projectionists are on duty at all times. Each man stands by his machine while it is in operation, and each rewinds his own film. All film is carefully inspected and repaired, if necessary, before exhibition. All equipment is kept scrupulously clean and in a good state of repair. An engineer from the Army Motion Picture Service makes regular service calls at about five-week intervals.

"All employees at both theatres work six nights a week and this work is in addition to their regular soldier duties. The two exceptions are Corp. W. G. Hudson, house manager, and Pvt. Ben Joyner, projectionist (he was chief projectionist of the Court theatre in Huntington, Tenn.). These men are assigned to work with Capt. Vernon Boyd and are on full time duty at the theatres. Extra pay is received for this night projection work.

"My career in the army might serve as an example of the type of work other projectionists could do. I left my job as chief



Mr. Limmroth in his camp theatre projection room.

projectionist at the Ritz theatre in Sweetwater, Tex., June 15, 1941, and reported to Fort Bliss in El Paso for induction. I received three weeks of basic training at the reception center there and was shipped down to Camp Polk and assigned to the 40th Armored regiment. Here my basic training was completed and I was given a GEI (general electrical intelligence) test and assigned to the communications section of the regiment.

"Attendance of a six-weeks' course in



IN TIMES LIKE THESE keeping your equipment in tip-top condition is more important than ever! Guard against a dark house and lost box-office by calling on RCA's Nation-Wide Service Organization for periodic check-ups. Remember, it's far better to *prevent* breakdowns than to *fix* breakdowns!

#### Only RCA Theatre Service Offers You All These Advantages!

- Frequent, scheduled check-ups
- Prompt emergency service
- Sound and projection parts
- RCA Magicote Lens Service
- Laboratory, engineering and manufacturing coordination
- Projection engineering service
- Acoustic engineering service
- Emergency portable sound system
- Emergency parts stocks

## THEATRE SERVICE

**PHOTOPHONE DIVISION**

RCA Manufacturing Company, Inc., Camden, N. J.  
A Service of the Radio Corporation of America  
In Canada: RCA Victor Company, Ltd., Montreal

Catalog Bureau — Page 33

# IT MUST SPARKLE

SEE SECOND COVER



## ECONOMY

—the Nation's Watchword

# DROLL PROCESSED CARBONS

cut your carbon costs

## 10% to 25%

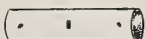
Now used in hundreds of theatres. Burn every inch of every carbon.

Each carbon is processed to provide a milled male end and a drilled female end.

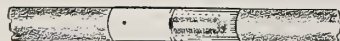


Process patented in U. S. and Canada.

You simply join two of these ready-for-use carbons and clip them with a sleeve of pure copper, which matches exactly the copper coating on the carbon and which is consumed without altering light quality or intensity.



When a carbon is burned to about 3 inches it is fitted onto the next carbon. No dirt, delay, work, or machine to buy.



Available for the following trims:

Negatives	Positives
6 mm x 9"	6 mm x 12"
6.5 mm x 9"	7 mm x 12" x 14"
7 mm x 9"	8 mm x 12" x 14"

and High Intensity 13.6 mm x 22" (machined for adapters) which provide 20 minutes more burning time per trim. Low intensity carbons are not processed. Shipped f.o.b. Chicago at regular carbon list prices plus 75c per hundred for milling, drilling and clips; less 5%, 10 days.

## DROLL THEATRE SUPPLY CO.

351 East Ohio Street

Chicago, Ill.

READ THE ADS — they're news!

# IT MUST SPARKLE

SEE SECOND COVER

radio maintenance came next, conducted by the signal corps in this camp. Upon completion of this I attended a radio operators' course of similar duration in the 40th. On September 8th, I was given a fourth-class specialist rating as a radio technician, and on December 12th was promoted to corporal.

"My company duties consist of installing and maintaining radio equipment. The experience I had gained as a projectionist gave me the fundamentals for this work, which by the way, is very interesting. Projectionists entering the service will do well to try for this type of work. Moreover, there seems to be relatively few projectionists within the draft age and the chances for obtaining a position in an army theatre are good.

"This old globe is certainly in a terrible mess isn't it! I believe that those of us who return after having given Hitler and his stooges a terrific thrashing, will find a vastly changed world. I only hope that Mr. and Mrs. U. S. A. will soon awaken to the fact that we must all pitch in and pull together to protect our country, our loved ones and the ideals which we all hold dear."

I know all who read Brother Limmroth's informative account of Camp Polk's theatre facilities will join me in thanking him for his thoughtfulness. Good luck, soldier!

## Fast Motor Start Cure From an "Old-Timer"

DISCUSSION IN recent issues of changeover problems due to fast-starting motors, has brought John M. Jones, chief projectionist of the Silverton theatre in Thomaston, Ga., back to life so far as these columns are concerned. Jones used to be a frequent contributor. (And what's become of Evans and Rau up in Canada? Haven't had a line since the old "Bluebook School" days. And Dentlebeck of Toronto, merely writes when a daughter gets married! Nelson of Texas seems to have evaporated too—and so it goes.) Brother Jones says:

"It is a long while since I last wrote. In fact, it was when I invented the rectangular projection carbon, which bounced off the industry like water off a duck's back. I was then and still am a small town 'operator'.

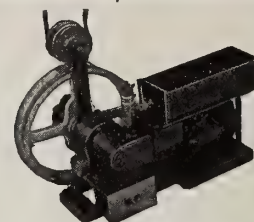
"I began messing around 'booths' at the tender age of eleven years; incidentally, I have been working in my present one for eleven years. I was educated as an electrical engineer, after which I worked in a power plant in my home town, but finally succumbed to the lure of the movies and went to work as a projectionist. One thing leads to another, and projection led to management and, later, to ownership. Meanwhile, I had invented a disc sound equipment (this in my High School days) and I decided to adapt it to handle the 33 1/3 r.p.m. discs. Presto! Suddenly I became a manufacturer, equipping a number of theatres in the Carolinas. Later I brought out a sound-on-film device to

NOW MORE THAN EVER  
YOU NEED THE DEPENDABLE

## autodrape

CURTAIN MACHINE

- Lower operating cost
- 32% more power capacity
- Automatic overload protective breaker
- Operates with push-button simplicity



## AUTOMATIC DEVICES CO.

1033 Linden Street - Allentown, Pa.

Export Office: 220 West 42nd Street, New York City

Also Manufacturers of Steel Curtain  
Track and Projection Motor Generators

## NEW, improved

## RECT-O-LITE A BETTER RECTIFIER

## FOR 1 KILOWATT ARC

RECT-O-LITE Rectifier No. 45-T (3-phase) is the latest development in Rectifiers and produces **Clear, Bright, Flickerless** pictures. No moving parts; no servicing; saves enough current to pay for itself. 1 YEAR GUARANTEE.



**\$14800**

ASK FOR BULLETIN 90

## BALDOR ELECTRIC COMPANY

4367 DUNCAN AVE.

ST. LOUIS, MO.

## TRY THE MAGIC EYE COLORTONE SHUTTER

at our expense!

Brightens low intensity, removes high intensity glare! SIMPLEX front or rear (state which).....\$19.75 ea. Reduced prices on POWERS (front only).... 17.25 Ask for details on 3-DAY TRIAL, absolutely free! SOS-Cinema Supply Corp., 636 Eleventh Ave., New York





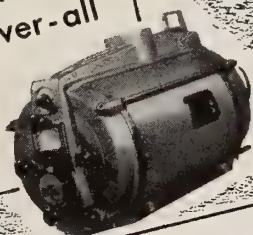
# THE 4 ADVANTAGES OF BUYING

*Simplex*  
**HIGH**

**ONE-KILOWATT  
PROJECTION ARC LAMPS**

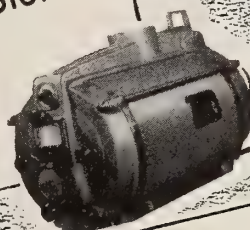
**1**

You double the brilliance of your projected picture with only slightly higher over-all operating costs.



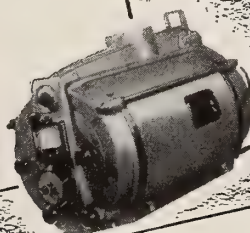
**2**

You get the snow-white light so necessary for the projection of colored pictures.



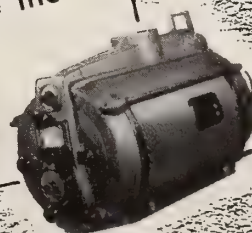
**3**

You get the utmost in value at low original cost.



**4**

You get equipment backed by the largest, most dependable theatre equipment distributors.

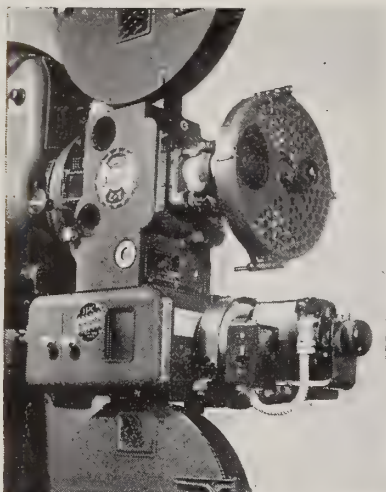


● See the Simplex High in your own theatre and see the difference.



**DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY**  
THERE'S A BRANCH NEAR YOU





## GROUND CREW

**B**ACK of every airplane pilot, so they say, is a ground crew of men in grease-stained overalls.

There's very little glamor about these men. The public rarely sees them. Yet you couldn't get an airplane off the ground without them. That's how important they are.

Picture business, like every other industry, has its ground crews that the public never sees. In your theatre it's the projection and sound, for without them you couldn't sell a ticket at the boxoffice.

Today, more than ever, Simplex Projection, Simplex Sound and National Theatre Supply Company make the best ground crew for any theatre.

*Simplex*

**PROJECTION  
& SOUND**



**NATIONAL THEATRE SUPPLY COMPANY**

Catalog Bureau—Page 33.

**IT  
MUST  
SPARKLE**

**SEE SECOND COVER**

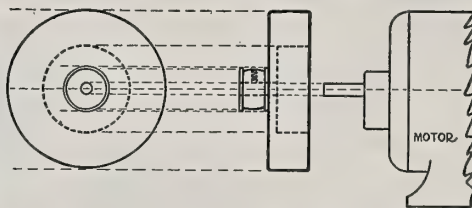
which the name 'Projectophone' was attached, and still later I joined the DeForest company in the capacity of both salesman and engineer.

"Finally, having added a wife to my 'holding', I decided to settle down, came here, took a position as projectionist and went to work. But having the inventor's complex and having collected several bushels of ideas during the previous years, I got busy.

"My pay as projectionist has been doubled through the years and, F.H., I have tried the best I know how to deserve it. I can truthfully say I have never, with two or three exceptions, asked for parts or materials that were not ordered cheerfully and no questions asked, so it has been a pleasure to work with this company and I have honestly tried to give more than value received. (I did ask for bell-drops once and was told that a man who could build amplifiers and soundheads could certainly make bell-drops, so I made my own!).

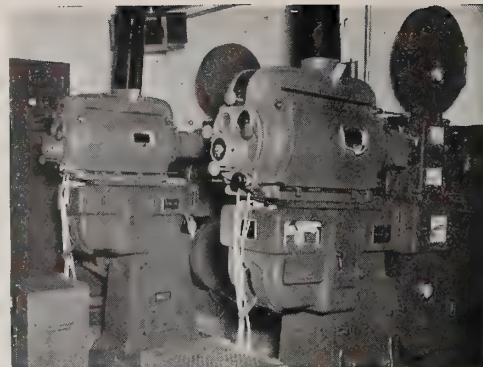
"When one has seen every conceivable type of film mutilation purporting to be helps to the art of projection, but which too often are atrocities, one is moved to say, 'Coming events cast their shadows before', for I know that by the mutilations viewed on the screen a change is rapidly approaching. I am wholly unable to understand why any 'operator' (whom you have very rightly differentiated from projectionist) will punch or scratch a new print having perfectly visible cue marks with his own too often atrocious markings by using a punch, china marking pencil or what have you.

"In cases where the motor starts too fast, may I suggest the installation of an overhang flywheel. In the days when I was manufacturing, we often encountered problems of this kind which I remedied in that way. I enclose a sketch showing how



to make it, pulley and all. Everyone who has used this flywheel approves of it and says it has taken a load off their minds as well as their equipment.

"The idea is to provide both pulley and flywheel on the short motor shaft. The weighted rim overhangs the bearing box. Any wood shop will be able to turn out the wood pattern. The pattern should be made separable—that is, the pulley part should be in the form of a round boss attached to the flywheel part with a dowel-pin so as to pull off while removing the pattern from the moulder sand. It may be roughly machined and the motor shaft hole bored while in the lathe, set screw hole drilled and tapped, then placed on a mandrel in the lathe and finished all over for balance. Fine grey iron should be used for casting as 'blow-holes' are less likely to occur, to unbalance it."



Projection room of the new Wilson theatre in Miami, W. Va., owned and operated by Dave Wilson. Seating 500, the theatre has a picture 16 feet wide. The projection room is 16 feet wide, 10 feet deep. Equipment includes Motiograph projectors and bases and Motiograph-Microphonic sound system (installed by Altec); Strong Utility (one-kilowatt) lamps and rectifiers (supplied by Charleston, W. Va., Theatre Supply). Jack Wilson is projectionist.

## A Projectionist Suggests: On Cues and Other Things

AND NOW the slant on cues of a young man from Iowa, who prefers to have his name withheld. The letter reads, in part as follows:

"First, a few words about film mutilation. H. K. Whitaker calls those who cause it film butchers. That is not strong enough, but people can be put in jail for using words such I have in mind. I think last week I received the tops in such marks. Some 'operator' had taken strips of glued paper and pasted them over the number of frames he wanted to cue. Top that if you can! I feel the film exchange should fine the man or men who does these things by forcing him to pay the cost of such damage as he inflicts. I know if I had a fine tool that had cost me a lot of money, I would hate to rent it out to those I know would intentionally damage it.

"Personally, I have, for a small sum, purchased a cue marker that does a neat job and I only cue one frame and *then only* if there is no cue at all. On dark scenes I just watch the screen a little closer and in the last two years I have only missed a cue twice, and then because I was watching so closely I was able to cover up and keep my screen dark until my other projector had run in.

"And speaking of 'run in,' you fellows that thread your projector so far ahead of where you plan on starting from, then starting the projector to run it down where you want it to be, better think of what extra wear you are putting on the gears. Try threading closer to your start position, then turn by hand until it's where you want it. Try it, because those gears are getting plenty of wear anyway, and in the near future they may be very hard to get at any price.

"One thing I do I know is not right, though I get results, is this: When I get a green print, I take a small cloth and dampen it with 3 in 1 oil and making sure my film is rewound smoothly, I lay the film



down and run this cloth over the edge of the film on both sides. Because of this I never get emulsion piled up on my film trap or aperture gate. After every reel, green or otherwise, I wipe the entire film track with a small cloth, and I believe this helps in preventing scratches.

"The exhibitor reporting rowdism recently in BETTER THEATRES really has a headache. Can't visualize such a thing in this theatre. In order to get in my projection room one almost needs an act of Congress—and this includes other employes of the theatre. Permission must be received from both the manager and myself, and we co-operate on this 100%.

"A good union is swell, providing the members of this union do not take unfair advantage just because they happen to feel they can get away with it. Under any condition, union or non-union, men should do as good a job as their equipment will permit, or else. We have a great many good projectionists in this U. S. A., and they keep their jobs because of their skill and ability to do the job and do it right. Many, unfortunately, are working for hardly more than coffee and cake, but they work hard and put in many hours a day, besides doing their own service work on equipment that should have been outlawed long ago. We can't all be perfect, of course, but each and every one of us can learn—and must—even the men who are holding the big jobs. Some day the unions will get on to these men that are pulling the wise-guy stuff and they will be out where it's darned hard to get back in, and believe me it is better to be on the inside looking out when this happens.

"I believe Local 224, Washington, D.C., has about the best arrangement I have heard of in some time. Too bad there are not more like it. More power to you L. U. 224 men!

#### Add Cures for Speed-Up

"The projectionist that is having trouble with his projectors picking up speed too fast may find that it is also running too fast during the entire reel. This helped for me: If using a flat wheel drive, loosen your drive belt a little, or maybe a different size of pulley on the motor will help. Men that use flat drive belts will find that by having them taken to the cleaners once in a while they will not only keep them white, but will lengthen their lives. I have two pairs that have been in use 2½ years. They are still in good shape and will last a long time yet.

"A short time ago I read somewhere an article in which a projectionist said most Iowa theatres were fire traps for the projectionist. He may be right, but there are some darned nice projection rooms in Iowa and I have been in some of them. Possibly in very small towns where no one seems to want to put up extra money to make them fireproof, you will find bad ones, but they are few and far between.

"A few months ago a projectionist and his wife were burned to death in a projection room fire that took place after the show was over for the evening. No one



## Confidence Rides with the Dawn Patrol

WHEN the bombers of the Atlantic Patrol thunder into the dawn, their pilots look ahead with confidence—confidence—born of faith in their machines and the fuel that drives their motors. American fuels, like American planes, are built to bring back safely those who fly.

Somewhere, in an American refinery, one of America's great army of behind-the-scenes workers, with a Bausch & Lomb Refractometer, is doing his part in making American oils and gasolines so efficient and safely dependable. Modern refractometric methods of control speed refining operations and maintain a greater uniformity and higher quality than ever before.

Here, again, optical science—with Bausch &

Lomb instruments—is at work helping to strengthen America's front lines of defense. Today, American manufacturers—like the nation's forces of defense—turn to precision optical methods for critical analysis, precise measurement, quality control. Bausch & Lomb's Contour Projectors, Metallographic Equipment and microscopes for inspection and control take their place alongside range finders, gun sights and binoculars in contributing to the vital needs of national defense.

## BAUSCH & LOMB

OPTICAL CO. • ROCHESTER, NEW YORK

ESTABLISHED 1853

AN AMERICAN SCIENTIFIC INSTITUTION PRODUCING OPTICAL GLASS AND INSTRUMENTS FOR NATIONAL DEFENSE, EDUCATION, RESEARCH, INDUSTRY AND EYESIGHT CORRECTION

USE BETTER THEATRES PERSONAL SERVICE—

*Free Counsel on Remodeling and Maintenance.*

**A Big HIT!**

Sold thru THEATRE SUPPLY DEALERS Exclusively

Ask your Dealer

**GOLDBERG Automatic FILM REWINDER**

**GOLDBERG BROS. DENVER, COLO.**

**IT MUST SPARKLE**

**SEE SECOND COVER**



*La Vezzi*  
SUPER SERVICE  
"The World's Finest Projector Parts"



**LaVezzi Machine Works**  
180 North Wacker Drive Chicago, Illinois



**"BEST"  
PORTHOLE  
FIRE  
SHUTTERS  
and  
SHUTTER  
CONTROL  
APPARATUS**

Prevent smoke and fire from spreading into auditorium.  
Protect you against projection room emergencies.  
Meet all inspection laws.

Made to last—Heavy No. 10 gauge back plates.

1/4" Drop Plates—WILL ALWAYS DROP!

Grooves for drops are bent and welded to back plate—  
All-Welded construction—No Screws—No Rivets—  
No Soldering.

Come complete and ready to install.

Control apparatus sold separately if desired.

Write for descriptive literature  
or see your dealer today.

Estimate gladly given on your particular job—no obligation.

**BEST DEVICES COMPANY**  
10516 Western Ave. Cleveland, Ohio

**Sound Trouble Shooting  
Charts . . . \$1.00 postpaid**

**QUIGLEY BOOKSHOP**  
Rockefeller Center - New York

knows how the fire started, but it is known that this projectionist had not the necessary experience to be handling the equipment by himself—only six months of 'picking it up'! I, myself, only had a few days' experience when the manager put me up there alone. I now realize how foolish a thing it was to do, for I knew just enough to get by and no more.

"I had a film fire after about three months, and had it been worse than it was I would have been cornered in the projection room. As luck would have it, I was running Powers projectors, and though I don't yet know where I got the brains to do it, when the film broke at the aperture gate and started to burn, I was able to break the film where it came out of the magazine, so all I lost was my leader. No man should be asked to risk his life where a little extra money would help protect him.

"In the case of the fire I mentioned, where the projectionist and his wife burned, the film was supposed to have exploded. Will film explode without a spark or some such thing to ignite it? These two experiences, one direct and the other indirect, have taught me one thing: It is safer and easier to have two men on a shift, but with one or two men you can't run a show sitting in a chair in the back of the room.

"This theatre in which I work is one of the finest in the State of Iowa, and the equipment all through the theatre is the best money can buy. I have my employer's complete co-operation, and if any repair parts are needed all I have to do is tell him and they are ordered that very day. We also try to keep a supply of repair parts and tubes on hand just in case anything should go wrong.

**Projectors Covered Each Night**

"At night before I leave the theatre, my projection room and equipment are cleaned thoroughly and the projectors are covered with hoods to keep the dust off from them overnight. While at work I wear a white uniform. Maybe no one will see me, but just in case they do they can leave saying that both projectionist and the room are clean. I feel that dirt and grease are a good percentage of the cause of trouble in any kind of equipment; also, the projectionist keeping *himself* clean will cause favorable remarks about the theatre.

"Now, don't any of you guys get the idea that my job is all sugar and honey, because it isn't. I have not been boasting, either; but I do love my work and I do hate to see anyone cheapen it. No matter how many apples come off a tree, there are bound to be some bad ones. So, fellows, let's try and do the job as near right as we can or get out and let someone else do it who will. After all, most of us are trying to get the results that the motion picture industry asks of us, and that is to present their pictures to the public in the best possible manner. That's what we are paid for, isn't it? And we must have had an interest in projection in the first place or we wouldn't be in it now. Well, here's to more and better changeovers."

## He's Become Boss But Still Takes His Turn

WORD HAS come from another "long lost brother" in a letter from Walter R. Pyle, Dreamland theatre, Rock-glen, Sask. He writes:

"While it is many years since I have written you, I have followed your writings.

"Two years ago I quit projecting for the 'other fellow' and purchased a small theatre. Though I have a regular projectionist, I still go up every once in a while and give him a night off because there is nothing I like better than putting on a show and trying to do it *right*, so the greatest entertainment value possible is given the audience. I have a pair of Holmes 'Educator' projectors with Holmes sound and two-way horn system and, Dad, I want to tell you that is the sweetest little outfit that it has ever been my pleasure to work with. I know to my own knowledge that many have never even heard of this equipment. Up to a 500-seat house, it is fine, especially for spots like mine, where current is d.c. and not too stable, because the governors give perfect regulation anywhere from 80 to 130 volts.

"I was interested in the pictures of projection rooms which we were privileged to view in the January issue of **BETTER THEATRES** and am certainly going to send a picture of mine. That one from Piedmont is (due apologies) the damndest mess I've ever seen. How one of our Canadian inspectors would go to town on it! It needs a *projectionist* [Ha, I smell a fight coming up!—F. H. R.] in there a few days to clean it up. Don't they ever trip over the cables and stop the show? For goodness sake, send a man out to wire it in conduit and make it neat. I do not doubt the quality of the equipment, but there is no excuse for hanging it on the floor like that."

## Excessively Bright Pilot Lamp at Changeover

AN INQUIRY concerning the cause of an excessively bright pilot light at changeover recently came from Ken Pascol, Nordic theatre, Marquette, Mich. Since it involved Simplex equipment, I referred the inquiry to the International Projector Corporation; here is their reply:

"The fact that the pilot lamp is extremely bright on changover indicates a loose connection or broken wire in the exciter lamp circuit from the volume control amplifier to the soundhead. This pilot lamp is connected through a fuse to terminals 'DC' and 'Com' in the volume control amplifier, and the exciter lamp circuit is connected to terminals through the changeover switch circuit.

"We suggest that in addition to cleaning all of the contacts of the exciter lamp and the exciter lamp bracket, you examine very carefully the exciter connections to terminals 'Exciter Lamp 1' and 'Exciter Lamp 2' in the sound mechanism, the screw



connections to the exciter lamp base (SH-2034) also in the sound mechanism, and the connections to terminals '1' and 'Com.' in the volume control amplifier.

"You should also check for a broken wire in this circuit between the volume control amplifier and sound mechanism, and also in the exciter lamp bracket. You should also examine the exciter lamp bracket to make sure that both upper and lower contacts are being made, particularly with reference to any pitting of the studs on the exciter lamp base (SH-2034)."

## Plenty Materials For Remodeling

(Continued from page 9)

others mentioned. Ordinarily these are used in theatres only for limited areas, such as standee rails. Even should their manufacture be curtailed or halted, present inventories may be sufficient for such restricted applications for some time to come.

### Woven Floor Coverings

The situation in the carpeting industry is one of definite restriction in manufacture, with the use of wool reduced 50%, and plant facilities desired by the Government for the making of military supplies. The extent to which the latter will restrict the manufacture of carpeting—at any rate, that suited to institutions like theatres and hotels—will determine what theatre operators will be able to do, as time goes on, to maintain and renew their carpeted floors.

Inventories of weaves and patterns suited to theatres are substantial, however. Choice from stocks are somewhat limited, of course, selection in some cases depending upon yardage required. But weaving on order, still possible, may well be continued indefinitely, especially in certain types, styles and patterns.

### And Then There Are—

Terra Cotta for front refinishing, and architectural brick, stucco, concrete in blocks or poured.

You can modernize your lighting, too—not just the way you might do it otherwise, perhaps, but effectively. Certainly new fixtures can be installed—the plastic ones, let us say, with the more efficient fluorescent lamps.

There is "black light" decoration to consider for the auditorium. Replace the old treatment with a simple wall scheme pointed with luminous murals. A thing not difficult to do, definitely modern, and something to talk about.

If to apply such materials as have been reviewed in these paragraphs, means to remodel, then surely theatres can be remodeled without interference with the nation's war effort. At any rate, these materials and others of similar purpose, are available today in good measure, most of them without restriction or threat of shortage. Hundreds of theatres need to be remodeled, every theatre requires a bit of refurbishing now and then. There are plenty of materials with which to do the job well.

**You've never seen**

**an audience thrilled**

**unless your theatre has**

**MIRROPHONIC SOUND**

**and MOTIOGRAPH PROJECTORS**

**See Your Leading**

**independent theatre supply dealer**

**MOTIOGRAPH INC.**  
ESTABLISHED 1896

Conserve Equipment!—Read John J. Sefing's Maintenance Articles in Better Theatres



**GOLDBERG BROS.**  
DENVER COLO.

**"no draft"**  
CASHIERS  
**Speaking tube**

**\$6.00 anywhere in the United States**

**IT MUST SPARKLE**

**SEE SECOND COVER**



# about People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

DICK REMS' Orinda theatre at Orinda, Calif., had a gala opening recently, attended by Guy Kibbee, Jean Parker, Doug Dawson, George Fisher, and Eddy Norris.

FRANK J. HOMESHER, formerly Altec inspector in the Philadelphia area, has been commissioned a lieutenant in the U. S. Navy, as a specialist in radio.

Two Nebraska theatres reopened with the new year—the Grand in Grand Island, operated by HARRY SCHILLER; and the Stuart in Lincoln, operated by J. H. COOPER.

A new theatre is scheduled for opening soon at Churubusco, Ind., by ALEX KALAFAT. The front will be of Colonial design, and the house will seat 376.

The Elite Amusement Company of Columbia, S. C., will erect a new theatre for colored trade at a cost of \$16,800. MRS. FLOYD BRATTON will operate it.

STANLEY LEVINE of the Stanley Theatre Supply Company, Chicago, has enlisted in the Navy.

WALTER E. GREEN, president of the National Theatre Supply Company, has returned to New York after meeting with branch managers in Chicago, Kansas City and Dallas.

Two San Francisco theatres closed during the first week of blackouts, have reopened after remodeling. One is the 2,000-seat Verdi, the other Fox-West Coast's California, which has been renamed the State.

KURT LAEMMLE has sold his 330-seat Ritz at Lowell, Ind., to Mr. and Mrs. PAT BYRNES, formerly Chicago exhibitors. He is a nephew of the late Carl Laemmle of Universal fame.

The Westport theatre in Kansas City, Mo., has reopened as the Glen, with RALPH KIEFFER as manager. Extensive improvements have been made, including new acoustical treatment, a remodeled front, and the addition of 150 seats.

GEORGE LOCKHEART, formerly connected with the Rex theatre in Toronto, Ohio, has reopened the Grand theatre in West Lafayette.

The Roxy theatre in Aberdeen, Wash., has been opened after remodeling, by JAMES STONE and associates.

S. E. BOWER, who owns and operates the Desert theatre in Hawthorne, Nev., has awarded contracts for the erection of an addition to increase the seating capacity.

The 700-seat Broadway theatre in Norwich, Conn., has been taken over by Loew's, Inc., and closed for renovation. Plans include an enlarged seating plan, the



## 1942 CINEMAID

Snappily uniformed, armed with a winning smile, Miss Joy Kranz is one of the many girls who are adding charm to service in the nation's theatres, and increasingly so, as more and more young chaps turn in their usher's regalia for olive drab and navy blue. The times suggest such attention as this to the young women of our theatre staffs—but when was a war necessary to warrant a picture of a good-looking gal? And we expect there'll be many another in these pages, of both usherettes and cashiers; in fact, contributions of this very kind (clear kodak snap-shots are okay) are respectfully solicited. . . . Our opener is an usherette at the Trylon theatre in Forest Hills, a fine residential section of New York City's Borough of Queens. Miss Kranz is one of five girls on the staff of this beautiful Interborough Circuit house. Nearly all of Interborough's staff misses are "home girls" living with their parents; Miss Kranz is still in High school. Her manager, S. J. Davidson, is convinced that most patrons like attractive young women on theatre staffs. "In handling the public," he comments, "they can do more with a 'Please' accompanied by a smile than the best-trained young man. Additionally, they contribute to the homey atmosphere that a neighborhood house especially should have."



elimination of the third balcony and boxes, new carpeting and lighting, a new heating system, and modern lounges. The house will be renamed the Loew-Poli.

The Northtown theatre has been opened in Tampa, Fla. It is operated by B. E. GORE, who also runs the State and Broadway theatres.

Two members of the staff of the Roger Sherman theatre have enlisted in the armed services—JULES RUSKIN, chief usher, now in the Army; and RAY HUGHES, assistant to the manager, now in the Navy. MURRAY HOWARD is the new assistant manager.

The new 1,500-seat Franklin theatre in Evansville, Ind., has been opened by HARRY KORNBLOM and FINE BROTHERS.

T. IRVING MARTIN, manager of six theatres operated by the Pitts interests, has been elected president of the Culpeper, Va., Chamber of Commerce.

DEWITT DAVIS has closed his theatre in Windham, Ohio, and has moved the equipment to a small theatre in West Farmington.

■ ■ ■

The new Ridge theatre in Glen Park, Ind., has opened with FRED GIROUX as manager.

WILLIAM E. GARRETT, who was engaged in the theatre and amusement business in Greensboro, N. C. for a number of years, died recently at the age of 64.

Unable to obtain quick delivery on new seats, the management of the Victory theatre in Chicago had new blue corduroy spring seats installed on the old standards, repainted coral. Redecoration was under the direction of JOE GOLDBERG, Chicago supply dealer. IRVING GARMON is the manager.

JAMES B. LANSING, vice president of Altec Lansing Corporation, has been in New York, coming from the Coast for company conferences.

HARRY SHERESKY of New York, has leased the Drury Lane theatre in Louisville, Ky., and plans alterations costing \$15,000. New name will Scoop.

The Lo-Net theatre, owned by WALTER STEUVE of Findlay, Ohio, has been closed for three weeks for extensive remodeling. L. P. LANGFORD of the Oliver Theatre Supply Company, is installing new RCA sound equipment, Brenkert lamps and a Da-Lite screen.

WILLIAM FOREMAN has added the State theatre in Salem, Ore., to his Pacific Northwest chain.

Among the National Theatre Supply Company men leaving for active service

# CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

## ADVERTISING

- 101—Advertising projectors
- 102—Cutout devices
- 103—Display frames
- 104—Flashers
- 105—Lamps, incand. reflector
- 106—Lamps, incand. flood
- 107—Letters, changeable
- 108—Marquees
- 109—Reflectors, roundel type
- 110—Signs, theatre name
- 111—Neon transformers

## AIR SUPPLY

- 201—Air Cleaners, electrical
- 202—Air washers
- 203—Blowers & fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Control equipment
- 207—Cooling towers
- 208—Diffusers
- 209—Filters
- 210—Furnaces & boilers
- 211—Grilles, ornamental
- 212—Heaters, gas unit
- 213—Humidifiers
- 214—Insulation
- 215—Motors
- 216—Oil burners
- 217—Ozone generators
- 218—Radiators
- 219—Stokers
- 220—Temperature indicators
- 221—Well water pumps

## ARCHIT'RE & DECORATION

- 301—Decorating service
- 302—Drapes
- 303—Fabric, wall
- 304—Fibre boards & tiles
- 305—Glass blocks & tiles
- 306—Glass murals
- 307—Leatherette for walls
- 308—Luminescent paints
- 309—Mirrors
- 310—Paint, lacquers, etc.
- 311—Porcelain enamel
- 312—Roofing
- 313—Terrazzo
- 314—Wood veneer

## GENERAL MAINTENANCE

- 401—Brooms & brushes
- 402—Carpet shampoo
- 403—Cleaning compounds
- 404—Detergents
- 405—Disinfectants
- 406—Gum remover
- 407—Ladders, safety
- 408—Perfumes
- 409—Polishes
- 410—Sand urns

- 411—Snow melting crystals
- 412—Soap, liquid
- 413—Vacuum cleaners

## FLOOR COVERINGS

- 501—Asphalt tile
- 502—Carpeting
- 503—Carpet, fluorescent
- 504—Carpet lining
- 505—Concrete paint
- 506—Linoleum
- 507—Mats, rubber

## LIGHTING

- 601—Black-light equipment
  - 602—Cove strips & reflectors
  - 603—Dimmers
  - 604—Downlighting equipment
  - 605—Fluorescent lamps
  - 606—Lumiline lamps
  - 607—Luminaires
- (See also Advertising, Stage)

## LOUNGE FURNISHINGS

- 701—Ash trays
- 702—Chairs, sofas, tables
- 703—Cosmetic tables, chairs
- 704—Mirrors
- 705—Statuary

## OFFICE

- 801—Accounting systems
- 802—Communicating systems

## PROJECTION

- 901—Acoustic materials
- 902—Acoustic service
- 903—Amplifiers
- 904—Amplifier tubes
- 905—Cabinets, accessory
- 906—Cabinets, carbon
- 907—Cabinets, film
- 908—Changeovers
- 909—Condenser lenses
- 910—Effect projectors
- 911—Exciter lamps
- 912—Fire extinguishers
- 913—Fire shutters
- 914—Hearing aids
- 915—Lamps, projection arc
- 916—Microphones
- 917—Mirror guards
- 918—Motor-generators
- 919—Photoelectric cells
- 920—Projectors, standard
- 921—Projectors, 16-mm.
- 922—Projector parts
- 923—Projection, rear
- 924—Public address systems
- 925—Rectifiers
- 926—Reel end alarms
- 927—Reels

- 928—Reflectors (arc)
- 929—Renovators, film
- 930—Rewinders
- 931—Rheostats
- 932—Safety devices, projector
- 933—Screens
- 934—Speakers & horns
- 935—Splicers
- 936—Soundheads
- 937—Stereopticons
- 938—Tables
- 939—Voltage regulators
- 940—Waste cans, self-closing

## SEATING

- 1001—Ash trays (chair back)
- 1002—Chairs
- 1003—Chair covers
- 1004—Chair refinishing
- 1005—Expansion bolts
- 1006—Fastening cement
- 1007—Latex cushions
- 1008—Upholstering fabrics

## SERVICE & TRAFFIC

- 1101—Directional signs
- 1102—Drinking cups
- 1103—Drinking fountains
- 1104—Uniforms

## STAGE

- 1201—Curtains & drapes
- 1202—Curtain controls
- 1203—Curtain tracks
- 1204—Lighting equipment
- 1205—Rigging & hardware
- 1206—Scenery
- 1207—Switchboards

## TICKET SALES

- 1301—Box offices
- 1302—Changemakers
- 1303—Signs, price
- 1304—Speaking tubes
- 1305—Tickets
- 1306—Ticket choppers
- 1307—Ticket holders
- 1308—Ticket registers

## TOILET

- 1401—Fixtures
  - 1402—Paper dispensers
  - 1403—Paper towels
  - 1404—Soap dispensers
- (See also Maintenance)

## VENDING

- 1501—Beverage Dispensers
- 1502—Candy counters
- 1503—Candy machines
- 1504—Popcorn machines
- 1505—Phonographs, automatic

## BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

Name ..... Theatre .....

Address .....



# about People of the Theatre

(continued)

in the armed forces, is BERT BROWN of the general office in New York, who is joining the Air Corps.

ALLEN E. KING, owner of the Moulin Rouge theatre and a pioneer exhibitor of Oakland, Calif., recently died.

GEORGE BOLE, for the past ten years manager of the RKO Golden Gate theatre in San Francisco, has accepted a position with Universal Studios in Hollywood. He will be associated with CLIFF WORK, a former theatre manager in San Francisco, and now vice president and general manager at Universal.

HARRY CORBETT, formerly assistant manager of Warner Brothers' Beverly theatre in Chicago, is now manager of the Bay theatre in Green Bay, Wis.

Switow Theatres, Inc. of Louisville, Ky., has contracted for Altec service in twelve theatres in Indiana and Kentucky. WARREN CONNER negotiated for Altec Service.

The Coral Theatre, an addition to the Lucas chain in Chicago, is scheduled to open soon with GEORGE C. RICE as manager.

EDWARD ALBIN's Del Paso theatre in North Sacramento, Calif., was destroyed by Fire recently.

L. T. TAYLOR has given up his post as manager of the Rylander theatre in Ameri-

cus, Ga., to JOE LUTHER, who will also manage a new 1,500-seat theatre being erected there.

The Strand Amusement Company, operators of a group of neighborhood theatres in and around Bridgeport, Conn., have purchased the Capitol and Colonial theatres from LOU ANGER, who has taken over their West End theatre, operated by JACK SCHWARTZ.

ROBERT B. WILBY, president of the Wilby-Kincey Service Corporation, large Southeastern circuit, has been elected a director of the Citizens and Southern National Bank in Savannah, Ga.

CARROLL BRADLEY has joined Indiana-Illinois Theatres, in Chicago, as manager of their Hoosier theatre in Whiting, Ind.

L. W. CONROW, Altec Service president, has returned to New York after a swing through the South and Middle West.

Fox West Coast Theatres are planning a theatre for Richmond, Calif., in view of the great increase in shipbuilding there.

MRS. L. C. MOORE, owner of the Ritz theatre in Enterprise, Ala., expects to complete a new 1,000-seat house there within the next five months.

SAM HALPER, operator of the Irving theatre in Chicago, has taken over the Jeff theatre in that city from the GCS Circuit.

The Orinda theatre in Orinda, Calif., has been opened under the management of A. RANDALL. The new 825-seat house is the first film theatre in that town.

CHANDLER GILCHRIST, who has managed a theatre in Tabor City, N. C., will be in charge of the new Carolina theatre in Sumter, S. C.



Rendering of the front design for a new theatre being built by Mrs. F. B. Allen in Farmington, N. Mex., to replace the Allen theatre destroyed last fall by fire. Designed by Walter S. Simon, Denver architect, the new Allen will be of concrete construction with front in stucco and tile. Seating 500, it will cost \$40,000, including equipment. Mrs. Allen's son, Russell P. Allen, who managed the former theatre, is now in the army and is chief projectionist of a camp theatre at Fort F. E. Warren, Cheyenne, Wyo.

ROBERT DAME, manager of Shea's Niagara theatre in Buffalo, N. Y., is instructing staff employees in theatre offices and film exchanges for two hours a week on first aid.

ROBERT TAMPLER, formerly manager of the GCS circuit's Drake theatre in Chicago, is now manager of the Annetta theatre in Cicero, Ill.

Fox West Coast Theatres has leased part of the Tapscott Building in Oakland, Calif., and will remodel it for a 560-seat newsreel theatre.

HARRY HOLDSBURG, manager of Tri-States LeClaire theatre at Moline, Ill., has been named manager of the Paramount theatre in Omaha, with BORGE IVERSON succeeding him at the LeClaire.

C. J. REDMOND will remodel a building in Augusta, Wis., into a theatre to be operated by the Miner Amusement Company.

## INDEX of ADVERTISERS

American Pop Corn Co. ....	20	Goldberg Bros. ....	29, 31	Pittsburgh Plate Glass Co. ....	3
American Seating Co. ....	22	GoldE Mfg. Co. ....	15	Projection Optics Co., Inc. ....	22
Artkraft Sign Co., The.....	15	Heywood-Wakefield Co. ....	17	RCA Manufacturing Co., Inc.	
Automatic Devices Co. ....	26	Ideal Seating Co. ....	20	Fourth Cover, 25	
Baldor Electric Co. ....	26	International Projector Corp.		S. O. S. Cinema Supply Corp. ...	26
Bausch & Lomb Optical Co. ....	29	Third Cover		Strong Electric Corp., The	
Best Devices Co. ....	30	International Seat Corp. ....	26	Second Cover, 25, 26, 28, 29, 31	
Celotex Corp., The.....	4	Kroehler Mfg. Co. ....	5	Union Carbide & Carbon Corp. ..	6
Droll Theatre Supply Co.....	26	LaVezzi Machine Works.....	30	U. S. Air Conditioning Corp.....	15
F & Y Building Service, The....	20	Motiograph, Inc. ....	31	Vallen, Inc. ....	22
General Electric Co., Appliance &		National Carbon Co., Inc. ....	6	Wagner Sign Service, Inc. ....	23
Merchandise Div. ....	21	National Theatre Supply Co.,			
		Inc. ....	27, 28		



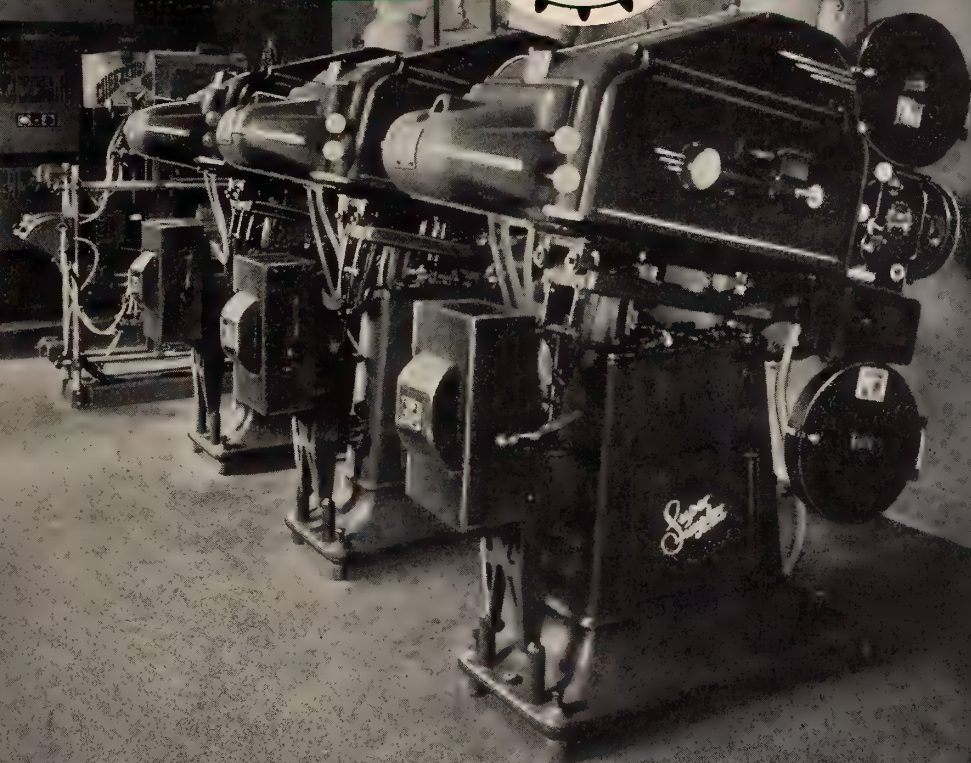
*Nothing Finer in all the World!*

The NEW  
**METRO COPACABANA**

RIO de JANEIRO, BRAZIL

equipped with

THREE **E 7** PROJECTORS



FURTHER EVIDENCE OF

*Simplex*

**DEPENDABILITY**

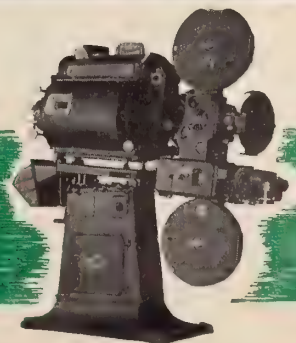
**SUPERIOR PROJECTION and GENERAL EFFICIENCY**



COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

*Simplex*

INTERNATIONAL PROJECTOR CORPORATION  
36 GOLD STREET, NEW YORK, N.Y.









## *SOMETHING HAPPY'S GOING TO HAPPEN!*

For a box-office builder that "takes the cake," choose the RCA Photophone Magic Voice of the Screen!

fashioned  but MODERN.  It's MATCHED to the modern

RCA Photophone Recording Equipment used by so many  Hollywood producing companies. It means *better* sound for your theatre.

That's why over 6000  theatres have installed it. Call your

RCA Photophone representative for details.



## **THEATRE EQUIPMENT**

Complete Sound Systems...Screens...Theatre Record Players...Brenkert Projectors and other Brenkert products... Sound Reinforcing Equipment... Inter-Communication Systems... Hearing Aids... Service and Maintenance. See your RCA Photophone Representative or affiliated theatre supply dealers. Photophone Division, RCA Manufacturing Co., Inc., Camden, N. J. In Canada, RCA Victor Co., Ltd., Montreal. A Service of the Radio Corporation of America.



# MOTION PICTURE HERALD

## REVIEWS

*(In Product Digest)*

Roxie Hart  
Song of the Islands  
On the Sunny Side  
Night Before the Divorce  
Castle in the Desert  
Code of the Outlaw  
The Big Blockade  
A Tragedy at Midnight  
Ferry Pilot

***U. S. Attacks the Majors' Circuit  
Expansions, Demands Divorcement***

***Back to Horse-and-Buggy Selling  
When Travel Priorities Pinch***

***Majors Start Talking About Their  
Product Plans for Next Season***

***Showing of Films of Ally Russia  
Up 60%; Large Circuits Booking***

***U. S. at War Spurs Exhibitors in  
Canada to Take Raid Precautions***

-in

***Better Theatres***

**Wartime Privileges and Obligations**

VOL. 146, NO. 6

In Two Sections—Section One

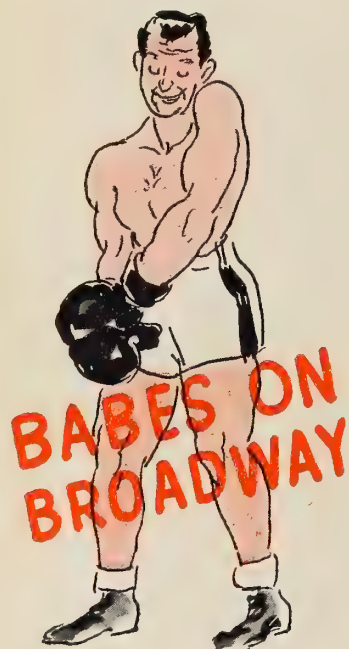
FEBRUARY 7, 1942

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1942 by Quigley Publishing Company.

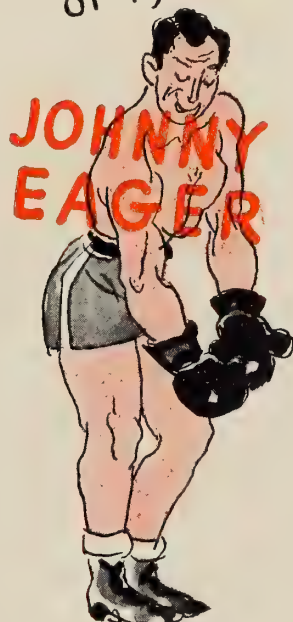


# INTRODUCING "WOMAN OF THE YEAR" TO THE BOYS!

"They were  
comparing me  
with 'Boom Town'."



"They were  
calling me  
the 'Honky Tonk'  
of 1942."



"They were discussing  
my 325% business  
at Louisville and my  
big success since then."



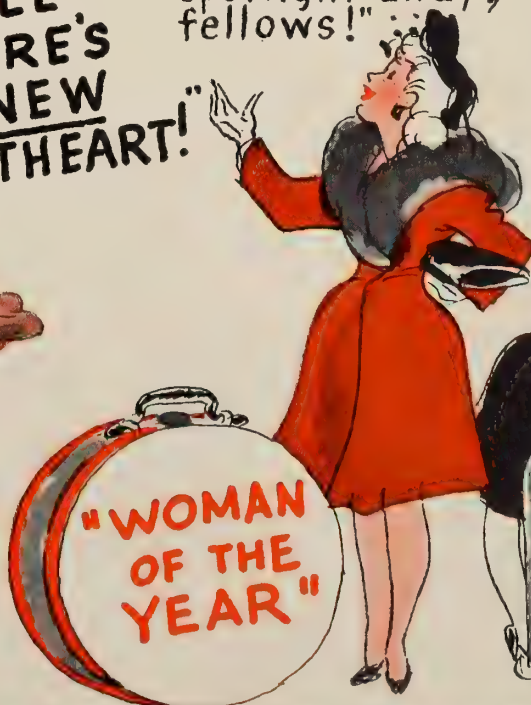
"I just broke into  
the headlines with  
GWTW Business  
in Lynchburg!  
Big everywhere!"



"BOYS, YOU'RE ALL  
GREAT - BUT HERE'S  
MY NEW  
SWEETHEART!"



"Sorry to take the  
spotlight away,  
fellows!"



"Now, we'll unpack  
for a long visit  
to Radio City  
Music Hall."





# KINGSPROW



at the Astor, N.Y.

**WARNERS!**



*Now that*

# ALL THROUGH THE NIGHT

is topping "Maltese Falcon" and holding over everywhere...

## KINGS ROW

is turning 'em away  
at the Astor...

## CAPTAINS OF THE CLOUDS

is set for its record three-world premiere on Thursday...

*we've got  
time to remind  
you that*



**SERGEANT  
YORK**

is still the industry's  
biggest money-maker...

**THEY DIED WITH THEIR BOOTS ON**

is still the biggest grossing Errol Flynn hit we've ever had...

**THE MAN WHO  
CAME TO DINNER**

is still cleaning up in  
extended engagements...

**YOU'RE IN THE  
ARMY NOW**

is still "terrific", according  
to Variety...

*and*



**WARNERS**

IS *still* THE ONLY COMPANY  
DELIVERING

**HIT AFTER HIT AFTER HIT!**

J. L. Warner, Vice-president in Charge of Production



# IT'S A

FEBRUARY

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
<b>"SON OF FURY"</b>						
<b>HOLDS OVER IN</b>						
15	16	17	18	19	20	21
22	23	24	25	26	27	28

FEBRUARY

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
<b>"SON OF FURY"</b>						
<b>HOLDS OVER IN</b>						
15	16	17	18	19	20	21
22	23	24	25	26	27	28

FEBRUARY

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
<b>"SON OF FURY"</b>						
<b>2nd WEEK IN</b>						
15	16	17	18	19	20	21
22	23	24	25	26	27	28

# POWERFUL

FEBRUARY

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
<b>"SON OF FURY"</b>						
<b>HOLDS OVER IN</b>						
15	16	17	18	19	20	21
22	23	24	25	26	27	28

FEBRUARY

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
<b>"SON OF FURY"</b>						
<b>2nd WEEK IN</b>						
15	16	17	18	19	20	21
22	23	24	25	26	27	28

FEBRUARY

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
<b>"SON OF FURY"</b>						
<b>2nd WEEK IN</b>						
15	16	17	18	19	20	21
22	23	24	25	26	27	28



# FEBRUARY!



TYRONE POWER  
**SON OF FURY**  
The Story of Benjamin Blake  
with  
**GENE TIERNEY**  
GEORGE SANDERS • FRANCES FARMER  
RODDY McDOWALL  
Produced by DARRYL F. ZANUCK  
Directed by JOHN CROMWELL



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 146, No. 6



February 7, 1942

## The Code Mystery

**T**HE motion picture industry's most curious and contrary secret is its Production Code—the self-regulative document and plan by which it seeks to orient the moral standards of its pictures and keep them attuned to the requirements of common American decency.

It is one of the contradictory unbelievables that this Code should have been held for more than a decade in a sort of custody of concealment, confused the while by intricate devices of expression concealing the concealment.

A fireside thumbing of a yard-high pile of files and publications, dating back to before the adoption of the Production Code in March of 1930 and covering the adventures and mal-adventures of the screen and its mores since, has been a toiling progress through a jungle of misunderstanding which only a naïve reader could consider a product of mishap or chance.

This annoying excursion was precipitated this wintry week-end by a slender pamphlet, entitled "Film Facts, 1942", issued by the industry's trade association, otherwise the Motion Picture Producers and Distributors of America, Inc., and presenting among its features what purports to be "The Production Code".

The fact is that it is not the Production Code and is a derivative document, most ineptly related to the instrument which it is alleged to be.

Far from unique, this latest version is but the latest of a series which began long ago, progressively contributing to the confusions which have beset, invaded and sometimes thwarted the working of the Code and, of consequence, deeply impairing its service to the motion picture industry.

**F**OR reasons best known to the trade association, or some part thereof, at the time of the adoption of the Code a summary was released as the Code. Then, in a remarkable maneuver in 1934, when certain crises brought some application and implementation, this same trade association made allegedly and almost available, an unsigned, unlabeled, unidentifiable mimeographed document called "reasons" for the Code, which was the Code itself. Few saw it then, and few have read it since. It was a presentation that was not presented and came into existence with apparent reluctance.

The assorted rewrites of the summary, which has in general purported to be the Code, would require, for complete annotation and reference to deviations and origins, a volume of considerable bulk. Each may be traced to influences of transient expediency and propinquity having no relation to the basic document and purpose of the Code save to evade or afford evasions, or at times to escape from prior absurdities and contradictions, all inevitable in the process involved, and all of which might have been rendered unnecessary by the forthright promulgation of the Code itself. In an appendix—

and thus separately from the Code itself—such policy regulations could be useful from time to time.

Conspicuous in the summaries which have masqueraded as the Code is an apparent effort at mere vagueness and pleasant generalities. The reasoning, the justification and the support of principle and procedure are altogether lacking, to the end that the stated prohibitions and injunctions are left to appear arbitrary and capricious. The interpretation of moral principle in its application to motion picture production is to be had only from the Code itself. Experience has proven that in the absence of the Code itself confusion, misunderstanding and neglect automatically follow, both in the studios and in the public mind.

**P**ERHAPS one might well set down now, again, the fact that the Code is in substance a restatement of the purposes of the Ten Commandments, which are generally viewed with some acceptance and at least no prejudice in Western civilization, with an injunction to the art of the screen to avoid advocating or influencing the breaking of the Commandments. It is that simple—and there seems no warrant for devices of making it a secret.

Human nature being what it is, and divergences of culture being what they are, in any event, and under any treatment, the application of the Code might well have been expected to produce criticism and controversy in the production community. But the Code itself, presented without the artificialities and intricacies of misrepresentation by a superstructure of mislabeled "summary" would have come into less conflict.

**T**HE devices and versions used have offered opportunity to the purposeful evaders and exploiters of the immoral and the unmoral, and have challenged the intelligence of more sincere men.

The current "Film Facts" version, for instance, is so presumptuous as to say:

*"The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown."*

This might perhaps be an injunction of policy with respect to the nation's dry minority, but it is not a part of the Code and not an issue of basic moral law. To many, if not most, such a prohibition can only tend to make the Code appear as absurd as many motion picture censorships often are.

Then again, this alleged Code gets painfully specific on the subject of profanity and strictly forbids, for instance, such utterances as "damn" and "hell". Obviously, the Code proper forbids the promulgation of blasphemy, which is rather another matter. Meanwhile, a hell of a state of affairs in misconcept

[Continued on following page, column 1]



# This Week

## in the News

### Percentage Troubles

PARAMOUNT, which began selling to Loew's circuit in New York only after extended negotiation; which encountered opposition to its terms by Minnesota exhibitors; and which has been employing an exhibitor relations director this week found itself at odds with two strong New York circuits, the Skouras and Century.

These, playing after Loew's and RKO's first run, were unable to agree with Paramount, it is reported, over percentages demanded on certain pictures; and last week, Paramount began selling away from them.

Fred Schwartz, of Century, deprecated the squabble by remarking that negotiations were still on, and some negotiations took as long as "nine months." A Paramount spokesman said the two circuits could buy product any time they wanted to, but that in the meanwhile the company would sell to buyers more amenable. George Skouras could not be reached for comment.

Paramount feature contracts sold last week totalled 2,476, a new weekly high under decree selling, exceeding by 45 per cent the season's record scored the previous week, Neil Agnew, Paramount sales chief, announced Wednesday.

## THE CODE MYSTERY

(Continued from preceding page)

of the Code is promoted by cluttering it with attempts at the regulation of taste, which is quite distinct from morality—even if they are so often and tediously confused in the issues of Hollywood.

The Production Code was not written to educate motion picture production in matters of taste. The function of the Code ever has properly been the protection of the screen and its patrons against immoral influences, no matter what the levels of taste may be.

Experience as well as reason proves that the interlacing of rules of policy and expediency—such as the treatment of drinking, the use of "hell," "damn," etc.—lays the whole procedure open to criticism and attack.

These "orders of the day" which necessarily are subject to change from time to time should be kept in a separate classification and not mixed into the body of the main document which is permanently rooted in unchanging moral principles.

Taste is the picture maker's business. Morality is the nation's business.

—Terry Ramsaye

BOOKINGS of films from ally Russia up 60 per cent in U. S. Page 12

DIVORCEMENT of theatres demanded by U. S. under decree clause Page 13

HORSE and buggy may return but film selling will go on Page 15

PRODUCT for 1942-'43 discussed while '41-'42 is still coming Page 16

OCD gets St. Louis theatres, industry ready for raids Page 17

UNITY committee still seeks formula for trade peace Page 22

ARBITRATION enters second year with but one new case Page 28

INDIANA exchanges shut down in "out-law" walkout Page 29

ASSESSORS value 32 New York theatres at \$75,392,000 Page 35

ACADEMY banquet restored; Willkie may hand out Oscars Page 43

## SERVICE DEPARTMENTS

Asides and Interludes Page 33 Managers' Round Table Page 57

Hollywood Scene Page 40 What the Picture Did for Me Page 52

PRODUCT DIGEST, including Reviews and Release Chart Page 67

## Trust Busting Truce?

A TRUCE on anti-trust suits for the duration of the war will be wangled from the Department of Justice, if the War Productions Board can possibly do so, without making an on-the-record request. Such is the unofficial word from a meeting between Donald Nelson, war production chief and his staff of lawyers, and Thurman Arnold, Department of Justice trust buster, his assistant Hugh Cox and their staff of lawyers.

The *Wall Street Journal* reported that the prosecution of pending anti-trust suits during the war was the subject of much dickering at the conference on Tuesday. Officials insisted that the WPB did not formally ask the Justice Department to ease up on anti-trust action. The WPB is said to feel that postponement of trust actions would prevent diversion of industry's attention from the war effort. Mr. Arnold made no statement, but indicated he felt such requests should be formal, on-the-record, and from the proper authorities.

## Conservation Warning

THE Government's efforts to conserve materials have been somewhat defeated in the motion picture theatre business, it appears, by failure to act sooner upon the needs of theatres. An editorial in the accompanying issue of *Better Theatres* asserts that the buying of parts and supplies far beyond normal needs has gouged into some critical stocks which will be necessary for operations generally later on.

Optimism prevails in important theatre and equipment circles, especially those now in close contact with the office of A. Julian

Brylawski in Washington, which is developing an authoritative compilation of theatre requirements, that a priority rating for theatres will be granted shortly. It is felt that it may well be a high one. At the same time, it is pointed out that a policy of strict conservation will have to be followed by all theatre managements so that operations may stay consistently within the necessary limitations of materials.

## "War Time" Begins

CLOCKS throughout the United States must be advanced one hour Sunday night. At two o'clock Monday morning the country goes on "war time," under a Congressional act enabling the President to order a maximum of two hours national daylight saving time. "War time" is President Roosevelt's name for the new time.

## PICTURES ADVERTISED THIS WEEK

"Babes on Broadway," MGM, 2nd cover  
 "The Woman of the Year," MGM, 2nd cover  
 "Johnny Eager," MGM, 2nd cover  
 "The Bugle Sounds," MGM, 2nd cover  
 "The Vanishing Virginian," MGM, 2nd cover, Page 39  
 "Kings Row," Warners, Page 3  
 "Son of Fury," 20th-Fox, Page 6  
 "Sullivan's Travels," Paramount, Pages 19, 20  
 "Bahama Passage," Paramount, Pages 19, 20  
 "Mr. Bug Goes to Town," Paramount, Pages 25, 26  
 "Storm," Paramount, Pages 31, 32  
 "Roxie Hart," 20th-Fox, Pages 36, 37  
 "The Lady Is Willing," Columbia, Pages 41, 42  
 "Lady for a Night," Republic, Pages 46, 47  
 "Shanghai Gesture," United Artists, Page 51



## The Douglas Matter

MONDAY it was announced in Washington that Melvyn Douglas had been appointed director of information for the Office of Civilian Defense. The announcement, attributed to James M. Landis, executive of the OCD, said that Mr. Douglas would be in charge of relations with the press, radio, magazines, films and all other outlets.

TUESDAY Leland Ford, Republican representative from California, made a one-minute speech at the opening of the House, in which he protested: "... This is the man that public sentiment in California kept from taking a commission in the National Guard on account of his pink and red activities and his close association with subversive Communist groups..." Charles L. Gifford, Republican, Massachusetts, added "... we are all familiar ... it comes by the selection of persons who are favorites in high place..." Then Jerry Voorhis, Democrat, California, urged that Mr. Douglas "is not and never was a Communist... nobody could do the OCD job any better."

A New York *Herald* reporter saw Mr. Douglas, who was quoted: "Two months ago anybody who was engaged in fighting the Nazis was liable to be charged with being a red by the isolationists. And the same charge was raised when we defended the Spanish Republicans... although now we know their fight was ours..." Mr. Douglas has been active with the Save America by Defending the Allies and the Fight for Freedom committees.

ALSO TUESDAY MOTION PICTURE HERALD's Washington Bureau wired: "The Office of Civilian Defense today corrected an erroneous announcement that Melvyn Douglas had been appointed director of information. Mr. Douglas, OCD officials said, would be director of the arts council a branch of the information division, but would not be information chief, a post that has not yet been filled."

## Off to Rio

ORSON WELLES, of radio, Mars and the RKO studio, accompanied by Phil Reisman, RKO foreign manager, took a plane on Tuesday for Rio de Janeiro, where Mr. Welles will make "It's All True," a feature production, with the blessing and active backing of the film section of Nelson Rockefeller's U. S. Office of Inter-American Affairs. Mr. Reisman, also of the OIA, is going along to assist Mr. Welles in setting up production and to iron out details of the distribution system which the RKO foreign chief has been setting up for the Rockefeller-John Hay Whitney office.

The Welles picture, a departure, in four parts, from ordinary feature technique, was described in MOTION PICTURE HERALD on January 24th. Following the Brazilian venture Mr. Welles will go to Mexico to produce another picture for RKO distribution.

# Strategists, also Hays, to Hollywood—Pettijohn out

Militant movements, realignments and a new pattern of public relations and operations for the organized motion picture industry were beginning to become apparent at midweek after a series of executive sessions of a new board of strategy made up of industry lawyers of east and west meeting in New York.

Only one official development became known—the acceptance of the resignation of Charles Clyde Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, Inc., for twenty years. Mr. Pettijohn was long principally concerned in representing the industry in legislative matters, through the states and at Washington.

Intimations were about, without confirmations, that there was a project, or were projects, that contemplated an endeavour to enlist the services of Wendell L. Willkie for some post in a program of public and assorted other relations for the screen.

Meanwhile, Will Hays, president of the MPPDA from its beginning in 1922, accompanied westward the Hollywood triumvirate of lawyers, en route to Hollywood laden with the affairs of their councils in New York, in a series of meetings which ranged from a suite at the Hotel Pierre to the Hays office at 28 West 44th Street. The drawing rooms of the Union Pacific flyer were busy with the conferences and considerations of Mr. Hays and the lawyers. They expected to arrive in Hollywood at weekend with a lot of things on paper—about the Production Code Administration, about war time priorities, about labor policies, about publicity policies, taxes, war activities, the Consent Decree and its sequels, about publicity and exploitation.

The members of this lawyer-board of strategy are:

### For Hollywood

Mendel Silberberg, Columbia Pictures  
Maurice Benjamin, Metro-Goldwyn-Mayer  
Herbert Freston, Warner Brothers

### For New York

J. Robert Rubin, Loew's, Inc.  
Austin C. Keough, Paramount  
Joseph Hazen, Warner Brothers

These six attorneys first functioned as a group on the defense of the motion picture industry at the recent Senatorial inquiry in Washington, employing Mr.

Willkie as chief of counsel for the hearings.

Special attention was given to the subject of motion picture publicity, in the course of the New York meetings. A gathering of the advertising and publicity men of the major companies was addressed and consulted at the Hays office.

Mr. Pettijohn went to the staff of the Hays office within a few weeks of its formation. In the years before when Mr. Hays had been active in the Republican politics of Indiana, Mr. Pettijohn, an Indianapolis lawyer, was an active member of the Thomas Taggart Democratic organization. His first contact with the motion picture industry began in 1915 when he became attorney for the late Frank Rembush, an exhibitor leader and organizer from Shelbyville, Ind.

When Mr. Hays arrived in New York to operate, as chairman of the Republican National Committee, the campaign for the election of Warren G. Harding, Mr. Pettijohn became his contact with the motion picture industry, which gave Mr. Harding considerable screen attention.

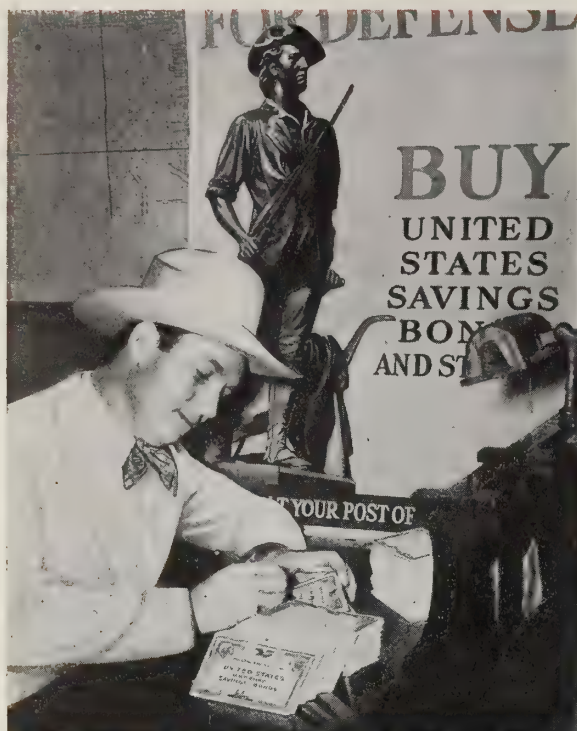
Mr. Pettijohn had had some years in the motion picture business of New York, chiefly in the Lewis J. Selznick organization. Mr. Pettijohn and Mr. Selznick launched the movement which resulted in the formation of the MPPDA and the drafting of Mr. Hays to its presidency, taking him from the position of postmaster-general in the Harding cabinet.

Mr. Pettijohn's departure from the Hays office is dated officially for March 5, precisely twenty years from the date of its opening. It was said he would return to private practice of law.

George J. Schaefer, president of RKO, was to leave New York for Hollywood before this weekend to take over operation of the company's studio for a month in the absence of Joseph I. Breen, vice-president in charge of production, who was to leave for a vacation in Mexico.

There were reports in Hollywood and New York of discussions bearing on Mr. Breen's return to the head of the Production Code Administration.





■ ■ GENE AUTRY autographs defense stamp albums purchased at his urging by citizens of Berwyn, Oklahoma, at the ceremonies which officially changed the town's name to Gene Autry. Republic turned the picture over to its advertising department to be made into a one sheet to promote stamp sales.

# *This Week*

■ ■ ■ the Camera observes



By Staff Photographer

NEW YORK visitor, Steve Broidy, general sales manager for Monogram, on a trip east from Hollywood, confers with Norton V. Ritchey, foreign sales chief.



HOLLYWOOD attended, in these days of curtailed public functions, a testimonial dinner last week for Herbert J. Yates, of Consolidated Film and Republic. The Masquers Club was the official host. Above are the guest of honor, Alan Mowbray, Y. Frank Freeman and E. J. Mannix. Other guests and speakers included Jesse Lasky, Hal Roach, Hugh Herbert, J. R. McDonough, and Jock Lawrence.

INDUCTION. Dave Idzal, right, takes office as chief barker of the Variety Club of Michigan and is congratulated by John Howard, 1941 chief barker, at the formal installation of officers of the club.





■ WARNERS opened "Kings Row" at the New York Astor last Monday with notables but without searchlights and with black ties instead of white on account of the war. At right, in the lobby, are Mort B. Blumenstock, director of advertising and publicity, and E. L. Alperson, RKO Theatres executive. Below are Mr. and Mrs. William Randolph Hearst, Jr.

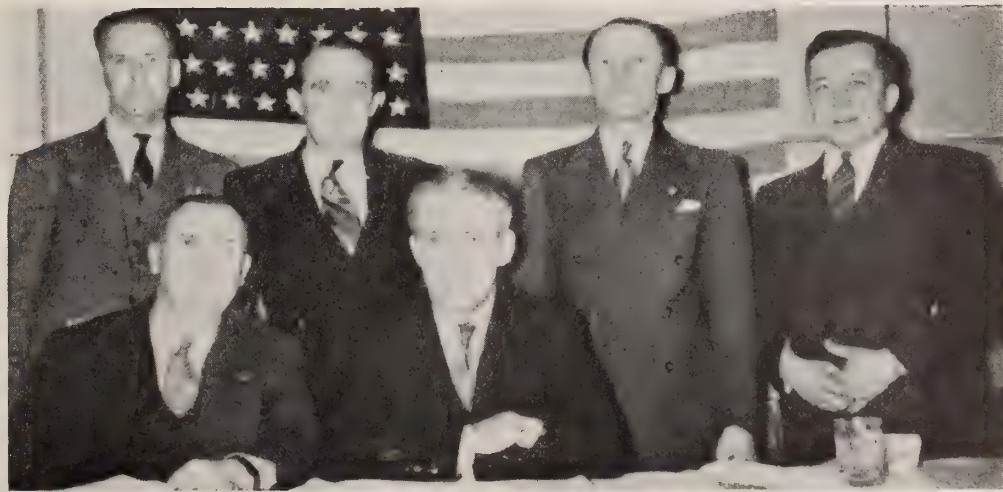
By Cosmo-Sileo



By Metropolitan

DRIVE LEADERS. Back from a tour of exchanges in the interests of RKO's Ned Depinet Drive are Walter Branson, western sales manager; Harry Michalson, short subjects sales manager; Nat Levy, captain of the drive, and Harry Gittleson, editor of the company's house organ.

NEWLY ELECTED officers of Motion Picture Operators Local 325 in Wilkes Barre, Pa., are Edward Parsons, vice-president; William Piatt, business agent. Standing, Robert Piatt, Jr., recording secretary; Raymond Conrad, president; Joseph Malloy, financial secretary; Peter Klem, sergeant-at-arms.



■ THE WINNERS of the Quigley Awards, selected last week by a jury of executive showmen at the annual judging in New York, are Arnold Stoltz, above left, Silver Plaque, manager of the Warner Avon theatre, Utica, N. Y., and Frank Bickerstaff, Bronze Plaque, manager of the Lucas & Jenkins Palace in Athens, Ga.



# FILM SHOWINGS OF SOVIET ALLY UP 60% IN U.S.

## Artkino Finds New Deals Opening; Documentary Cut, Edited in Hollywood

Circuit and independent distribution of Russian motion pictures in the United States was up 60 per cent in January.

Warner Bros., Wometco, Florida States and Interstate are among key circuits now booking Soviet films for the first time in history.

Communist dominated Russia, as an ally of America and Great Britain has effected a temporary new deal for Soviet pictures, with increased interest on the part of U. S. exhibitors in its features, newsreels and documentaries.

Nicola Napoli, president of Artkino, American distributor of Russian films, attributes the unprecedented interest to the fact that exhibitors here are responding to the public's curiosity about Russia's blitz against the Nazis.

Before December 7th, Artkino estimated a distribution increase here at 30 per cent since Hitler's attack in June against his erstwhile pact-partner, as reported in *MOTION PICTURE HERALD* of December 13th. The advent of Uncle Sam into the war arena has increased American interest in Russia to new heights, according to Mr. Napoli.

As a result, pictures showing the struggle of the Russians to fight off Nazi invasion are good business.

### On Warner Circuit

Warner Brothers for example, put "One Day in Soviet Russia," a documentary, into its Philadelphia house, the Capitol, a first-run, where it was held over for a second week. Wometco, Florida State and Interstate circuits all booked "One Day" for their theatres. The Pix in Washington, played "Girl from Leningrad," a feature based on experiences of Russian nurses at the front. This was the first Soviet film to open in the Capitol for four years.

At New York's Stanley, "Girl" is in its eighth week, breaking the house record and the eight-week, longest-run Russian film record in New York, set by "Chapayev" in 1935 at the former Cameo. "Girl" also opened simultaneously at the Esquire in Hollywood and the Grand, Los Angeles. It is currently showing at the Fine Arts, Boston, and other bookings for this feature are being arranged.

An American version of "Girl" will be made in Hollywood. Artkino sold the story and background rights to United Players Productions, headed by Eugene Frenke, producer and director. Mr. Frenke reported last week that he would use American actors in his version, utilizing background scenes and general theme of the story. He said negotiations were under way with a major company for distribution.

Another film about Russia, this one made in Hollywood, is causing a flurry in distribution circles in the U. S. "Our Russian

## NEW RUSSIAN FILM CYCLE AT THALIA

"Russian Victory Month" was inaugurated by the Thalia Theatre in New York, with presentation of a cycle of 21 Soviet films, beginning January 8th and ending February 16th. The program was arranged to "celebrate the heroic resistance of the Red Army", and includes, with each showing of Russian pictures, an American, British or French film. Programs for February 1st to 10th are: "Gypsies" and "Power"; "Peter the First" and "Scarface"; "Conquest of Peter the Great" and "Crime et Chatiment"; "We Are from Kronstadt" and "The Girl Was Young"; "Baltic Deputy" and "To the Victor"; and "Childhood of Maxim Gorky" and "Grand Illusion".

Front," a documentary, produced by Lewis Milestone and Joris Ivens from approximately 20,000 feet of recent Soviet newsreels, was made under the auspices of Russian War Relief. It opens at the Rialto, New York, on Lincoln's Birthday. A number of industry leaders, including Barney Balaban and Jack Warner, are reported to have seen it, liked it and indicated "they would help to push it along in their respective theatres when it is distributed."

Currently, three major companies are negotiating with Russian War Relief which now owns the picture, for distribution deals—Paramount, Columbia and Universal. MGM offered to put the film into the Criterion theatre, New York, on a test run. The film runs 40 minutes and it is planned to book it as a feature, for showing in double-bill houses. If circuit deals fail, the relief agency will release it through an independent distributor.

"Our Russian Front" was cut and edited in the cutting room of Twentieth Century-Fox in Hollywood. Darryl Zanuck contributed the working space, Elliot Paul, novelist, wrote the commentary and Walter Huston, screen and stage star, delivered it. Thornton Delehanty, Hollywood correspondent for the New York *Herald Tribune*, described it, in the February 2nd issue of the *Tribune*, as follows:

"It is not merely the content which makes the picture striking. The use of the material in a high degree of technical skill puts it in the front rank of documentary films. It has rhythm and an amazingly effective change of pace. . . . The producers whittled out a graphic and galvanic capsule of the Russian war effort."

"What makes the picture remarkable is its avoidance of the obvious martial trappings, its dwelling instead on the struggle of the individual in terms of spiritual values. One gets from it a true sense of

the Russian struggle, a sense of the preciousness of the land and the home and the family."

According to Artkino, Soviet films are finding favor these days in Canada as well as the U. S. "Chapayev" already has been approved for showing in Montreal, and "One Day in Soviet Russia," opened recently in Montreal, breaking the ban of Quebec, with proceeds going to the Canadian Red Cross. "Wings of Victory," is slated for a debut in Toronto at the Eaton Auditorium, with Canadian Government and defense officials expected to attend.

In England, reports Mr. Napoli, the British Ministry of Information "considers Soviet pictures as defense films." One of the biggest draws is "Our Russian Allies," for which J. B. Priestly wrote the commentary and which has been distributed through circuit and independent houses. The film is now being cleared at the U. S. Customs office before being turned over to Artkino for American distribution. The company also expects to get from England a dubbed version of "In the Rear of the Enemy," Soviet war film. "Three in a Shell Hole," another story of Soviet nurses at the front, is now being distributed in England and will be released to Artkino here by the British Library of Information.

### Writer Promotes Soviet Films

Further indication of new-found favor of Soviet motion pictures in Britain, is evidenced by the article which Louis Jackson, British exhibitor, wrote in the January issue of the *Daily Renter*, British film trade paper. Mr. Jackson forecasts:

"Now that the Red mist has lifted and we can view the Soviet without prejudice, with, in fact, admiration, I believe we are going to have a boom in Soviet pictures, not only because of our admiration for the fight the Russian Armies are putting up, but because their films can bring us something fresh, because they give entertainment, new faces and new directors and yes, if I must say it, because it's just plain, darned good business."

Gaumont British Picture Corp., in association with the Soviet War News Film Agency, film section of the Press Department of the Soviet Embassy in England, had an Anglo-Soviet film season at the Tatter Theatre in London during November and December, playing all-Soviet picture programs with full program notes on the entertainment fare. The Soviet War News Film Agency also prepared a pamphlet listing features, shorts, war films, music and art pictures, cartoons and war newsreels, giving brief descriptions, running time and other information, for theatrical and non-theatrical distributors in England. The pamphlet was circulated widely throughout the British Isles.

Concerning Russian newsreels, the latest shipment of 3,000 feet of Soviet war-news footage arrived in America last week. All U. S. newsreel companies used three subjects of the reels in their last week's issues.



# CIRCUIT EXPANSIONS HIT BY U.S., ASKING DIVORCEMENT

## Motions Ask Federal Court To Order Paramount Fox To Dispose of Theatres

Consent decree settlement or no, the United States Government gave formal notice this week that it still favored the theatre divorcement asked in its New York anti-trust case and it did not intend that the decree waiver should allow the majors to continue acquiring theatres contrary to the original understanding under the decree.

An action to compel the divorcement of theatres acquired by Paramount and 20th Century-Fox since the signing of the consent decree, just 14 months ago, was begun at New York last Thursday by the U. S.

The motion picture section of the Department of Justice's anti-trust division in motions filed with Judge Henry W. Goddard on January 29th sought an injunction ordering Paramount to divest itself of 16 of 197 new houses, and asking divorcement of 28 of the 40 theatres acquired by 20th Century-Fox since the decree was signed. The complaint charged that the two companies had entered on a program of general expansion of theatre holdings contrary to Section XI of the consent decree.

### Followed Report

The move to force divorcement of theatres operated by consent decree signatories followed by a week the Department of Justice's first annual report on decree operation. In the report, published in *MOTION PICTURE HERALD* for January 31, page 17, Robert L. Wright, head of the Department of Justice film unit, forecast the action to halt expansion of affiliated circuits.

The actions were filed with Judge Goddard, who signed the consent decree, by Mathias F. Correa, U. S. Attorney for New York. They will be heard at 3 P. M., February 18th, in Room 906 of the U. S. Court House on Foley Square, New York City.

Four causes of action were cited in the complaint. They involved theatres in towns where the defendant distributors previously had no theatre interest; where the acquisitions eliminated all competition; where the theatres involved had previously filed arbitration proceedings; and where they had filed complaints of discrimination with the Department of Justice.

### Charges Similar

The two injunction petitions were similar as to charges, with the exception of the theatres and companies named. The Government asks Judge Goddard to order Paramount and 20th Century-Fox to halt all further theatre expansion, and to divest themselves, under court supervision, of the theatres listed in the complaints.

Section XI of the consent decree, under which the action was filed, was designed to

keep the affiliated theatre holdings of the Big Five in status quo. It required monthly reports on changes in theatre holdings. From these reports, filed with the Department of Justice at Washington, the Government compiled the present divorcement charges.

The charges against 20th-Fox and its theatre operating subsidiary, National Theatres, declared that since the decree was approved on November 20, 1940, the companies acquired 40 theatres and relinquished 10.

Paramount, the Government asserts, acquired 87 theatres directly, 43 by purchase and 47 on lease. Additionally the company on June 20, 1941, acquired operating control of the Sparks' Circuit's 110 theatres in Florida. During the year Paramount relinquished 21 theatres, all held on leases.

The complaint against 20th-Fox listed the following:

Theatres acquired in towns where the distributor previously did not have any theatre interests:

Theatre	Town	State	Date Acquired
Orpheum	Kenosha	Wis.	August, 1941
Oshkosh	Oshkosh	Wis.	August, 1941
Strand	Oshkosh	Wis.	August, 1941
Village	Claremont	Calif.	Sept. 1, 1941
Kerridge	Hancock	Mich.	Nov. 1, 1941
Orpheum	Hancock	Mich.	Nov. 1, 1941
Lode	Houghton	Mich.	Nov. 15, 1941

Unaffiliated theatres "which prior to acquisition competed with a theatre or theatres in which defendants were interested, which acquisition eliminated all theatre competition in each town where such acquisition occurred":

Theatre	Town	State	Date Acquired
Rialto	Marinette	Wis.	Dec. 3, 1940
State	Fort Collins	Colo.	Dec. 22, 1940
Times	Jacksonville	Ill.	Apr. 21, 1941
America	Sterling	Colo.	July 25, 1941
Apollo	Janesville	Wis.	Aug. 1, 1941
Jeffris	Janesville	Wis.	Aug. 1, 1941
Longmont	Longmont	Colo.	Sept. 4, 1941
Monrovia	Monrovia	Calif.	Sept. 26, 1941
Bell	Bell	Calif.	Oct. 31, 1941

Acquisition in a single transaction on August 1, 1941, of an entire theatre circuit (Saxe Amusement Company, Milwaukee) composed of the following theatres:

Garfield, Uptown, Princess, Modjeska, Mirth, Tivoli, and Parkway theatres in Milwaukee; Oshkosh and Strand, in Oshkosh and the Orpheum, in Kenosha.

Unaffiliated theatres acquired, in each case following "the receipt by said defendants of a complaint from the Department of Justice with respect to competitive discrimination in licensing films in favor of a competitive theatre in which the defendants were interested, against said unaffiliated theatres":

Theatre	Town	State	Date Acquired
State	Fort Collins	Colo.	Dec. 22, 1940
Liberty	Sedalia	Mo.	May 12, 1941
Sedalia	Sedalia	Mo.	May 12, 1941
America	Sterling	Colo.	July 25, 1941
Longmont	Longmont	Colo.	Sept. 4, 1941

Paramount theatres, which the Government asks the company be ordered to relinquish, include the following:

In towns where the company had no previous interest:

Theatre	Town	State	Date Acquired
Firemen's	New Hampton, Ia.		Jan. 1, 1941
Richmond	Rockingham	N. C.	Feb. 14, 1941
Little	Rockingham	N. C.	Feb. 14, 1941
Oil City	Falls City	Neb.	June 25, 1941
Rivoli	Falls City	Neb.	June 25, 1941
Jay	Dardanelle	Ark.	July 13, 1941
Plaza	Donna	Tex.	July 19, 1941

Unaffiliated theatres previously competing with Paramount affiliates:

Theatre	Town	State	Date Acquired
U-Ark	Fayetteville	Ark.	January, 1941
Colonial	Buford	Ga.	May 2, 1941
Gibson	Greenville	Mich.	July 22, 1941
Isis	Preston	Ia.	July 31, 1941
Vogue	Orlando	Fla.	Sept. 5, 1941
Camden	Camden	Ark.	Sept. 16, 1941
Seville	Owensboro	Ky.	Nov. 18, 1941

Theatres acquired subsequent to their filing arbitration actions for some run or clearance under the consent decree:

Theatre	Town	State	Date Acquired
Camden	Camden	Ark.	Sept. 16, 1941
Lyceum	Duluth	Minn.	Oct. 28, 1941
Portage	Chicago	Ill.	November, 41

The prayer asks that the court (1) "Order, adjudge and decree that the defendants have entered upon a general program of expanding their theatre holdings in violation of section XI" (5) of the consent decree, and

(2) "That each of the defendants, under the direction and supervision of the court, be ordered and directed to divest itself of all interest and ownership, both direct and indirect, in each theatre listed."

The order applies only to the theatres specifically cited as acquired in violation of the decree. The other holdings acquired during the year, including the 110 Sparks theatres taken over by Paramount are not affected by the present suit.

### Decree Cited

Section XI of the decree, under which the injunction is sought, reads:

"For a period of three years following the entry of this decree, no consenting defendant shall enter upon a general program of expanding its theatre holdings. Nothing herein shall prevent any such defendant from acquiring theatres or interests therein to protect its investment or its competitive position or for ordinary purposes of its business. Proceedings based on a violation of this subdivision shall be only by application to the court for injunctive relief against the consenting defendant complained against, which shall be limited to restraining the acquisition, or ordering the divestiture, of the theatres or interests therein, if any, about to be acquired, in violation of this section."

At New York attorneys for the industry generally regarded the motions as trial bal-

(Continued on following page)



## U. S. Demands Divorcement of Theatres

(Continued from preceding page)

loons which might presage wholesale action by the Department of Justice to reopen the question of affiliated relationship between distribution and exhibition.

Mr. Wright's report on the decree last week commented:

"It has not yet demonstrated that film licensing discriminations inherent in the ownership of theatres by distributors may be effectively remedied by measures short of divorcement."

Paramount and 20th Century-Fox, it is reliably reported, are the only distributors who have reported substantial changes in their theatre holdings during the decree's term. Metro is said to have reported a net change of "minus one or two theatres." RKO sold "four or five and acquired two or three theatres." Warners monthly reports to the Government are also said to have read, consistently, "No theatre changes to report."

Dwight, Harris, Koegel and Caskey are attorneys for 20th Century-Fox. Paramount is represented by the firm of Simpson, Thacher and Bartlett.

## Postpone Schad Trust Trial

Final hearing at Philadelphia in the anti-trust suit of Harry J. Schad, Reading, Pa., exhibitor, was continued until April 6, 1942, on Thursday, after a two-day session, before Judge J. Cullen Ganey in U. S. District Court for eastern Pennsylvania.

The suit charges conspiracy and seeks triple damages of \$750,000 from 20th Century-Fox, Warner Brothers, the Warner theatre circuit and the Wilmer & Vincent circuit. A preliminary hearing was held before Judge Ganey in September, 1941. The complaint was filed on August 20, 1941.

Mr. Schad charges the defendants conspired to have 20th Century-Fox give the franchise for 50 per cent of its product, held by the Astor theatre in Reading, to Wilmer & Vincent's Embassy and State theatres there, which already had the other 50 per cent. The conspiracy resulted, it is alleged, when the Astor reverted back to Mr. Schad in April, after operating on a lease to the Warner circuit.

During the Thursday and Friday sessions, the plaintiffs called as witnesses Samuel Gross and Alfred J. Davis, branch and sales managers, respectively, of 20th Century-Fox, to explain their selling in Reading, and Jay Emanuel, who operates Schad's Astor and Strand on a pooling deal with his Park theatre. Mr. Emanuel spent the entire second day of the trial on the stand, explaining his theatre deals in Reading. He is not party, however, to the complaint, the alleged conspiracy having taken place before Mr. Emanuel entered into the pool with Mr. Schad.

Judge Ganey advised that he had set aside only two days for testimony. The defense stated it would take at least two weeks to present its case.

In setting the April 6th date for continuance of the hearing, Judge Ganey cautioned that he would sit in the case for the April 6th week only, and if the attorneys could not finish in that time, he would continue the case until the 1942-43 term of the court.

In addition to the three witnesses already

## Independents' Talks with Majors Seen Forestalling Minnesota Product Jam

In New York this week a delegation of Minnesota exhibitors, led by Fred Strom, executive secretary of Northwest Allied and champion of the state's anti-blocks-of-five law, met sales executives of Paramount, Warners, MGM, RKO and 20th-Fox in an attempt to solve current product difficulties in Minnesota and Wisconsin. A solution of differences over price, availability and product shortage in the area due to the anti-blocks-of-five measure was said to have been promised by the discussions. Mr. Strom said that the danger of theatres in the state having to close for lack of product had passed.

A resolution was sent to Minnesota exhibitors by Allied last week calling upon them not to abuse cancellation privileges and to exercise their 20 per cent option with regard to the best interests of public, distributors and exhibition.

Harold Field, Ben Friedman, Clarence Kaake, William Frank, and Sidney Volk accompanied Mr. Strom to New York.

Trial at Minneapolis of the injunction suit filed by the Big Five to halt enforcement of Minnesota's anti-decree selling law was postponed until March 1st. Last week, Judge Albin Pearson adjourned the case to allow time for state and film attorneys and intervening exhibitor organizations to file briefs. He accepted in evidence testimony presented in January at the criminal prosecution of three consenting companies for alleged violation of the state law. The statute's constitutionality is at issue in both civil and criminal suits. A verdict in the criminal case will probably be held up until the civil action is completed and both suits decided simultaneously.

heard, the plaintiffs plan to present testimony by Frank McNamee, associate of Mr. Emanuel, Mr. Schad, and Leonard Stallings, manager of the Schad houses. He formerly managed them for the Warner circuit. The defense is planning on at least eight witnesses.

State Senator Harry Shapiro and William Rudenko are the attorneys for Mr. Schad. Former State Attorney-General William A. Schnader and Bernard G. Segal are the attorneys for 20th Century-Fox, Benjamin M. Golder for Warner Brothers, Morris Wolf and Morris Pfaelzer, 3rd, for the Warner Theatres, and Charles H. Weidner and Stephens and Lee of Reading for the Wilmer & Vincent circuit.

The Schine Enterprises anti-trust trial date at Buffalo was postponed Tuesday by Judge John Knight from March 3rd to April 28th. He denied a motion to dismiss the Government complaints in whole or part.

## 'Little Three' Trust Hearing

Judge Henry W. Goddard on Thursday was to hear motions by Columbia Pictures for an immediate decision by him on a Department of Justice petition to strike out 15 interrogatories filed against the Government by Columbia. Louis D. Frohlich of the firm of Schwartz and Frohlich, attorneys for Columbia, denied charges that the interrogatories were designed to delay the anti-trust suit against Columbia, Universal and United Artists. He pointed out that Columbia sought a ruling on the motions two weeks ahead of the February 18th date set by the Government.

It is expected that the Government will set a trial date for the Little Three within a few weeks. This may be done Thursday, or following the hearing of divorcement petitions against Paramount and 20th-Fox before Judge Goddard on February 18th.

## Burke Aids Richards

Gibbons Burke, New Orleans attorney, has been named assistant to E. V. Richards, president of the Paramount-Richards circuit.

## Testimonials for Mahan, Marcus, Eisele, Blofson

Representatives of exchanges, theatres and allied industries in the New Haven, Conn., territory will attend a farewell testimonial dinner in honor of J. Roger Mahan, recently promoted from New Haven Vitagraph manager to manager of the New York office, on Monday, February 9th, at the Hotel Taft. Philip Sherman, new manager of the New Haven office, will also be welcomed. Mr. Sherman was formerly manager of the Toronto office.

Nat Marcus, formerly Columbia's salesman in the Syracuse, N. Y., territory, but now with Warners in the Pittsburgh area, was feted last week at a testimonial dinner at the Hotel Syracuse. Jim Fader, who succeeds Mr. Marcus, was introduced at the dinner.

More than 60 fellow employees of Twentieth Century-Fox assembled last week at the Hotel Woodward, New York, to attend a luncheon in honor of George Eisele's 25th anniversary with the company.

Mr. Eisele, assistant to Edgar Hollander, ad sales manager, joined the company in January, 1917, as student salesman under Julius Schwartz, at the time New York salesman. When the ad sales department was founded, 20 years ago, Mr. Eisele joined that branch of the business, and has remained there.

Al Blofson, head of National Penn Printing Company, and former Star of the Showmen's Club in Philadelphia, will be given a testimonial dinner by the club on February 23rd. Meyer Adelman of the New Jersey Messenger is chairman of the sponsoring committee.

Sam Lefkowitz, recently named Warner's New York metropolitan district manager, was honored Friday, January 30th, in New York by the local branch members.

## Ebert with RKO

Otto Ebert, formerly of the Servaas circuit, is the new office manager of the Indianapolis RKO branch.

## John Joseph Aide Named

George Thomas, a member of Universal's publicity department in Hollywood, has been appointed assistant to John Joseph, director of advertising and publicity for the company.



# 'BACK TO HORSE & BUGGY WHEN PRIORITIES PINCH'

## *Changes in Territories, Selling Methods May Be War Result*

The horse and buggy may stage a comeback among film salesmen. When, as expected, war-and-defense priorities and scarcities restrict travel by automobile and train, the industry can and will turn back to the selling methods of several decades ago, according to one prominent sales executive.

A survey of principal home office sales divisions indicates that they feel they will not be stymied when imminent travel priorities, rubber rations, gasoline shortages and other war measures clamp down on present methods of reaching the nation's exhibitors. Theatres will still need pictures and salesmen find a way of covering their territory to peddle them, the consensus held.

### *Territories May Be Changed*

Changes in routes and territories may result. Perhaps it will be necessary to re-allocate quotas. The number of calls which a salesman may make at any given theatre during the year may be decreased. Selling costs, along with other expense may increase slightly. More contracts will be signed at one visit. But the buying and selling of motion pictures to the nation's 17,900 odd theatres will not be greatly affected, according to distribution heads.

All of the major distributors are guarding sales statistics on the "new order" more than ever. For policy, and trade reasons all of the sales heads and assistants interviewed asked that their names and companies be withheld from publication.

"Theatres will keep right on showing pictures, Hollywood will make them, and we'll sell them," one sales chief said.

"I've walked the ties to the next town plenty of times," a top sales executive said.

Another recalled many jaunts on a dawn milk train in order to get to his next account. Other sales chiefs, citing their days on the road, many of which date back to long before the advent of selling by automobile, voiced confidence that salesmen would find ways to cover their territory.

The distributors generally indicated that the ways and means of reaching accounts would be the responsibility of the individual salesmen and branch or district managers.

"If a film salesman is a good one and depends on reaching the exhibitors for a livelihood he'll do it," one exchange supervisor predicted.

When dobbin whinnies to a halt under his theatre marquee the exhibitor may expect another visit from a film salesman one contract chief, half in humor, commented.

No lessening in the demand for pictures is seen in any quarter and several home office sales managers predicted a "sellers market" if travel is seriously restricted or priorities cut into the total number of Hollywood productions during the forthcoming year. Public interest in motion picture entertainment reaches a peak in wartime one

## FILM DELIVERIES HIT BY RATIONS

Film delivery companies, upon whose trucks, operating out of the country's 30 odd exchange centers, the majority of the U. S. theatres depend for product are being hard hit by the tire rations. A survey in New York, where routes are comparatively short, showed that all of the delivery services are carefully conserving available tire stocks and purchasing all available recapped or retreaded tires.

Delivery services have sought classification as interstate common carriers, individually and through trade associations, but have as yet received no ruling. In Springfield, Mass., last week the Film Exchange Transfer Company filed one of the first formal tests of the rationing machinery when it appealed refusal of a local board to approve tire allocations. The appeal, to the state rationing board is being closely watched. The company claims interstate common carrier status.

Consolidation of film delivery routes may become necessary, it was said by one deliveryman at New York.

manager said, citing the boom market that has been reported from England.

The number of visits which a salesman makes on his accounts in the course of a year will probably be reduced materially. More pictures will be sold on each visit it was predicted.

Since the inauguration of blocks-of-five consent decree selling in mid-summer the number of calls paid by the average salesmen has doubled, and in many instances trebled it was reported by distributors who signed the consent decree. Sales agents for other distributors are also making more calls. The ratio of salesmen's calls to sales is leveling off however, according to one sales department statistician. Exhibitors are now buying as much product as has been tradeshow up to the time of the salesman's call it was said.

### *Monthly Visits*

One distributor reported that its salesmen were expected, and always had been expected to contact a customer on an average of once a month. It was asserted that the salesman's tour of his territory was considered as much a part of exhibitor relations as it was of selling. Other distributors indicated that their salesmen visited most accounts every four to six weeks.

The large number of special pictures, or pictures sold singly, during the past few months has increased the number of calls

which a salesman was required to make, it was said. It is possible that these special pictures will be tradeshowed earlier than at present, to allow for more selling time among early runs. Sales to subsequent accounts should not be delayed by new travel methods.

One distributor's sales manager pointed out that in the case of calls on subsequent run theatres, and rural exhibitors, the salesman is now able to offer several blocks-of-five, or single pictures, or whatever special package his company uses. There is still considerable divergence among the Big Five in the type and frequency of packages available to theatres in the field. But most salesmen are carrying contracts for a dozen or more pictures.

Only one company admitted that it was not offering the latest block until earlier packages had been disposed of. If an exhibitor wishes to sign contracts for more than one group of pictures he is accommodated, it was said. Its salesmen have been instructed not to push more than one package at a time. This policy will be relaxed soon, it was predicted, however, to permit sales of all pictures, which have been tradeshowed.

### *One-third in Centers*

Reaching key city accounts and major first-run outlets will not present a problem it was said. In most instances these are in, or within easy reach of, the 30 odd exchange cities. Booking combines and circuit purchasing offices located in exchange cities will continue to represent almost a third of the theatres in the country.

Consolidation of sales territories, the elimination of routes, or other major sales reorganizations are not immediately contemplated by any distributor. Some borderline routes may be switched from one sales district to another but these changes are not expected to be important or frequent.

Mail order selling, never a large factor in the industry, is not contemplated at present. Despite war and travel hardships the majority of film deals still will be concluded by a personal visit to the exhibitor, the sales managers unanimously agreed.

"On the spot" sales at trade shows are practically non-existent, it was reported. Without exception the consenting distributors asserted that the trade shows required by the consent decree are a failure in so far as closing deals are concerned. Most trade shows are attended only by exchange help, the projectionist, and maybe an exhibitor or two who happens in. Few operators are making special visits to exchanges to see pictures it was reported.

Only in the case of special "A" pictures do exhibitors turn out in any number at trade shows it was said. Even then they are not particularly interested in signing contracts at the trade showing. In the larger cities bookers and agents for larger circuits attend the trade showings but they are generally without power to buy. Deals are still concluded in the operator's office.



# MAJORS ARE TALKING '42-43 WHILE WASHING UP '41-42

## *New Plans Discussed as Full Programs for 1942 Are Announced*

Completing films on their 1941-42 schedule, the major distributors are beginning to disclose numbers, titles and other specifications of films they plan for the 1942-43 season. Additionally, they are taking final inventory and telling exhibitors how many pictures definitely will be in the 1941-42 program.

Universal will release 53 in the new season, according to William Scully, its general sales manager.

Warners will release 45 to 50, said Joseph Bernhard, the company's general manager.

Herman Wobber, Twentieth Century-Fox sales manager, said the company would deliver a total of 50 pictures this year.

## *53 from Universal, Scully Promises*

William A. Scully, Universal's vice-president in charge of sales, announced this week 53 pictures would be on the company's 1942-43 release sheets, three of them to be made by outside producers.

Mr. Scully, who returned to New York headquarters last week from conferences with studio heads, promised additional information about the 53 pictures, shortly.

He added that the Coast conferences also concerned promotion of remaining releases this year, dates of which he announced as follows:

February 13th, "Ride 'Em Cowboy," with Abbott and Costello.

February 20th, "What's Cookin'," starring the Andrew Sisters and Gloria Jean.

March 6th, "Ghost of Frankenstein," starring Lon Chaney.

March 20th, "The Saboteur," starring Robert Cummings and Priscilla Lane.

April 3rd, an Irene Dunne picture.

April 17th, "The Spoilers," with Marlene Dietrich and Ralph Scott.

Pictures in production, he said, are "Broadway," with George Raft; "Pardon My Sarong," with Abbott and Costello; "The Mystery of Marie Roget," with Patric Knowles and Maria Montez; "Butch Minds the Baby," with Virginia Bruce; and "The Invisible Spy," a Frank Lloyd production.

Releases have not been arranged on the foregoing, he said.

## *Bernhard Predicts 45 to 50 Pictures*

Joseph Bernhard, Warners' general manager, this week predicted the company would produce between 45 and 50 films on its 1942-43 programs, adding that the production budget would be increased to \$8,000,000.

The pictures made will be of "quality," emphasizing anew the company's abandonment of "B" films. He said Warners would

concentrate on making four of every five films "tops."

The company will not depart from its usual policy of production; that is, while having unit producers such as Hal Wallis, it does not plan a general policy of building that type of production, Mr. Bernhard said.

Herman Wobber, Twentieth Century-Fox general sales chief, said in Hollywood last week his company would deliver 50 films this year, its first under the consent decree. He noted 27 are released, three were trade-shown and are awaiting release, and 10 are in work.

## *Republic Sales Meetings Set*

Republic's three regional sales meetings this month, set for the studio, Chicago and New York, are dated as follows:

Studio meeting, North Hollywood, February 16th and 17th; Chicago meeting, Congress Hotel, February 19th and 20th; New York meeting, New York Athletic Club, February 25th and 26th.

James R. Grainger, president, will preside at all assemblies.

The meeting at the studio will be attended by J. T. Sheffield, Northwestern franchise owner; Ed Walton, Seattle branch manager; F. A. Bateman, Los Angeles branch mgr., and Sid Weisbaum, San Francisco branch mgr. Also studio executives headed by M. J. Siegel.

The Chicago meeting will be attended by franchise owners R. F. Withers of Kansas City and Gilbert Nathanson of Minneapolis. Also branch managers F. R. Moran, Des Moines; C. F. Reese, Omaha; Will Baker, Chicago; J. G. Frackman, Milwaukee; L. W. Marriott, Indianapolis; Nat Steinberg, St. Louis; Lloyd Rust, Dallas; Sol Davis, Oklahoma City; J. H. Dillon, Charlotte; M. Davis, Atlanta; W. M. Snelson, Memphis; L. V. Seishnaydre, New Orleans, and H. Laird, Tampa.

The New York meeting will be attended by franchise owners J. H. Alexander and S. A. Fineberg, Pittsburgh, and Jake Flax, Washington, D. C. Also branch managers Arthur Newman, Albany; Jack Bellman, Buffalo; M. E. Morey, Boston; Sam Seletsky, New Haven; Morris, Epstein, New York; Max Gillis, Philadelphia, and Sam Seplovin, Detroit. Also George Flax of Washington, D. C., and home office executives.

## *PRC To Meet In Chicago*

Producers Releasing Corporation's Chicago meeting was to be held at that city's Congress Hotel Saturday and Sunday, presided over by Arthur Greenblatt, sales manager, and Leon Fromkess, vice-president and general manager. To attend are the franchise holders and sales staffs of the Chicago, Cleveland, Cincinnati, Indianapolis, Kansas City, Minneapolis, Detroit, St. Louis and Milwaukee exchanges.

The company announced that Martin Mooney will produce an "exploitation special," "Men of San Quentin," and that the directors have voted an increased budget for the picture, which begins work in March, for release late May.

Franchise holders of Monogram Pictures will gather at the Ambassador Hotel, Hollywood, May 11th, 12th and 13th, W. Ray Johnston, president, announced last week. The session will thus immediately precede the three-day annual meeting of the national Variety Clubs of America, scheduled for the same hotel.

Mr. Johnston asserted sales on the 1941-42 program are 40 per cent more than those of the 1940-41 program.

Columbia's awarding of Defense Bonds to its sales staff in its "Victory Sales Campaign" has received applause from many exhibitors, affiliated and independent.

## *Wire Congratulations*

Some of those who wired congratulations to the New York home office are Milt Arthur, Los Angeles; Tracy Barham, Salt Lake City; E. C. Beatty, Detroit; Joe Blumenfeld, San Francisco; Carl Buermele, Detroit; H. R. Falls, Oklahoma City; R. E. Griffith, Dallas; Jack Hattem, New York; Ed Hinchy, Philadelphia; M. A. Lightman, Memphis; George MacKenna, Buffalo; R. A. McNeil, San Francisco; Lou Metzger, Los Angeles; Victor Meyer, New Orleans; W. T. Murray, Atlanta; Harry Nace, Phoenix; Frank Newman, Seattle; T. B. Noble, Jr., Oklahoma City; John Nolan, Scranton; Rick Ricketson, Denver; H. B. Robb, Dallas; Jules Rubens, Chicago; Charles Skouras, Los Angeles; Ralph Talbot, Tulsa, Oklahoma; J. Von Herberg, Seattle; R. B. Wilby, Atlanta.

Columbia is substituting about \$50,000 in Defense Bonds, for money prizes, in its Victory sales campaign, which has opened, and ends in June. It has received praise not only from the industry, but from United States Treasury officials.

## *Close New York Burlesque Shows*

License Commissioner Paul Moss of New York City cracked down on two Times Square area burlesque shows, operating under the title of "follies" Saturday night when he refused to renew their licenses. The Eltinge Theatre, at 236 West 42nd Street, managed by Harold Minsky, and the Republic Theatre, 209 West 42nd Street were closed at midnight by police. A stage show license application by the City Theatre, 114 East 14th Street was denied at the same time.

Commissioner Moss said the theatres were denied new licenses because they had not lived up to the code agreed upon by the Variety Revue Theatres Association in 1937, when the city closed all burlesque shows and banned the use of that word, or the name "Minsky."



# 'OCD' GETS ST. LOUIS READY IN CASE OF EMERGENCY

## *Midwest Theatres Receive Specific Instructions on Role in Emergency*

Circuits and independent theatre owners this week continued rounding out precautions in event of air raids. In most communities, instructions have been drawn by the owners, and issued to staffs; and in many communities, theatre owners know what their task is as an important sector of the community acting in concert with other sectors.

The Office of Civilian Defense at Washington appears this week to have hit its stride, and is including theatres in its overall survey of the nation's defense needs. Specifically, and the latest community this week to be instructed in detail by the OCD, St. Louis was a target, with theatre owners receiving the following from the OCD "Amusement Defense Bureau":

(a) Letter regarding Amusement industry mass meeting.

(b) General function of Individual Amusement units.

(c) Amusement Bulletin No. 1.

(d) Personnel Sheet of Amusement Bureau Executive Committee.

(e) Functions of Amusement Defense Bureau.

(f) Detailed Organizational Plan for each unit.

(g) Captain's Instruction Sheet for each unit.

Philadelphia staged its first "blackout" Tuesday evening, with theatres continuing to operate, albeit with darkened marquees even as they are expected to operate in actual air raids.

From Washington came hints from the Federal Power Commission that Broadway, the "Great White Way" might be that no longer when power restrictions begin hitting the Northeast.

Raid and war instructions to St. Louis exhibitors were issued last week at an emergency mass meeting at the Fox Theatre, duplicating meetings in scores of other cities these past weeks in which entire local amusement industries have heard what they are to do in war action.

Defined as the "general functions" of the city's OCD amusement bureau units were protection of patrons, education and information of patrons, and morale, meaning "entertainment of citizens—keep them normal, their minds clear," and also the promotion of patriotic reels, sale of defense denominations, and enforcement of the singing of the national anthem.

The city's OCD amusement bureau, writing to theatre men, remarked, "Aside from rules and regulations, the Amusement Industry has a moral obligation that cannot be dodged. There is a job of morale maintenance which can only be done by our industry . . . we cannot afford to fail—either as an industry or as individuals."

## **CAMERAMAN WITH A.E.F. IN IRELAND**

Howard Winner, cameraman who previously covered the New England territory for Pathe News, is with the American Expeditionary Force in Ireland. Several weeks ago Pathe assigned Mr. Winner to war coverage but the words "destination unknown" were stamped on the written order. Editor Walton C. Ament has received word that Mr. Winner has landed in Ireland with General Cheney's forces.

Mr. Winner is a veteran war cameraman, having covered the Ethiopian struggle from its inception until Haile Selassie's surrender.

Heading the executive committee of the bureau are Edward B. Arthur, chairman; J. L. Kaufman, vice-chairman; and under them are Ben Reingold, George Rafferty, Tom Canavan, Jack Siepker, Paul Beisman, William Dewitt, Ralph McGowan, James Arthur, Herb Washburn, Leroy Upton, Alfred Weisman, Harold Koplar, George Sisler, Harry Feuser, Lou Ansell, Fred Wehrenberg, Tom Graham, Percy Gash, Tony Scarpelli, Matt Schuler, David G. Arthur.

## **Philadelphia Blackout**

The first practice blackout in the Philadelphia metropolitan area on Tuesday night, from 10:30 to 10:45, found the theatres well prepared for the test. Special air raid precaution booklets had been distributed earlier to all theatres in the territory, and some house managers had already conducted test drills on their own account.

While executives admitted that the blackout had a depressing effect on attendance, especially in the neighborhood houses, the late hour for the test found all box-offices dark anyway by the time the signal warning was sounded. All theatre fronts were blacked out and light locks at entrances and exits kept light from escaping to the outside. While shows were permitted to continue as usual, no patrons were allowed to leave the theatres until the all-clear signal was sounded. In addition to the city proper, seven adjoining counties, including three in New Jersey, participated in the blackout.

In its newspaper advertisements on Tuesday for the downtown houses, Warner theatres inserted an air raid slug reading: "Civilian Defense Rules Requires Audiences to Remain in the Theatres During the Period of Blackout Tonight. Performances Will Be Continuous As Usual."

Radio stations in the area did not go off the air during the test, although they will during an actual air raid.

In Brockton, Massachusetts, representatives of all the theatres in the city met with Manager Joseph J. Cahill of the M & P Brockton last week to consider steps to be taken in case of air raids and blackouts.

City officials and Manager Cahill, Assistant Manager Horace Beals and Chief of Staff Frank S. Carroll told in detail all the steps taken at the Brockton, including the placing of sandpails, hose line and other fire fighting equipment at strategic points, emergency duties of each employee, covering of exit lights at top, installation of blackout curtains on doors, and plans for instruction of patrons through messages on screen in case of a real air raid.

Managers attending included Ernest Fitzgerald of Interstate Colonial, Max Pearlstein of Modern, Leon Task of Keith and Thomas Kelley of Rialto, with numerous of their employes. Morris Ralby's Park was also represented.

## **Normal in Northwest**

Pacific Northwest patronage has returned to normal, Frank Newman, division manager for National Theatres circuit in Seattle, said last week. The darkened marquees have not prevented patrons from knowing what pictures were playing, nor from finding their way to the theatres, he commented.

Joseph Buxton, British exhibitor, has been appointed advisor to the Los Angeles Theatre Defense Bureau.

Newly appointed chairman of the civilian protective committee of the Motion Picture Industry War Activities Committee is John J. Payette, general zone manager for Warner Bros., with offices in Washington. Serving with him are John Ebersson, Edmund Plohn, Hardie Meakin, Sidney Lust, H. G. Barbee, Jr., Robert Weitman, S. H. Fabian and Nat N. Browne, secretary.

The Federal Power Commission hinted from Washington last week that Broadway's signs might be darkened soon when it becomes necessary to restrict power in the New York area, habitat of many defense industries.

The New York State Power Commission reported to Governor Herbert Lehman virtually the same thing, noting also the needs of upstate communities for power, and the almost complete present utilization of power supplied by Niagara Falls.

## **Priorities Close**

## **Fox Shop**

The pinch of priorities has forced Twentieth Century-Fox to close the studio forge and prompted Fred Metzler, studio manager, to issue a bulletin to employees asking their ideas on substitute materials which can be used in place of the restricted materials. The studio had several barrels of crude rubber for use in making props but the Priorities Administration called them in.

RCA's manufacturing plant in Indianapolis, where making of sound equipment for film studios and theatres is centered, is "more and more engaged in fulfilling the Government's war-time needs in sound

(Continued on following page)



## Theatres Aid Campaigns for Stamp Sales

(Continued from preceding page)

equipment of all kinds, to the exclusion of commercial business," Major-General James G. Harbord, RCA's board chairman, has announced.

As a precautionary measure to conserve electric light bulbs, the Warner theatre management in Chicago has darkened all vertical signs on their theatres which contain lamps. The ruling went into effect on the night of January 30 and will continue for the duration of the war.

## Bond and Stamp Drives Continue

For the present at least, the Treasury Department does not contemplate changing the name of its war bond issue to the "Carole Lombard Victory Bond." Under Secretary of the Treasury Bell so advised Rep. Louis Ludlow, of Indiana this week, declaring that the Government has given "extensive advertising to the present name and we had better leave it alone for the present." Congressman Ludlow proposed the change in honor of the screen actress who was killed in a plane crash following a tour through Indiana on behalf of defense bond and stamp sales.

Reuben E. Cohen, Philadelphia exhibitor and president of B'rith Sholom, fraternal organization, announced this week that his lodge would sponsor a "Carole Lombard Night," February 10th, at which defense bonds will be sold in the name of the late star.

Mack Amusement Company, operating the Mac, Strand and Apollo theatres in Chester, Pa., reported this week that it would match all defense stamp and bonds purchased by its 50 employees in the interests of national defense. Patrons were asked to join in the campaign by taking their change in stamps.

In this connection, Arthur Mayer, operator of New York's Rialto theatre and assistant to Francis S. Harmon of the Motion Picture War Activities Committee, reported this week that his theatre had been giving defense stamps in change for some time.

Approximately 960 theatres in Texas are participating in the state-wide campaign, for bond and stamp sales, under direction of the Variety Club of Dallas, headed by R. E. Griffith, chief barker.

Wilkes-Barre, Pa. operator unions, in addition to exchange employees union, are doing their share in the defense effort. The operators local in W-B purchased more than \$5,000 and operators in Scranton bought \$1,500 in defense bonds. The local exchange union invested in \$1,500 in bonds and at the beginning of each quarter gives \$1 in stamps to each member in good standing.

Exhibitors throughout the land responded with praise to Columbia Picture's recent announcement that it will give upwards of \$50,000 in bonds in lieu of cash awards in its Victory Sales campaign. Carl W. Buermele of the Cooperative Theatres, Michigan, wired the company, "You can rely upon me to help the Detroit office put over your campaign." The ITO of Southern California sent a telegram commending the firm's "patriotism in giving defense bonds for prizes." Jules J. Rubens, Public Great States general manager, Chicago, said the move was "a most patriotic and constructive idea which will be followed by many other picture distributors as well as other lines of business."

# 34 War Films Approved

*Thirty-four war-and-defense short subjects and trailers have been approved to date by the War Activities Committee of the Motion Picture Industry for circulation by the distributors to theatres, rental free. More are to come.*

*Made under direct order for, or by official Governmental or related agencies, these special reels are apart from certain war-training films which Hollywood is making for U. S. service departments, through the Academy and by individual studios, and apart from other subjects of war and patriotic nature which are rented by distributors to theatres in regular routine.*

*The 34 subjects approved to date by the industry's War Activities Committee are as follows, listed in order of release dates:*

**TANKS**—a ten-minute film, narrated by Orson Welles, shows the production in one of America's arsenals of the M-3 medium tank for the armored forces of the United States and its Allies, testing and maneuvering on the firing range, and the final shipment to theatres of war. Made by Office for Emergency Management Film Unit. (Released 1/23/42)

**SAFEGUARDING MILITARY INFORMATION**—a nine-minute subject, made by Lt. Col. Darryl F. Zanuck at Twentieth Century-Fox studio as one of the series of training films made at cost for the War Department under auspices of the Research Council of the Academy of Motion Picture Arts and Sciences, depicts the consequences of innocuous revelation of military secrets. (Released 1/16/42)

**RED CROSS TRAILER**—a two-and-a-half-minute trailer, narrated by Lowell Thomas and exhibited for the purpose of augmenting a nationwide campaign to raise \$50,000,000 for the Red Cross War Fund. It shows the relief work carried on by the Red Cross in war. (Released 12/24/41)

**WOMEN IN DEFENSE**—a ten-minute film, narrated by Katharine Hepburn, with commentary written by Mrs. Eleanor Roosevelt, which covers three principal phases of women's activities in the defense program—women in science, industry and voluntary services. Made by Office for Emergency Management. (Released 12/24/41)

**FOOD FOR FREEDOM**—a three-minute trailer made by OEM. The film uses British illustrations and emphasizes the necessity for an all-out agricultural program both to maintain the health of American citizens and as further aid to the British. (Released 12/9/41)

**POTS TO PLANES**—a three-minute film which shows the method of reclaiming scrap aluminum for use in airplane manufacture as a result of the scrap aluminum campaign carried on last summer. Made by OEM. (Released 11/22/41)

**BOMBER**—a ten-minute subject with commentary written by Carl Sandburg, reporting on the production of a leading type medium bomber used by the United States Army. Made by OEM. (Released 10/3/41)

**ARMY IN OVERALLS**—a three-minute trailer summarizing the activities of the Civilian Conservation Corps in preparing landing fields, artillery ranges, etc. Made by Office of Production Management. (Released 6/5/41)

**AMERICA BUILDS SHIPS**—a four-minute trailer portraying activities in U. S. shipyards in building a merchant marine. (OPM) (Released 6/5/41)

**BITS AND PIECES**—a three-minute trailer on the importance of sub-contracting defense orders, using the 12,000 parts in an airplane engine as an illustration. (OPM) (Released 6/5/41)

**WHERE DO WE GO?**—a 170-foot trailer made by the United Service Organizations to promote the drive for funds for improved recreational facilities for soldiers, sailors and defense workers. (Released 5/28/41)

**SEVEN TAGS**—ranging in length from 26 feet to 65 feet, each calling attention to Defense Bonds and Savings Stamps; each tag attached to the end of a feature picture. (Treasury Department) (Released 6/6/41)

**AMERICA PREFERRED**—a four-minute trailer made by MGM for the Treasury Department with reference to the sales campaign for Defense Bonds and Savings Stamps. (Released 5/20/41)

**CALLING ALL WORKERS**—a 155-foot trailer produced by the Social Security Board and National Screen Service in connection with the Federal Government census of unemployed employables. (Released 4/9/41)

**TWELVE** one-minute recruiting trailers calling attention to the need for men of special skills in air force, field artillery, infantry, cavalry, etc. (War Department films) (Released 2/18/41)

**POWER FOR DEFENSE**—a ten-minute subject showing how the power developed in the Tennessee Valley is being used today to turn the wheels of defense industries. (National Defense Commission film) (Released 2/18/41)

**ANY BONDS TODAY**—a two-minute trailer in color, produced by Warner Brothers for the Treasury Department, in which the cartoon character, Bugs Bunny and his "playmates", sing this patriotic song against a background of the Spirit of '76. (Released 2/2/42)

## Red Cross Drive Supported

Greater New York's theatre division of the Red Cross war fund appeal, has more than doubled its quota of \$10,000 to date, according to Brock Pemberton, chairman. Sonja Henie's recent benefit performance at Madison Square Garden added \$17,700 to the fund, going toward the New York total goal of \$7,330,000, and the American Theatre Wing contributed \$3,174 in collections, he reported.

Herman G. Place, chairman of the executive committee of 20th Century-Fox, is now serving as chairman of the motion picture division of the Red Cross fund's theatre group. Edward Klauber, executive vice-president of Columbia Broadcasting System, is chairman of the radio division, reported to have realized more than 20 per cent of its quota.

## More Shows for Soldiers

Hollywood's first show under the camp entertainment program of U.S.O.-Camp Shows, Inc., with Joe E. Brown and Linda Darnell heading the cast, made its bow last Friday night at the Indiantown Gap, Pa., military reservation. Called "The Sunshine Revue," assembled in Hollywood under the direction of the Fanchon and Marco office, the show was staged in War Department Theatre, Number One, located on Service Road in the infantry area.

Not open to civilians and offered only to the military personnel at the reservation, more than 1,000 soldiers attended the initial performance. The two-hour show included songs, dances and humor well mixed with pretty girls in attrac-

(Continued on page 21)





U.S. POST OFFICE

WHY DON'T WE  
DO THIS MORE  
OFTEN, **DADDY!**

**WE WILL, BABY!**  
THIS IS JUST  
THE TAKE FROM  
**PARAMOUNT'S FIRST**  
**TWO BLOCKS** - WAIT'LL  
YOU SEE WHAT THE  
**THIRD BLOCK** DOES!

FOR DEFENSE



**BUY**  
UNITED  
STATES  
SAVINGS  
BONDS  
AND STAMPS

**HERE!**



IT'S STARTING ALREADY ➔



SEE WHAT I MEAN?  
IT'S STARTING ALREADY!  
"SULLIVAN" IS OFF AT A  
SPRINT!

INTER-COMMUNICATION

DATE JAN. 28

FROM HOME OFFICE

TO DADDY

DEAR DADDY:

YOU'RE IN THE CHIPS! That Paramount Third Block is hotter than an incendiary bomb, and we're getting figures every day to prove it! For instance--

"SULLIVAN'S TRAVELS" HAS SMASHED EVERY HOUSE RECORD in its first date, at the Michigan Theatre in Detroit! For three days running! Critics and public are turning handsprings about Preston Sturges' newest, like the trade papers said they would! And--

"BAHAMA PASSAGE" IS GROSSING FROM 15 TO 50% ABOVE "VIRGINIA" AND "ALOMA" in date after date! Samples? At the Fox, Atlanta, it's running 30% above "Aloma of the South Seas" and 23% above "Virginia". At the Los Angeles Paramount it's fifteen per cent above both WITHOUT A STAGE SHOW, and both played WITH a stage show! In six New England dates it ran 15 to 50% above these top grossers, and at the Paramount, Montgomery, Ala., it rolled up the BIGGEST SUNDAY OPENING GROSS IN FIVE YEARS!

I'LL LET YOU KNOW THE FIGURES on the rest of the block soon as the pictures hit release. But they're in the bag; the "Reporter" calls "MR. BUG GOES TO TOWN" "SUREFIRE BOXOFFICE," and says "Pacific Black-out" is "SOLID ENTERTAINMENT THAT'LL PAY A HEALTHY PROFIT." Says "NO HANDS ON THE CLOCK" will click solidly, too!

Yours Ever Loving  
PARAMOUNT

YEAH, DADDY  
AND LOOK HOW "BAHAMA"  
IS PASSING THOSE TOP  
GROSSERS "ALOMA"  
AND "VIRGINIA"!



P.S. Don't miss the screenings for Paramount's FOURTH block--it's all fun and a mile wide! Sheer entertainment; solid boxoffice!





# STUDIOS STRESS WAR THEMES

(Continued from page 18)

tive costumes. The soldiers cheered when Miss Darnell said she regarded them as the "swellest" audience and howled at the antics of Joe E. Brown.

RKO's regional director in Philadelphia, James M. Brennan, and John Bodley, manager of the Gaiety theatre of that city, are representing the Trenton, N. J., theatres in the Red Cross drive, while Abe Einstein, executive of Warner theatres in Philadelphia, was named to the local drive committee.

A "cabaret canteen," providing a floor show and actresses serving as hostesses for visiting men in the armed forces, will be opened shortly in the Times Square, New York, by the American Theatre Wing War Service. The philanthropic organization, formed originally as part of British War Relief and now acting solely in behalf of America's war effort, reported in New York on Monday that leases for the cabaret already have been signed and that location of the spot will be revealed shortly. Purpose is to provide something more than the usual clubhouse facilities for soldiers and sailors on leave. A \$100,000 fund is now being raised to finance this and other Theatre Wing activities.

Ray Bolger, screen and musical comedy star, headlined "Thumbs Up," the USO-Camp Show touring unit playing for enlisted men at Fort Monmouth, Red Bank, N. J., on Tuesday night. The dancing comedian appeared as guest star for this one show. Bolger was one of the troupe of Hollywood and Broadway stars who recently went on an entertainment tour of Caribbean bases under the auspices of USO.

## Britain Bans Film Stills

War's restrictions squeezed tighter in Britain again this week. Wednesday the Board of Trade halted all public display of cinema stills beginning March 1st. The ban covers exhibition, production and showrooms. It allows the use of stills in "business negotiations" however. Paper shortage is understood to be the chief reason for the ban. Similar action on posters, bills and programs is considered likely.

Thorough parliamentary discussion soon on the film activities of the Ministry of Information was foreseen Tuesday when a member of the House of Commons inquired about a documentary reel ridiculing the German army and deprecating its strength. Another member reported an agreement from Brendan Bracken, Minister of Information, to further propagate British newsreels and documentaries in Russia. Several Russian documentaries have been shown in London.

Censorship of newsreel commentaries by the MOI may soon be ordered, London circles reported. Pictures have been clipped since the start of the war but newsreel companies were free to write their own commentary.

## War Themes Keep Coming

Paramount announced in New York over the weekend that "Channel Port," Leonard Lee's story of Commando exploits, will be filmed by the company in England. David Rose, managing director for Paramount in Great Britain, it was learned, hopes to obtain either Laurence Olivier or David Niven for the male lead.

"The Big Blockade," production at the Ealing Studios in London, to be released here by United Artists, has been completed, according

## "VACATION CITY" DRIVE SPURRED

Robert K. Christenberry, president of the Broadway Association in New York, declared in his annual message to members that the nationwide campaign to "Make New York Your Vacation City" would be continued during 1942, despite the war situation.

Mr. Christenberry, general manager of the Hotel Astor, said the campaign should be continued as the Association's contribution to national defense. He declared that the construction of buildings in the theatrical district and the trained personnel made the zone one of the safest places, and pointed to the evidence of the public's confidence in such safety when more than a million persons thronged Times Square on New Year's Eve.

to a UA announcement. Robert Morley, Leslie Banks, Michael Redgrave, Will Hay, Basil Sydney, Alfred Drayton and others are prominently cast. Quentin Reynolds, prominent foreign correspondent, will be seen in the picture playing a "real-life" role. Reynolds, meanwhile, was signed by Walter Wanger last week, according to a Universal report from Hollywood—to do the foreword and commentary for "Eagle Squadron."

"Thunder Birds," aviation film in Technicolor, Twentieth Century-Fox production, will be directed by William Wellman, it was announced last week in Hollywood. Shooting will start late this month, it is said, on the Thunder Bird air field, training school for pilots which was established before America's entry in the war. The school is reported to have been financed by Darryl F. Zanuck, Henry Fonda, Cary Grant and other Hollywood people interested in aviation.

Monogram announced from Hollywood last week news of its acquisition of "Shadows of the Underworld," British picture, for American distribution. A Pinebrook production, "Shadows" stars Valerie Hobson and Barry K. Barnes.

A film comedy of Army life, called "Spare Time in the Army," written by some soldiers at Fort Monmouth, N. J., has been acquired by Columbia Pictures, it was learned at the home office this week. Some of the writers are recruits from Hollywood, including Privates Bob Churchill and Franklin Cohen who wrote, produced and acted in the film. The picture is slated for February 12th release.

Comedy, mystery, Westerns and other "escapist" themes in the order named, are the choice of soldiers in Army camp hospitals. That's what a survey of the hospital motion picture service of the American Red Cross disclosed, it was learned at Red Cross headquarters in Washington on Monday. More than 200,000 soldiers are shown the most recent films through this service, in 67 camps with equipment costing \$300,000. Approximately 169 different features are in the Red Cross film library at present, it was reported. Theatres in the camps accommodate from 145 to 500. Bed-ridden soldiers are wheeled into theatres by their Red Cross nurses.

Lieut. Colonel Darryl F. Zanuck, head of the Research Council of the Academy of Motion Picture Arts and Sciences, said in Hollywood over the weekend that acquisition by the Army Signal Corps of the former Paramount Astoria, L. I. studios would not affect production of training films by the council. Mr. Zanuck said the War Department had informed him that the Signal Corps did not intend to establish elaborate production facilities in the East.

## New Radio Stations Barred During War

Construction of new broadcasting stations and improvement of existing stations was brought to a virtual halt by the Federal Communications Commission in Washington, last Friday. Meanwhile, a few blocks distant, the Office of Price Administration froze manufacturers' prices on radio receivers and television sets, electric phonographs and radio tubes and parts, as a step to halt price advances resulting from production curtailments previously ordered.

The FCC order provided that no further grants for the construction of new standard broadcast stations or changes in existing transmitting facilities will be issued for localities where all or a substantial part of the primary area already receives good primary coverage from one or more other stations.

It was emphasized, however, that the order will not apply to authorizations already issued. The move was made at the request of the Defense Communications Board, pending adoption of a specific policy by that agency and the War Production Board with respect to curtailment of radio construction to meet material requirements of the military services.

Similar orders were expected shortly to be issued for FM, television and other radio construction.

The Price Administration order will take effect February 9th and aims to stabilize retail prices for radio sets. If this is not achieved, Leon Henderson, Price Administrator declared that price ceilings will be extended to both wholesale and retail markets. The order provides that manufacturers may charge the highest net prices received last October 15th, or in the 90-day period then ended, on any current models, tubes or other parts. Prices on models placed on the market since October 15th and before February 9th must be filed for approval of the OPA, and no new models can be marketed after the 9th unless Henderson approves the offering price.

## Networks Plan War Shows

The five leading radio networks in the U. S. are planning a series of factual programs designed to dramatize and interpret the wartime resources and activities of the nation to the American people and the world, it was learned in New York Monday. The White House is reported to have "gratefully accepted" the plan worked out by National Broadcasting Company, Columbia Broadcasting System, Mutual Broadcasting System and the Blue Network, which will be executed jointly in terms of responsibilities and operating expenses by the big four with cooperation of the Office of Facts and Figures.

The Government agency, headed by Archibald MacLeish, will work with the production staff in obtaining and correlating information.

Distinguished authors and screen and radio stars are expected to contribute their services. Norman Corwin and H. L. McClinton will head the program production unit.



# UNITY CHIEFS STILL SEEKING TRADE PRACTICE FORMULA

## *Committee Recesses After "Thorough Discussion" of Industry Problems*

No new trade practice program has developed as yet from the United Motion Picture Industry's subcommittees to examine all aspects of such a program and agree upon as much as practicable at this time. Instead, the committees recessed Friday, January 30th, until February 17th. In its own words, "no attempt was made to go further than to thoroughly discuss" the five points allotted to it earlier last week by the UMPI committee as a whole.

Those points are:

1. The finding of a better method of selling than the five-picture plan.
2. The finding of ways and means within the United Motion Picture Industry to prevent forcing of shorts and feature, if found true.
3. The setting up of machinery whereby proper and thorough investigation can be made of territorial disagreements and ways and means of correcting the same.
4. A method and a source through which individual complaints can be investigated and a determination made.
5. If the present method of arbitration is unsatisfactory a substitute plan evolved.

While in effect a system suggested by the subcommittee would be a new trade practice program, the official purpose of the group, as advanced by the UMPI, is to "consider formation of a program providing for the adjustment, if possible, or modification of the policies or practices of one branch or member thereof (of the film industry), which are opposed by any other branch or a substantial portion thereof."

The subcommittee excused its inaction, thus: "It must be realized that all points require more than ordinary consideration before solution can be found."

It added that a wide variety of ideas were submitted on point one; and that "all elements were appreciative of the problem" noted by point two. The only specific action to come out of discussion was that the distributors agreed to send their exhibitor customers a form letter similar to the following:

"Dear Sir:

"The Consent Decree forbids the forcing of shorts, newsreels, etc. Prior to the Decree the policy of this company forbade such forcing. Of late, in the trade press, and more recently, in the conferences of the U. M. P. I. it has been stated that nevertheless the forcing of shorts has been practiced by some Distributors, which might include the undersigned.

No specific complaint of such forcing has been made to the Sales Manager or President of this company. The Exhibitor leaders attending the U. M. P. I. conferences have frankly stated that we have done our best to prevent forcing of shorts and agree with us that we can do no more unless an Exhibitor with a justifi-

## PESSIMISTIC ON UNITY MEETINGS

"I am not over optimistic that anything of real and lasting benefit to the exhibitor will come from the United Motion Picture Industry organization dominated by the brains and talent of the producers and distributors," Robert T. Barton, Jr., counsel to the Motion Picture Theatre Owners of Virginia, told members of the unit at the mid-winter meeting Thursday, January 29th, in Richmond. Mr. Barton added that objection to the consent decree by the organization, and criticism of it by him, were confirmed by the survey of the Department of Justice, issued two weeks ago.

able complaint calls it to our attention.

"We renew our previous statements, that in addition to our being bound by the Consent Decree, we are opposed as a matter of policy to the forcing of shorts and will grant relief to any Exhibitor who has been so forced by our representatives.

"We therefore request that our customers notify us and give us, through our Home Office, the facts of any forcing or attempted forcing and we assure you that no such complaint, no matter what the determination thereof, will in any way affect the relations between us."

The subcommittee admitted it was considering a suggestion on point three, that existing exhibitor organizations be utilized by the UMPI "to act as contact for it in the solution of these individual problems—and where no exhibitor organization is available," to see that the three exhibitor groups designate contact points.

It was said no agreement was reached on point four, adding that a neutral fact-finding committee from outside the affected territory was suggested.

Of point five—on arbitration—the group said members were expected to send suggestions to chairman Jack Kirsch during the two-week recess on how the existing machinery might be expanded to become "a more vital part in the solution of industry problems."

The UMPI subcommittee said, "The American Arbitration Association has done a creditable job, and attracted a very fine type of manpower in its first year of exploration service."

The UMPI subcommittee Friday emphasized no agreements were reached during "five days of long deliberation," and that the recess would "serve to crystallize many vital points."

Members of the subcommittee are: Mr. Kirsch, president of the Illinois Allied, chairman; Edward Kuykendall, president of the Motion Picture Theatre Owners of

America; Joseph R. Vogel, Loew's; Max A. Cohen, New York Allied-MPTO; William Crockett, president of the Motion Picture Theatre Owners of Virginia.

Also, Robert White, chairman of the board of the Independent Theatre Owners of Oregon; Sidney Samuelson, business manager of the Eastern Pennsylvania Allied; H. A. Cole, head of the Texas Allied; and Robert Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, substituting for Leo Wolcott, head of the Allied Theatre Owners of Iowa and Nebraska.

The Department of Justice last week confirmed that the exhibitors meeting in New York had asked a conference with Robert L. Wright, special Assistant to the United States Attorney General. It was Mr. Wright who issued his report on working of the decree two weeks ago, and upset the deliberations of the New York industry leaders, who had thereupon to draw up trade practices with an eye on his recommendations (which revealed the Department still wanted divorcement). Also a factor was the persisting Department anti-trust prosecution of the three majors not in the consent decree, Columbia, United Artists, and Universal.

The Washington spokesmen for the Department added no comment to the confirmation that the New York conferees wished to meet with Mr. Wright.

Harry Brandt, UMPI co-trustee, and president of the Independent Theatre Owners Association of New York, conferred Tuesday with Mr. Wright. Milton Weisman, ITOA attorney, accompanied him.

Department spokesmen said a number of exhibitors had been dropping in on Mr. Wright since the issuance of his decree report.

## *More Taxes Feared By Ed Kuykendall*

Increased taxes, inevitable in a long war, were forecast by Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, and a guest speaker at the annual convention of the Motion Picture Theatre Owners of Virginia, in Richmond, Thursday, January 29th.

Mr. Kuykendall also saw the consent decree not too bad in entirety, but certainly necessary to change. A participant in the unity meetings in Chicago and New York, Mr. Kuykendall praised the spirit of the conferees at both meetings.

No new tax legislation by Virginia may be expected, Robert Barton, organization counsel, said, pointing at the state's surplus of \$13,000,000.

There will be no mid-summer conventions during the war, the Virginia unit voted.

Other speakers were: David Palfreyman, Motion Picture Producers and Distributors of America; Claude Lee, Paramount's director of exhibitor relations; Morton Thalheimer, Roy Rowe.

The unit asked the decree be vacated, and in its place be established a "method of booking



## Exhibitor Units Debate Taxes and Grievance

(Continued from opposite page)

with adequate cancellation provisions fair to distributor and exhibitor; a formula for determining rentals, based upon actual returns; a method of adjusting differences and complaints, to be administered by persons familiar with the industry."

It sent a copy of its resolution to the Department of Justice.

Reelected were William F. Crockett, president; Ben Pitts, vice-president; Harold Wood, secretary; Sam Bendheim, Jr., treasurer.

## Pennsylvania Allied Units Hear Reports

Eastern and Western Pennsylvania Allied units, in Philadelphia, and Pittsburgh, last week heard reports from their delegates to the Allied board and national unity meetings in New York two weeks ago. Sidney Samuelson, business agent of the Eastern unit, was its delegate; M. A. Rosenberg, president of the Pittsburgh unit, was its delegate, and also elected National Allied president.

Things accomplished at the New York unity meeting were also outlined last week by Harry Brandt, the United Motion Picture Industry's co-trustee, to the organization of which he is president, the Independent Theatre Owners Association, New York.

The Eastern Pennsylvania Allied reelected Mr. Samuelson, and also elected Ben Fertel, treasurer; E. B. Gregory, secretary; David Milgram, national director, and Joseph Conway, alternate national director.

The board of directors for the new year comprises Harry Chertcoff, Joseph Conway, Ben Fertel, Harry Fried, J. H. Greenberg, E. B. Gregory, George Ickes, Tom Lazarick, David E. Milgram, Milton Rogasner, Henry Sork, Harry Perelman, Morris Wax and Charles Stiefel with Dave Brodstein, Charles Moyer and William Spiegel as alternates.

## Marshall Field Acquiring Chicago's Station WHIP

Marshall Field III is acquiring radio station WHIP, with studios in Chicago and Hammond, Indiana, and following transfer of ownership it is expected to become the official outlet of The Chicago Sun. Although Sun officials could not be reached for confirmation, Dr. G. F. Currier, president of WHIP, verified reports that Mr. Field had purchased stock of the station.

The Federal Communications Commission has already authorized the station to increase its power from 5,000 to 50,000 watts, which will give the station power output equal to the Chicago Tribune's station WGN. It is said that Mr. Field is seeking the call letters WSUN, now being used by the municipally owned station of St. Petersburg, Florida, but it is problematical that the resort city will relinquish them.

## W. W. Charters To Retire

W. W. Charters, director of the Ohio State University's Bureau of Educational Research, in Columbus, among which studies are included motion pictures and radio, given financial support by national foundations, will retire next August 31, 1942, to devote his time to writing. Dr. Charters is responsible for the establishment of the annual Institute of Education by Radio, which since 1930 has met at the University, and attended by keymen in the industry.

## FROM READERS

TO THE EDITOR OF THE HERALD:

The motion picture is without question an art—but from the viewpoint of the box office it becomes strictly a commodity, governed by the usual rules of supply and demand.

Contrary to opinion expressed by Arthur L. Mayer in MOTION PICTURE HERALD for January 17, the salability of films is therefore unaffected by the writings of newspaper critics. Thus Mr. Mayer's argumentative premise that "Critics' Curse Is Gold at the Box Office" is not founded in fact.

I have served as a critic, movie manager and film fan during my adult career—but mostly as a newspaper critic on *The Hartford Times*. As such, may I say without undue modesty, that I do not believe any printed criticism of mine has, in itself, affected the box office gross of any motion picture more than one or two per cent.

Many exhibitors take the viewpoint that critics are wonderful when they praise, but terrible when they pan. Mr. Mayer, I think, shows good sense when he cites evidence that rave notices do not necessarily build box office grosses. Likewise he reveals that unfavorable comment does not hinder the success of any film that the public really wants to see. A film is neither a good one or a bad one, just because the critics choose to call it so.

### Critics Flattered

But the assiduousness with which exhibitors have sometimes pursued critics to wheedle a good notice out of them quite naturally flattens the gentry from the amusement pages into exaggerated estimation of their own importance. It is my opinion, however, that the only time that a criticism affects a box office gross is when the exhibitor chooses to use it in his display advertising. Four stars on a printed page of *The News* does not pack the punch delivered by four stars on the marquee. Again and again it has been proven that the success of a motion picture depends not on artistic excellence, but on public demand. Consistent advertising creates that demand!

If a critic's rave can be quoted in advertising, it has merit, but it carries no more weight than the endorsement of a next door neighbor who liked a picture but doesn't give a hoot if it does any business or not, now that she has seen it. Most critics dismiss the factor that industry prosperity plays indirectly in determining their salaries. They are paid to write to entertain newspaper readers, not picture-goers—so that's what they try to do. Very few critics have recognized the value of reporting general audience reaction along with their own personal estimate. Right there is something constructive that might be added to modern theatrical criticism to make it more vital unto itself and to readers and exhibitors alike.

When an exhibitor like Mr. Mayer attacks the critics, he is actually coddling them. Even adverse comment flatters a critic silly, and makes him think that his utterances may have some contemporary merit after all.—GEORGE JULIAN ANDERSON

## Neufeld Leases Chadwick Studio

Sigmund Neufeld, producer of western productions for Producers Releasing Corporation, has leased a unit of the Chadwick Studios in Hollywood, according to an announcement by O. Henry Briggs, president of PRC. A new building is currently being constructed for Mr. Neufeld's exclusive use.

The PRC westerns now being made by Mr. Neufeld comprise three series of six productions each: "Adventures of Billy the Kid," starring Buster Crabbe with Al (Fuzzy) St. John; "Frontier Marshal" series, with Bill (Cowboy Rambler) Boyd, Lee Powell and Art Davis; and "The Lone Rider" series.

## Paramount to Observe 30th Anniversary

Commemorating the company's 30th anniversary, Paramount Pictures has designated Cecil B. DeMille's color production "Reap the Wild Wind" as its Thirtieth Anniversary Picture, Adolph Zukor, founder of the company and chairman of the board of Paramount Pictures, has announced.

Based on Thelma Strabel's *Saturday Evening Post* serial of the same name, "Reap the Wild Wind" co-stars Ray Milland, John Wayne and Paulette Goddard with Raymond Massey, Robert Preston, Susan Hayward, Lynne Overman and Charles Bickford in supporting roles.

As the initial step in laying out his sales campaign on this picture, Neil Agnew last week screened "Reap the Wild Wind" in Chicago for a number of Paramount's theatre associates. Among the Paramount partners who attended the special screening were Karl Hoblitzelle, Bob O'Donnell, Bob Wilby, Sam Pinanski, Marty Mullin, John Balaban, Abe Blank, Ralph Branton and Walter Immerman.

In making the announcement of the Thirtieth Anniversary Picture, Mr. Zukor said: "In ordinary times the 30th birthday of Paramount . . . would be signalized by banquets and broadcasts, speeches and memorials, but this is no time for such things. Paramount should commemorate its Thirtieth Anniversary in the film business by delivering to the motion picture theatres of the world the best pictures it has ever made.

"I believe that Paramount has made a good start in that direction with 'Louisiana Purchase,' 'The Fleet's In,' 'Bahama Passage,' 'Sullivan's Travels' and 'The Remarkable Andrew'—the pictures that are now released or about to be," Mr. Zukor continued. "But as good as these films are, Paramount will deliver even better pictures in the months to come. This I can safely predict, for I have just returned from the studio where I saw 'Holiday Inn,' 'My Favorite Blonde,' 'Mr. and Mrs. Cugat,' 'Take a Letter Darling' and 'Tombstone'—excellent entertainments high in showmanship and big in box-office.

"Of all the productions that I looked at, however, there was one that stood head and shoulders above the rest. This was Cecil B. DeMille's 'Reap the Wild Wind.' It is so outstanding that I have asked to have it named Paramount's Thirtieth Anniversary Picture."

## James Allen Choice for Mellett Coast Agent

Lowell Mellett, U. S. Coordinator of Government Films, was understood to have decided upon James Allen, former Department of Justice Attorney, as his west coast representative. Wednesday, Mr. Mellett's office refused to comment. From Hollywood it was reported, however, that Mr. Allen had resigned as executive secretary of the new independent producers' society. Mr. Allen was in Washington.



## Warners Open 'Captains', 'Row' and 'Heart'

Three world premieres in three weeks will have been held for Warner pictures before the middle of February.

The company's "Always in My Heart" opened at the Queen Theatre, Wilmington, Delaware, Friday night, January 30th, with state Governor Walter Bacon in attendance as well as the city's mayor; Gloria Warren, starred in the film, and a native of Wilmington; and others. The opening was accompanied by various receptions for 15-year-old Miss Warren, a parade, radio broadcasts, and entertainment of soldiers in nearby Fort Dupont.

### Premiere at Astor

Warners' presented its "Kings Row" to an invited audience at New York's Astor Theatre, Monday evening, and to the general public the following day. Celebrities Monday night came from the military, publishing, political, screen, and social worlds. No klieg lights spotted the marquee and huge electric sign atop the theatre because of conservation, and fear of air raids. However, there was the customary great crowd in front of the house, and the notables came in volume. Among those representing the company, were Benjamin Kalmenson, general sales manager; Mort Blumenstock, national advertising executive; Leon Schlesinger, short subject producer; Sam Morris, home office executive; David Lewis, associate producer.

The company's "Captains of the Clouds" will be shown as simultaneously as possible, next Thursday, in New York, London, Ottawa, Cairo, Toronto, Winnipeg, Vancouver. A picture featuring the Royal Canadian Air Force, it was deemed worthy of such premiere display in all territories in which the aviators of that force are now fighting and training.

The New York premiere will be at the Strand, attended not only by the city's notables, but also by those of Washington, and of Canada; the latter headed by Air Marshal Billy Bishop.

Two hundred members of the RCAF will also visit New York for the opening. This include the force's Ottawa Central band.

The picture's Philadelphia premiere next Sunday will feature handing of proceeds to the "Buy a Bomber" fund sponsored by the Philadelphia *Inquirer*.

### Fox's Florida Openings

Twentieth Century-Fox opened its color feature "Song of the Islands" at the Lincoln Theatre, Miami Beach, Thursday night, and at the Surf, Miami, and Mayfair theatres in the same city, in addition, on Friday. The opening was preceded by "one of the most intensive promotion campaigns in many years," the company stated.

Columbia's "49th Parallel" opened in 15 Canadian cities last week. It had been awaited there since 1940. Made in England and Canada by Michael Powell, and starring Laurence Olivier and Leslie Howard, the film is known in this country as "The Invaders."

## Independent Essaness Buys Paramount Product

The Independent Essaness Theatres in Chicago announced Tuesday that the circuit had signed for all available Paramount features for its 27 houses. The deal is said to be the first important one in Chicago since independent exhibitors in that city refused to buy Paramount product this season.

## U.A. Appoints District Heads

The appointment of Edward Schnitzer as the company's eastern district manager was announced this week by Carl Leserman, general sales manager of United Artists. Mr. Schnitzer's activities will center around the New York metropolitan district, the Philadelphia territory and the Washington territory. His headquarters will be in New York.

Mr. Leserman announced at the same time the appointment of T. R. Thompson, Jr., as the district manager for the territory involving United Artists exchanges in the Kansas City, Omaha, and St. Louis and Des Moines, with headquarters in Kansas City.

Mr. Schnitzer's film career goes back 20 years, during which time he held a number of important posts in the sales divisions of various companies, among them Columbia, Producers Distributing Corporation and Republic. His most recent position prior to joining United Artists, was as eastern district manager for Warner Brothers with whom he became associated in 1938.

Mr. Thompson has been a branch manager for RKO for the past ten years. At one time he was United Artists branch manager in Milwaukee.

With these appointments, Mr. Leserman said the nation-wide setup of districts and district managers had been completed.

Under the direction of Harry L. Gold, eastern division manager, and Bert M. Stearn, western division manager, the United Artists district managers, in addition to Mr. Schnitzer and Mr. Thompson are John J. Dervin—Boston, New Haven, Buffalo; Jack Goldhar—Cleveland, Cincinnati, Pittsburgh, Detroit; C. E. Peppiatt—New Orleans, Dallas, Atlanta, Charlotte; Charles Stern—Chicago, Indianapolis, Milwaukee, Minneapolis; William E. Callaway—Denver, Los Angeles, Salt Lake City, San Francisco, Seattle.

## Seven Film Theatres Damaged by Fire

In recent weeks seven motion picture theatres have been partly or completely destroyed by fire.

The Princess theatre in Hopkinsville, Ky., was completely gutted by fire on January 9th, while the Dudley theatre in Flemingsburg, Ky., and the Evarts in Evarts, Ky., have been both badly damaged in recent weeks.

In Salida, Colo., fire caused approximately \$10,000 damages to the Salida theatre, operated under lease to the Atlas Theatre Corp. The Ellen Terry in Buffalo, N. Y., was damaged to the extent of \$5,000 and the projectionists severely burned when a fire originated in the booth.

The 800-seat Queen theatre in New Orleans was damaged with the loss estimated at \$26,000 on January 16th. On January 24th a fire, estimated at \$200,000, gutted the Boyd theatre in Bethlehem, Pa.

## Lesser Leaving RKO Studio

Sol Lesser, executive producer at the RKO studio, has resigned and is said to plan independent production. He will leave his RKO post sometime in March, when "The Tuttles in Tahiti," now shooting, is completed. He has a commitment to produce "Strange Victory" for UA, which he sidetracked in order to accept the RKO post.

James R. McDonough has resigned as a producer, also from RKO. Mr. McDonough, who has been in several executive capacities at the studio, was made head of the low budget unit several months ago.

Joseph I. Breen, vice-president in charge of production, indicated he would reorganize the entire unit setup on small budget pictures.

Lou Ostrow has been named assistant to Mr. Breen. Mr. Ostrow was formerly a producer at Twentieth Century-Fox and Metro-Goldwyn-Mayer. Mr. Breen will leave shortly for a vacation in Mexico.

George J. Schaefer, RKO president, has arrived in Hollywood and will stay at the studio during Mr. Breen's absence.

Prior to Mr. Schaefer's arrival it was announced that Howard Benedict, RKO associate producer, had resigned. He was formerly in charge of studio publicity.

Charles W. Koerner, general manager of RKO Theatres, announces that the RKO Film Booking Department of which Edward Alperson is director, will function in the future with Max Fellerman in charge of Metropolitan New York bookings, and Harold Mirisch supervising all out-of-town theatre bookings.

## Altec Reports 32 Service Deals

An increase in new business activities in theatre servicing is revealed in a current round-up of service contracts reported from Altec district offices throughout the country. Service contracts have been signed with the following theatres:

Lincoln, Charleston, Ill.; Lake, Detroit Lakes, Minn.; Roxy, Erskine, Minn.; Durand, Wisc.; Senate, St. Louis, Mo.; Lexington, Cleveland, Ohio; Lyric, Fairport, Ohio; Lake, Painesville, Ohio; McHenry, McHenry, N. D.; Hollywood, Montevideo, Minn.; Hollywood, Sioux Falls, S. D.

Seville, Owensboro, Ky.; Elbert, Elbert, W. Va.; Regal, St. Joseph, Mo.; Palace, Snyder, Texas; Crescent and Vogue, Cincinnati, Ohio; Missouri, Columbia, Mo.; Pines and State, Tulsa, Okla.; Civic, Brookfield, Mo.

James, Goldsboro, N. C.; Rustic, Parsons, Tenn.; Hill and Boro, Paulsboro, N. J.

Downtown, San Francisco, Cal.; Federal, Oriental, Egyptian, Denver, Colo.; Cover, Fort Morgan, Colo.; Orpheum, Plentywood, Mont., and Vita, Spearfish, S. D.

## Callahan Transferred

Jerry Callahan has joined the Monogram exchange in Philadelphia as salesman. He came from Boston, where he was with Monogram, Warners and Universal as booker.

## Schine Acquires Two

The Schine circuit in Gloversville, N. Y., has acquired two theatres—the Diamond in Shelbyville, and the Globe in Berlin, Md.



**DON'T SWAT  
THAT FLY...**



SWAT — The Fly...  
finger-man for the  
Bugville Boss!

**BOOK HIM!**

**HE'LL LEAD YOU TO HEAVY BOXOFFICE SUGAR!**  
He's an advance man for the **FIRST REALLY NEW** kind  
of full-length Technicolor cartoon feature to come out of the  
industry in a decade...not really a "cartoon feature" at  
all—but a top-flight adult **FEATURE PICTURE** in cartoon!





# IT'S A TOP-MONEY HONEY PACKED WITH ADULT APPEAL!

Not a "kid special," but a full-fledged box-office attraction for grownups, with laughs...suspense...excitement...romance...and hit parade tunes they can whistle and dance to! Peopled with characters so real that columnists have tried to "spot" the flesh-and-blood stars they're patterned after!



**C. BAGLEY BEETLE** . . . Master-mind of the insect underworld . . . poses as a philanthropist while cooking up trouble!

**SWAT** — The Fly...Many a professional mugg in Hollywood claims the honor of inspiring this fingerman of the Bugville mob!

**HONEY and HOPPITY** . . . Try your hand at "casting" this team! Are they patterned on Bob Hope and Madeleine Carroll?

**SMACK** — The Mosquito . . . He's the killer, the dirty-work specialist, for Beetle!

## JUKES ARE JUMPING NETWORKS HUMMING with these top tunes!

Hoagy Carmichael and other top writers contributed the hit songs of "MR. BUG GOES TO TOWN"; Glenn Miller and other hit parade bands are recording and featuring them! Listen for:

"WE'RE THE COUPLE  
IN THE CASTLE"

"BOY, OH BOY"

"KATY DID, KATY DIDN'T"

"BEE MY LITTLE  
BABY BUMBLE BEE"

"I'LL DANCE AT  
YOUR WEDDING"

## ADULT APPEAL

"Children and adults rejoice . . . grand entertainment for any audience songs should go far!"

—Showmen's Trade

"Sock favorite for the trade and a delightful treat for adults . . . songs worth a note!"

—Film

"Destined to find plenty of favor . . . adults will like it!"

—Daily

" . . . a new world of music to believe . . . an amusing fable for young and old alike . . . so to have the former humming!"

—Motion Picture

Paramount Presents  
**MR. BUG GOES TO TOWN**  
IN TECHNICOLOR!

Produced by  
**MAX FLEISCH**

Directed by  
**DAVE FLEISCH**





# President writes to Harris, Morgenthau to Exhibitors

THE WHITE HOUSE  
WASHINGTON

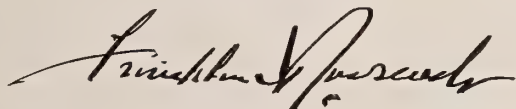
January 20, 1942

My dear John Harris:

"Variety" has made for itself in the space of a few years a unique place in our national life. It has come to stand for unselfish service.

I, therefore, like the spirit which is back of the wholehearted pledge of support embodied in your fine letter of January seventeenth. You ask for an immediate assignment. I cannot think of a better suggestion just now than to ask you to continue those good deeds in behalf of the underprivileged which have pointed your activities in other times. The underprivileged we shall always have with us and we must not forget their needs in this time of national crisis.

Very sincerely yours,



Mr. John Harris,  
President,  
The Variety Clubs of America,  
Pittsburgh, Pennsylvania.



TREASURY DEPARTMENT

WASHINGTON

January 28, 1942

To the Moving Picture Exhibitor Addressed

Dear Sir:

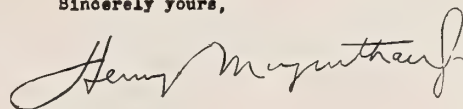
Very soon you will be offered a new Donald Duck picture in technicolor entitled "The New Spirit" which is very entertaining. It was made especially for the United States Treasury by Walt Disney as a contribution to the nation's war effort. It carries a patriotic message to every American, showing through the medium of Donald Duck how each citizen can do his or her bit by paying his income tax promptly.

This picture will have widespread publicity, and I believe your patrons will be looking for it eagerly. It will be offered to you free and I hope that you will elect to show it.

Since its greatest effectiveness will be between now and March 16, I further hope that you will show it as soon as you can get it, and then send it along without delay so that the next exhibitor may show it promptly.

I shall appreciate very much your cooperation.

Sincerely yours,




WASHINGTON SPEAKS. To John Harris, Pittsburgh theatre owner, as president of the Variety Clubs of America goes word from the President of the United States acknowledging a pledge of support in the war and assigning to the Variety Clubs the task of continuing their efforts in behalf of the needy.

To exhibitors of the country went word, last week, from Secretary of the Treasury Henry Morgenthau, Jr., urging them to show the Walt Disney income tax subject, "The New Spirit". Special permission was granted by Mr. Morgenthau to exhibitors to reproduce the letter above, with signature, in any promotions or advertisements in connection with defense bond drives.

The Disney defense short is being distributed through 25 exchanges of National Screen Service. To expedite its showing before March 15th in all theatres throughout the country, the War Activities Committee in New York Thursday requested that, in addition to waiving clearance on this subject; as has been done on all previous Government shorts, the exhibitors also waive setting their own playdates and permit them to be set by National Screen.

One thousand prints of the subject have been made upon request of the Secretary of the Treasury.

## Set Release for Lombard Picture

Carole Lombard's last picture, "To Be or Not To Be," will have its world premiere February 19th at the Loew's State, Grauman's Chinese, and Carthay Circle, Los Angeles; and its national release March 6th. This was announced Tuesday by Gradwell Sears, vice-president in charge of sales for United Artists.

With the cooperation of the Motion Picture Producers and Distributors, the distributors have agreed to forego reissuing old Lombard pictures.

## MGM Booker Shifted

Don Eckman, formerly of the Metro-Goldwyn-Mayer Milwaukee office, has been added to the booking department of the Chicago branch.

## Pittsburgh Changes

Max Silverman, formerly manager of the Ritz theatre in Pittsburgh, has been transferred to the Squirrel Hill theatre replacing Ernest Lieberman, who has joined the Universal sales staff in Philadelphia. William Warrington, formerly assistant manager at the Stanley, has taken over the Ritz.

## Will Yolán Promoted

An exploitation division headed by Will Yolán has been set up in the Warner publicity department in New York, it has been announced by Mort Blumenstock. The new division will be under the direction of Mitchell Rawson.

## McCarthy with United Artists

B. J. McCarthy, former RKO exchange manager in Denver, has resigned to become United Artists Denver exchange manager.

## Ohio Tax Gross Is \$1,820,904

Admission tax collections in Ohio for 1941, based on three per cent of gross receipts, amount to \$1,820,904, compared with \$1,694,120 in 1940, and \$1,645,147 in 1939.

The state collected \$194,624 for censorship fees in 1941, while in 1940 the collections were \$190,710 and \$195,083 in 1939.

## Miller, Exchange Chief

J. N. Jovaney, president of Superior Pictures, announced in Chicago on Monday that he has placed Charles H. Miller in charge of the company's mid-West exchanges.

## Rivkin Back in Army

Norman Rivkin of the Universal publicity staff in Hollywood, who was released by the Army because of the age limit, has been called back to active duty as a sergeant.



# ARBITRATION GOES INTO 2ND YEAR WITH BUT 1 NEW CASE

## Three Consent Awards, Two Dismissals and Only One New Action in a Week

Three consent awards, two dismissals and only one new action were reported from local arbitration tribunals this week as the motion picture arbitration system entered its second year.

As arbitration ended its first twelve-month on January 31st, only 168 cases were on the register of the American Arbitration Association for the entire U. S. In January, eight new actions were started while almost twice that number were concluded by awards, withdrawals, or the increasingly popular consent awards.

Two consent awards entered at Detroit this week by Ferris D. Stone, arbitrator of the tribunal seventh and eighth cases, readjusted the clearance scales for approximately 30 theatres in the Grand Rapids area.

Mr. Stone approved the settlements between the Galewood theatre, operated by Alyce Cornell and MGM, Warners, Paramount and 20th Century-Fox and, in case number eight between R. G. Taylor's Southlawn theatre and RKO, Warners, MGM and 20th-Fox. The Butterfield (Paramount affiliate) and Michigan Cooperative circuits were involved in both clearance actions.

The consent agreements establish a clearance of 45 days between first and second runs, seven days for second over third runs, seven days for Cooperative's Savoy theatre and one day for the Savoy over the subsequent Galewood and Southlawn. The complainants in any case are granted availability of not more than 21 days behind third run.

The award reduces the playing time of the complainants from 80 to 60 days behind Grand Rapids first runs.

### Buffalo

Michael Catalano, arbitrator of Buffalo's fifth case, clearance action of the Bailey theatre granted a reduction in clearance on Friday. He found that the clearance of the Shea circuit Kensington over the Bailey was "unreasonable and the demand for arbitration was also too broad, but sufficient under Section VIII" to secure relief.

Therefore he cut clearance of the Kensington to three days. Costs were divided equally. All five consenting distributors were involved.

The Cuba theatre in Cuba, N. Y., won a consent award from the five consenting distributors this week when Edward W. Hamilton, arbitrator, entered a reduction in clearance of the State, Haven and Palace theatres, in Olean, N. Y. The parties agreed on a 14-day maximum.

### Kansas City

Wendell Cloud, arbitrator of Kansas City's second complaint, on Monday cut in half the 58 day clearance held by Kansas City, Mo., first runs over the suburban Dickinson theatre, in Mission, Kan. All five distributors were ordered to grant a maximum of 28 days clearance to the Newman, Midland, Orpheum, Esquire and Uptown theatres and one day to the

## KEN THEATRE USES ANTI-TRUST LAWS

An arbitration complainant, denied relief in a clearance action under the consent decree, turned to the anti-trust laws for the first time this week.

The Ken theatre, operated by Ben Banovitz in Chicago, Ill., on Monday filed an action in the U. S. District court there, seeking \$300,000 damages under the Sherman anti-trust law from RKO, 20th Century-Fox, Universal, Columbia, United Artists and the Schoenstadt circuit. Conspiracy to prevent the Ken from obtaining pictures within a reasonable time after their release is alleged.

The Ken was the second Chicago theatre to file an arbitration demand. Its clearance complaint, filed in February 1941 was dismissed by Charles P. Megan in March. The Appeal Board in its first decision on June 11th upheld Mr. Megan's ruling that he lacked jurisdiction and it declared that no clearance existed between the Chicago system's designated subsequent runs.

Alvin Landis, counsel for the Ken, in filing the anti-trust suit asserted that the Consent Decree as construed by the Appeals Board does not give the Chicago independent exhibitor any relief as it pertains to the Chicago system of release. The suit alleges that the Schoenstadt houses, particularly the Pix and Shakespeare theatres involved in the arbitration action, obtain unfair clearance by reason of the buying power of the chain's 23 theatres.

competing neighborhood Aztec theatre. Costs were divided between the complainant and distributors.

### Pittsburgh

At Pittsburgh, Arbitrator Samuel W. Pringle on Friday dismissed the complaint of David N. Green, owner and operator of the Beacon theatre, Pittsburgh, against Warners, 20th Century-Fox, Paramount, Loew's and RKO.

Mr. Pringle's award declared that "The complaint as to Vitagraph, Inc., is dismissed for the reason that said defendant owned a financial interest at all times material to this proceeding by stock ownership in the Squirrel Hill Theatre and the Arbitrator was therefore without jurisdiction to entertain this complaint as to Vitagraph, Inc., under Section XVII of the Consent Decree."

"The defendants, 20th Century-Fox, Paramount, Loew's and RKO, have not arbitrarily refused to license their respective features or the features of any of them for exhibition on the run requested by complainant in the Beacon Theatre in violation of Section X of the Consent Decree entered in the United States District Court for the Southern District of New

York, on November 20, 1940, in the matter of the United States vs. Paramount Pictures, Inc., et al.

"The remaining defendant, Vitagraph, Inc., has not arbitrarily refused to license its features for exhibition on the run requested of complainant in the Beacon Theatre in violation of Section X and is entitled to a dismissal of this complaint on the merits as well as for the reason given in the first paragraph hereof."

Costs of the proceeding were assessed half on the complainant and half on the defendants except Vitagraph, which defendant shall pay no costs."

The basic reason for refusing the complaint, he said, was that the Squirrel Hill Theatre was able to return a better revenue to the distributors than the Beacon Theatre, which had asked for the same run.

### Cincinnati

The fourth, and only pending Cincinnati case, was dismissed this week. J. C. Dempsey arbitrator ruled that the clearance charges filed by the Olentangy Theatre, Columbus, O., against MGM, Warners, RKO and 20th-Fox did not establish an unreasonable situation in favor of the Hudson Theatre. The Central States Corporation operator of the Olentangy had asserted that a 14-day margin in favor of the Hudson delayed pictures until 66 days after first run.

### New Orleans

The only new case filed this week was entered at New Orleans by the Lakeview Theatre against RKO, Warners and Paramount. The theatre, a new house, asks some run from Paramount, RKO and Warner Brothers. It is scheduled to open soon. It is understood that the complainant charges the three consenting distributors with refusing to delay product because the Paramount Richards-Saenger circuit is building a house in opposition to the Lakeview.

### New Haven

First hearing was held Tuesday at New Haven on the clearance complaint of J. Lewis Cannon, Jr., asking a maximum clearance for the Grand Theatre, New Haven, of seven days after the Pequot. The complaint was brought against Loew's, 20th-Fox, Warners and RKO. Harry L. Lavietes has intervened for the Pequot, but the Dreamland, also a party in interest, has not filed as intervenor.

### Chicago

Following weeks of motions, answers and brief filings, the resumption of hearings in the Oriental Theatre, Chicago clearance case has been set for February 17th. Hayes McKinney, arbitrator, has ruled that all motions to dismiss the case shall be deferred until the conclusion of the hearing. They then will be judged on the merits of the case. It is case No. 6.

The Annetta Theatre, Cicero, Ill., case has been postponed indefinitely.

### Cleveland

J. Virgil Cory, Cleveland attorney, has been appointed arbitrator of the second complaint in that city. He held the first hearing on the some run action of the Deuber Theatre, Canton, O., on Tuesday.

### Albany

Hearing of Albany's third complaint by the Smalley theatre, Sidney, N. Y., was postponed this week to February 11th.



# INDIANAPOLIS EXCHANGES IN "OUTLAW WALKOUT"

## *Territory Serviced from Other Centers; Walkout Followed Contract Fight*

Indiana theatres serviced ordinarily by the Indianapolis exchanges, are this week receiving film from exchanges in Cincinnati, Cleveland, Chicago, St. Louis and Memphis, because the workers in Indianapolis exchanges were discharged last week, after their local, B-35, had submitted allegedly unreasonable demands in contract negotiations, and struck to enforce those demands.

The International Alliance of Theatrical Stage Employees, with a declared policy, through its new president, Richard Walsh, of no strikes for the duration of the war, suspended Local B-35 for staging an "out-law walkout."

The workers discharged, the "back rooms" of the exchanges at mid-week were still empty and the union, 103 of its members idle, went to court with a flock of suits against the companies.

Employees who lost their jobs by the strike, suspension and discharge, were offered jobs in exchanges of other cities by George Dailey, Indianapolis attorney retained by the companies.

Called off this week were trade screenings in Indianapolis, of Twentieth Century-Fox's "Roxy Hart," "On the Sunny Side," "Castle in the Desert," "Song of the Islands," and "Night Before the Divorce." The state fire marshal had refused to allow use of film in the exchanges unless inspected; and there were no inspectors.

James Watson, union lawyer, said Tuesday the City Council would receive an ordinance shortly compelling exchanges to inspect film. This would require inspectors' reemployment.

Company officials in the city declared Monday they would not negotiate with the local until the IATSE reinstated it.

## *Bargaining Election in New York*

In New York, the employees in the home offices of Columbia, Loew's, and the Marcus Loew Booking Agency anticipate voting shortly for proper bargaining agency, under an order for such election issued last week by the National Labor Relations Board.

The Screen Office and Professional Employees Guild, CIO Local 109, petitioned the NLRB for certification as such agency, not only in the above companies, but also in Twentieth Century Fox and RKO.

The Warner home office workers are ready to submit a working contract through their representative, the Warner Brothers Associated Office Employees, duly elected under NLRB auspices.

Local 109 will hold a "victory dance" for the war relief fund of the parent CIO union, the United Office and Professional Workers of America, on February 21st.

The local last week assailed the Dies Congressional Committee to Investigate Un-American Activities as "a political tool for the enemies of the President," and asked Congress to refuse further funds for it.

## INDIANA STRIKE RAISING COSTS

The strike by Indianapolis exchange workers, and consequent suspension of inspection, shipping, and poster departments by the city's exchanges, will increase the cost of film to exhibitors. They are this week receiving it from out of state exchanges. Costs of transportation, however, may be raised from \$3 to \$12 and \$18 per week for an average theatre with three changes per week, requiring six trips to and from the theatre. The Indianapolis transit companies had charged exhibitors a flat rate of \$3 for three deliveries per week.

In California, the American Union Alliance has been formed "against the domineering tactics of the AFL and the CIO," and is headed by Richard Franklin.

New York projectionists' local, 306, will hold its 10th annual sick benefit next Wednesday.

In the same city, it was rumored Joseph Basson, defeated some weeks ago for reelection to local 306 presidency, might become an IATSE special representative; and that the convention of Alliance leaders in Miami, last week and this, was considering the appointment.

## *Philadelphia Local Elects*

H. J. Brown was elected president of the Allentown, Pennsylvania, projectionists' union, Local 585, succeeding Harold A. Bortz, projectionist at the Cinema Theatre, president for 18 years. Retirement was voluntary and Mr. Bortz was named honorary president.

Newsreel cameramen assigned to war zones will receive \$25 weekly bonus, and will be covered with disability and other insurance, carried by the companies, it was agreed last week, following conferences between Pat Casey, producers' labor representative, and officials of Local 644, cameramen's union.

Negotiations over wage increases continue. Mr. Casey will confer with the producers on the Coast, over the union's demand for a minimum wage of \$125 weekly. They have been offered the same 10 per cent increase given other unions in the recent two year contract between the producers and IATSE studio unions.

Trial of Nick Circella and Louis Kaufman, former Chicago Alliance special representative, and Newark business agent, respectively, in New York Federal Court, was postponed Monday, to February 16th. The men are charged by a Federal grand jury indictment with extorting more than \$1,000,000 from the film companies in conspiracy with George E. Browne and Willie Bioff, late IATSE leaders now serving terms for similar extortion.

## *Films are War Necessity, Says 'No. 1 Consumer'*

The American consumer expects to depend greatly on motion pictures "for entertainment and much-needed relaxation in this war."

This sentiment was expressed last week by Mrs. Clarence C. Cox of Greenville, S. C., selected "Mrs. Typical Customer of 1942," in the nationwide essay contest sponsored annually by the National Retail Dry Goods Association. Mrs. Cox was in New York at the Hotel Pennsylvania for three days as guest of the association. During that time her consumer needs and desires were plumbed by the press and she embarked on a round of sight-seeing, shopping tours, cocktail parties, a banquet and other functions arranged in her behalf.

Mrs. Cox believes, "The movies are going to be the principal means of relaxation for us now that America is in the war."

Mother of two children, home-owner and wife of a textile mill executive, "Mrs. Typical Customer of 1942" was enthusiastic in expressing her opinions about "the movies."

"I just love them," she said. "They are our principal means of relaxation, outside of home parties arranged by our friends. There's nothing else to do in Greenville. We go to the movies on an average of once a week, but when there's a run of good pictures that my husband and I want to see, we go more often. My husband and I don't dance and there are no shows to see. Occasionally a play or concert will come to town, but for the most part our entertainment consists mainly of the movies."

Greenville, Mrs. Cox said, "is a movie-going town." With a population of 35,000, it has five theatres. The Carolina is the largest, seating about 1,000.

## *Tay Garnett Inaugurates National Radio Program*

Tay Garnett, motion picture producer and director, will enter the radio field through the formation of Tay Garnett Radio Productions, which will make its debut with "Three Sheets to the Wind," starring John Wayne, over the NBC-Red Network Saturday evening, February 15th. Helga Moray, English stage and screen actress, will play the feminine lead in this half-hour series, which will deal with romantic adventure against a world cruise background.

Mr. Garnett will produce and direct the shows on the program, which is based upon his original idea. During a recent world cruise, made before the start of the world conflict, Mr. Garnett shot 30,000 feet of film.

## *Yeager Rejoins RKO*

Sol Yeager, recently with Universal, has rejoined the RKO sales staff in Omaha. He replaces Irving Gillman, who has returned to Minneapolis.



## Support Voted Schenck Regime At Loew's

Nicholas M. Schenck and his associates in the leadership of Loew's, on Tuesday received a vote of "confidence and gratitude" from the stockholders gathered in New York that day for the annual meeting—which also resulted in reelection of all directors, who thereupon reelected all officers. There were no dissenters and there were no other nominations.

Elected vice-presidents by the board were C. C. Moskowitz, in charge of theatre operations; Joseph Vogel, in charge of out-of-town theatres; and Howard Dietz, director of advertising and publicity for the distributing company.

The meeting disclosed monies paid officials of the company during 1940, in accordance with their contracts. This information was given in response to a stockholder, by J. Robert Rubin, vice-president and general counsel, who presided. He reported receiving \$100,308; and that David Bernstein received \$122,522; Mr. Schenck, \$204,204; Ben Thau, \$60,989; Al Lichtman, \$91,484; Hunt Stromberg, \$77,409; Sam Katz, \$121,979; E. J. Mannix, \$121,979; Louis B. Mayer, \$548,425; Lawrence Weingarten, \$30,494; Harry Rapf, \$30,494, and B. H. Hyman, 30,494.

The Browne-Bioff case was not allowed to be discussed, company officials deeming comment improper while the case is still in the courts.

## Walt Disney, Inc. Reelect Officers

Stockholders of Walt Disney Productions, Inc., at the annual meeting in Hollywood on Wednesday reelected all directors of the company. The directors renamed the officers.

Directors are Walter E. Disney, Roy Disney, Gunther Lessing, George E. Morris, Jonathan B. Lovelace. Officers are: Walt Disney, president; Roy Disney, executive vice-president; Lessing, vice-president; Mr. Morris, treasurer; Oliver B. Johnson, assistant secretary-treasurer; Franklin Waldheim, assistant secretary.

Mr. Morris reported a balance of \$80,804 for 14 weeks of the current fiscal year up to January 3rd, after all charges except income tax and subject to year end adjustment. This compares with a balance for the entire fiscal year ended September 27th of \$210,702 before provision of \$1,000,000 for excess cost of features over estimated net income.

## Windsor Benefit Nets \$1,400

In excess of \$1,400 was raised at the Palace theatre, Windsor, Ont., on Saturday, January 31st, for the benefit of the Queen's Canadian Fund for Air Raid Victims, according to Manager Cem Merriitt. American musicians and performers from Detroit theatres participated in the benefit. Earl Hudson, manager of United Detroit Theatres, a member of the committee, donated the union guarantee.

## New FWC Prizes Set by Skouras

Charles P. Skouras, head of Fox West Coast, announced that district managers, bookers and theatre managers would be awarded five per cent of added business above the advance quotas originally set in the current circuit drive. Already, a total of \$18,500 in prizes are available for the first quarter in 1942.

California's division of 10 districts are required to exceed the cumulative quota for the first 13-week period to divide the first prize of \$11,100, and the additional five per cent will be given for further bonus distribution.

Three special three-week business drive sections during the campaign will provide special awards totaling \$2,500 for each, with five district prizes ranging from \$800 to \$200 apiece.

Special prizes under the heading "Personality Contest" have been set up with three theatres of each district to get \$75, \$50, and \$25 for house staffs, outside of the manager Contest will be judged on deportment and personality of staffs in relation to patrons, maintenance, and cleanliness of the theatre, and degree of cooperation by the staff with civilian defense units. The campaign ends on March 28th.

## McCarthy Mentioned as Whitney Press Aid

Charles E. McCarthy, former publicity and advertising director of 20th Century-Fox, at midweek was reported in conversation with John Hay Whitney in respect to the handling of press relations for the films section of the office of Inter-American Affairs. It was reported Mr. McCarthy might join the Whitney staff as an aide to Mr. Whitney.

Mr. McCarthy, a former New England and New York newspaper man, headed 20th-Fox public relations from 1932 to 1941. Previously he was advertising and publicity head of Paramount and publicity manager for Famous Players-Lasky.

## KOA Votes a Dividend; RKO Elects a Director

The board of directors of Keith, Albee, Orpheum Corporation declared a dividend, out of operating surplus, of \$1.75 per share of the seven per cent cumulative convertible preferred stock for the quarter ended March 31, 1942, payable April 1st, 1942, to the holders of record at the close of business on March 16th, 1942.

At the board meeting, George Schaefer, president of RKO, announced that DeWitt Millhauser was elected a director of the corporation to serve out the unexpired portion of the term of General James G. Harbord who has resigned.

Directors of Famous Players Canadian have declared a quarterly dividend of 25 cents per share, payable February 27th, to shareholders of record February 14th.

## Defense Reopens Theatre

Hamrick-Evergreen Theatres, Inc., are again attempting to accommodate heavy week-end patronage in the Seattle defense area by reopening their Music Hall Theatre for extended run engagements every Friday, Saturday and Sunday. The policy was attempted last fall but was not successful, inasmuch as the programs offered at that time were return engagements of older pictures. The present plan calls for moving of current attractions from the circuit's regular houses into the Music Hall for week-end runs. Regular admission rates of 30 cents, 42 cents and 58 cents prevail.

## Hellinger to Quit Fox

Mark Hellinger, Twentieth Century-Fox producer, announced in Hollywood on Tuesday that he would leave the company next month following completion of his current production "Moon-tide."

## Majors Report Many Holdovers

Holdover reports from several companies this week indicated more box office winners and healthy business for several current releases. Here are the records:

"Hellzapoppin," Universal: Earle, Allentown, opened January 21st; Rialto, Denver, opened January 13th; Senate, Harrisburg, January 21st; Omaha, Omaha, January 22nd; Orpheum, San Francisco, January 21st; Eckels, Syracuse, January 22nd; Fox, Atlanta, January 29th, and Keith, Baltimore, January 29th.

"Paris Calling," Universal: Woods, Chicago, opened January 17th.

"Wolf Man," Universal: Woods, Chicago, opened January 26th; Allen, Cleveland, opened January 24th; Vogue, Los Angeles, January 30th.

"Sullivan's Travels," Paramount: Paramount, New York, opened January 28th.

"Bahama Passage," Paramount: Denham, Denver, opened January 29th; Paramount, Los Angeles, January 17th.

"Louisiana Purchase," Paramount: Lincoln, Lincoln, opened January 21st; Rialto, Butte, opened January 28th; Beverly, Beverly Hills, January 27th; Egyptian, Hollywood, January 31st; California, Huntington Park, January 23rd.

"Johnny Eager," MGM: State, Cleveland, opened January 23rd; State, New Orleans, opened January 22nd; Loew's, Louisville, February 2nd; Loew's, Akron, January 23rd; Loew's, Dayton, January 21st.

## Moveovers

Moveovers were: "Johnny Eager," opened January 16th, Penn to Warner in Pittsburgh; opened January 14th, Fox to St. Francis, San Francisco; opened January 23rd, Court to Virginia in Wheeling; opened January 18th, Smoot to Strand in Parkersburg; opened January 22nd, Poli to Palace in Hartford and opened January 22nd, Poli to College in New Haven. "Louisiana Purchase": opened January 22nd, Alexander to California in Glendale; opened January 21st, Academy to U. A. Theatre in Inglewood, and opened January 22nd, U. A. Theatre to Strand in Pasadena.

"Ball of Fire" RKO: held over at Radio City Music Hall for third week; also held for sixth week in Keith's, Boston; Palace, Chicago; Albee, Providence, and Keith's, Washington. Fifth week engagements at the Orpheum, Kansas City, and Golden Gate, San Francisco.

"Joan of Paris," RKO: in its second week at the Rivoli, New York.

"Call Out the Marines," RKO: held for a second week at the Rialto, New York.

"All Through the Night," Warners: held for a second week at the Strand, New York.

"The Eternal Gift," in its fourth week at the Squire, New York.

"The Corsican Brothers," United Artists: Capitol, New York, in its third week.

Preston Sturges' new film for Paramount, "Sullivan's Travels," at the Paramount, New York, grossed an estimated \$75,000 for its first week, reaching \$31,000 for last Saturday and Sunday. Another box office winner was "Son of Fury," 20th Century-Fox, at New York's Roxy, where it rolled up an estimated \$43,200 for the first four days beginning last Thursday; its Philadelphia, Chicago, St. Louis and Springfield, Ill., grosses also good. RKO's "Ball of Fire" drew an estimated \$54,000 from last Thursday to Sunday at Radio City Music Hall, New York.

## AMPA "Navy" Luncheon

Associated Motion Picture Advertisers held an "AMPA's Date with the Navy" luncheon on Thursday, at the Hotel Edison, New York. Lieutenant Commander John T. Tuthill was to be the principal speaker. Guests of honor who were to attend included Bert Lytell, Jackie Cooper, Bonita Granville and Patricia Peardon.



ONE OF THE MOST REMARKABLE STORIES EVER WRITTEN!"

(Liberty Magazine, Jan. 24)

# "Storm"

By GEORGE STEWART

5,548,066 READERS  
OF JAN. 24 "LIBERTY" SAW  
A CONDENSED VERSION!

5,000,000 READERS  
OF "THE READER'S DIGEST"  
WILL READ IT IN MARCH!

200,000 COPIES  
SOLD BEFORE  
PUBLICATION!

BEST-SELLER  
LISTS FROM  
COAST-TO-COAST!

BOOK-OF-  
THE-MONTH  
CLUB CHOICE!

PARAMOUNT  
GRABS ANOTHER  
RUN-AWAY  
BEST-SELLER!





# Storm

TAKES ITS PLACE IN  
THE INDUSTRY'S  
BIGGEST LINEUP OF  
TOP BOXOFFICE  
PROPERTIES!

## "BOTANY BAY"

The famous Saturday Evening Post serial by James Norman Hall and Charles Nordhoff, set for early filming.

## "LADY IN THE DARK"

Broadway musical hit by Moss Hart, about a lady and her dreams . . . and psychoanalysis.

## "THE GOOD FELLOW"

Famous George S. Kaufman and Herman J. Mankiewicz play set for an early production.

## "MR. & MRS. CUGAT"

Ray Milland and Betty Field will have the stellar roles in the film version of this best-seller by Isabel Scott Rorick.

## "FRENCHMAN'S CREEK"

Another best-seller by the author of "Rebecca," Daphne Du Maurier, set for early production.

## "THE FOREST RANGERS"

Cosmopolitan novelette by Thelma Strabel, author of "Reap the Wild Wind"; to be screened with a top cast.

## "THE HOUR BEFORE DAWN"

W. Somerset Maugham's new novel, set for early production, with an important cast of stars.

## "MANHATTAN AT MIDNIGHT"

A story inspired by the widely-publicized radio program bearing this title.

## "FOR WHOM THE BELL TOLLS"

Sam Wood will direct the film production of this latest and greatest best-selling novel by Ernest Hemingway, author of "Farewell to Arms." All-star cast being selected.

## "TOMBSTONE"

(The Town Too Tough to Die)

Rip-roaring action adventure story by Walter Noble Burns, to be produced with a cast headed by Richard Dix, Frances Gifford and Edgar Buchanan. A "big production" outdoor drama.

## "MISS SUSIE SLAGLE'S"

Augusta Tucker's best-seller based on boarding house life. In preparation.

## "OVER THE HILL"

(Title to be changed)

I. A. R. Wylie's timely magazine story in preparation for casting and production.

## "THIS GUN FOR HIRE"

Veronica Lake and Robert Preston will be co-starred in the picture based on the Best-selling Graham Greene novel.

## "SUNRISE IN MY POCKET"

Edwin Justus Mayer's best-seller; an American classic . . . for early production.

## "THE PASSIONATE WITCH"

(I Married a Witch)

Hilarious novel by Thorne Smith, author of the "Topper" stories, set for an early production.

## "OUT OF THE FRYING PAN"

William Holden, Susan Hayward, Eddie Brackley, Robert Benchley are cast in the screen version of this Francis Swann stage success.

## READY FOR RELEASE...

## "REAP THE WILD WIND"

Thelma Strabel's great Saturday Evening Post serial filmed by Cecil DeMille with an all-star cast—in Technicolor . . . Paramount's great 30th Anniversary Picture and DeMille's finest production.

## "THE REMARKABLE ANDREW"

based on the laugh-filled novel by Dalton Trumbo—one of the smash hits of Paramount's fourth block, with Brian Donlevy, William Holden, Ellen Drew





# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Many a motion picture worker spends many a long hour after dark learning about air raids and air raid precautions, in classes being conducted at home offices to develop valuable potential aid and aides, just in case.

Mixed with the grimness of the job and many of its subjects there occasionally trickles a bit of humor—if one can see humor in the study of different kinds of poison gases. The nickname given Mustard Gas, is "hot stuff," in the 'timetable' of gasses and their actions, issued to the workers in the Paramount home office classes. Lewisite Gas is merely a 'mustard imitator,' and Ethyl-dichlorasine is known as 'enemy's delight.'

Adamsite Gas is 'dirty mixture,' Diphenyl-chlorasine is 'dopey ache.' Phosgene Gas is 'choky gas' and Chlorpierin is 'puking stuff.' Chloracetophenone has been nicknamed 'cry now.'

The workers are taught how to detect the various types of gases by odor. Mustard Gas smells like garlic, Lewisite, like geraniums, and Phosgene has an odor like fresh cut hay. Both Chlorpierin and Chloracetophenone Solution Gases smell like flypaper. Plain Chloracetophenone has an aroma like apple blossoms.

The Screen Actors Guild, in Hollywood, is warning its actor members that Guild contracts provide that no player is to appear in any scene wearing a fur coat at a wage of less than \$16.50 per day. They say that some producers have been paying fur coat wearers only \$10.50, the daily rate without fur coats.

James Wong Howe, noted Hollywood movie cameramen, conducts a little sideline—selling chop suey at his own restaurant on Ventura Boulevard.

The Army at West Point has, by arrangement with Walt Disney, taken a sequence from Disney's "Reluctant Dragon" cartoon, for use in classroom study by the student body. It's titled "How to Ride a Horse."

Grim Humor was seen in RKO's New York circuit double billing, last week, of: "You're in the Army Now" with "One Foot in Heaven."

Surprises in these days happen every day. Now comes University Film Productions, Inc., with the announcement of a new motion picture, entitled "Hitler's Children." We never knew that Hitler was married.

Twentieth Century-Fox announces a new motion picture, "The Meanest Man in the World," with Jack Benny.

Warner Brothers will be host, next Thursday, to 200 Royal Canadian Air Force pilots, in New York, at the world premiere of "Captain of the Clouds." One of the guests will be Canadian Air Marshal Billy Bishop. He merely shot down 72 German planes in the last war.

Jonas Perlberg, of Filmack Laboratories, Chicago, style-consciously reports this sign on the front of a Harrisburg, Illinois theatre: "HE DIED WITH HIS BOOTS ON" AND SELECTED SHORTS."

To the son of a motion picture exhibitor, Alexander R. Nining, Sr., goes the honor of receiving, posthumously, the first Congressional Medal of Honor in this war. Lieutenant R. Nining, Jr., in "conspicuous gallantry," was killed in action in the Philippines on January 12th, after single-handedly penetrating far into the ranks of the invading Japs to cap an exploit in which he killed a flock of enemy soldiers.

The father has been in the theatre business in Florida, and will receive the medal for his soldier son at Fort Lauderdale.

Chicago courts are getting pretty tough with theatre patrons who refuse to behave patriotically. Local Judge Edward Luczak fined two young theological students, Viola Lingblade and Robert Moore, \$200, because they did not stand during the playing of "The Star-Spangled Banner" at the Avalon Theatre.

New York World-Telegram drama critic John Mason Brown tours the country lecturing, answering culture questions. Of all the slips of paper sent up to him by audiences during his "question period," Brown's favorite is one, submitted at the end of a particularly high-brow discourse, that read, "Will the speaker be so good as to give me Carmen Miranda's telephone number?"

U. S. Naval Reserve Lieutenant Robert Montgomery, of Hollywood, walked into the lobby of Washington's spacious Mayflower Hotel, encountered a force of pen-waving ladies with autograph books. Unmolested, unnoticed nearby stood another, alone—Herbert Hoover.

New York air raid officials really didn't mean to tell the populace to fill their bathtubs with water when and if the air raid siren blows. They take it all back, figuring if everybody filled their tubs with water in a raid, there mightn't be any water left for the air raid.

RKO's new star, Michele Morgan, is not Michele Morgan at all. She's Simone Roussel.

Jean is a popular name with Scranton, Pa., young girls who have hitched their wagons to star-studded careers.

First of all there was Jeanne Madden who appeared in several Hollywood pictures. Then Gloria Jean (Schoonover) made a hit as a singing starlet in the film capital. Finally, another Jean, Beverly Jean Saul received word she is now under contract to M-G-M and will soon be in the movies, too.

But names have not been the only attributes the girls have in common. All three Scranton Jeans have broken into films as a result of singing talent.

Altec Sound Service Corp. reports a big business boom—the U. S. Army defense officials and the studios in Hollywood are swamping Altec with war orders for theatre sound horns and amplifiers, for air raid warning placements. The studios will use them over the broad expanses of their lots, to screech warnings to players and workers off in some remote corner of the filming fields—when, as and if.

Hollywood studios are flourishing with a new aroma of ham—real ham.

By wire and special courier Wide World flashes word from the California coast about how dirt-farmer film stars not only have heeded President Roosevelt's plea for national stepped-up crop production during the war emergency but have turned studio stages into colorful trading posts, where they swap hams for turkeys, eggs for apples, and barter for other agricultural products.

Actors bring produce from their country estates while waiting between pictures. George Murphy lugs chunks of bacon and ham to the RKO "trading post" for Ann Shirley; Joel McCrea exchanges milk and butter for Joan Carroll's rabbits; George Tobias trades turkeys for John Litell's apples and walnuts, and Victor McLaglen swaps Brahma hens for green vegetables raised by Marion Martin. Errol Flynn, Oliver Hardy, Lucille Ball and her husband, Desi Arnaz, and Marjorie Rambeau are among the leading egg distributors.

Many other players have turned to the soil through purchase of farms like those of some of the early "settlers," such as the Taylor-Stanwyck combination. Ginny Simms has bought land near Fresno; Ginger Rogers and Tim Holt are increasing crops on their sprawling ranches; Bette Davis plans to get her new Sugar Hill, N. H., farm into production this spring, and Jimmy Cagney has arranged for a huge potato crop on his Martha's Vineyard estate.

Jack Trop has launched a new producing company in New York, called Pro and Con, Inc.

You won't be seeing any champagne-whacking of new ship launchings in the newsreels any more. Illinois Representative Jessie Sumner had a clause injected into the new twenty-billion-dollar Naval Appropriations Bill prohibiting the use of bottles of the bubbly stuff on the bows of new boats. It's a war measure.

The RKO management in New York announces that Jon Hall, RKO actor, "learned this morning that his last picture, 'Aloma of the South Seas,' has grossed more than two million dollars," and, so, "Jon gets a \$10,000 bonus."

With guns and gunfire in western pictures tabooed by war order, Hollywood western film heroes now get the villain by lasso.

Paramount Pictures announces that it has struck an innovation in changing the title of "My Favorite Blonde" to "Paramount Presents Bob Hope Who Calls Madeleine Carroll My Favorite Blonde." That, insists Paramount, is what's going on the main title.

The Academy of Motion Picture Arts, in Hollywood, may have its 'Oscar' annual award to the best actor, actress, director, writer and other talent for the best creative work of the year. But *Movie-Radio Guide* has 'Elmer,' to be awarded for similar accomplishments. Besides, says the newsstand magazine's publishers, their Elmer is all-American, being made of wood, instead of metal, as with Oscar.



## Mexico Approves Plan for All Possible Aid

by LUIS BECERRA CELIS  
in Mexico City

New assurances that the Mexican Government intends to render all possible aid to the motion picture industry was given representatives of organized producers by President Manuel Avila Camacho in an interview in his offices in Mexico City. During the meeting the producers advised the President that it was an imperative necessity that official help be given the industry, especially with regard to facilities for distribution in the United States and leading Latin American countries, and to assist this business to gain and maintain a firm foothold after the war.

This assurance has satisfied the producers. Some time ago the President told the producers and distributors that the Mexican Government was deeply concerned about advancing the Mexican film industry. The nature of the promised governmental aid was not revealed, but the Federal film censoring and supervision department has been ordered to accord the business all possible assistance.

▽

The Federal film censoring and supervision department in Mexico is operating to the limit of its powers. Paramount's "Hold Back the Dawn" was the first American picture of 1942 to meet objections. Before passing the film for exhibition the department insisted that there be deleted from it the sequence of an Austrian girl refugee, about to become a mother, being smuggled into the United States from a Mexican border hamlet where she had found a home so that her child could be born on American soil. The censors ruled that this sequence was derogatory to Mexico's dignity.

▽

La Gia di Golconda, a Mexican of Italian extraction, who was a silent film star in Mexico 25 years ago, died there recently. After a long stay in Argentina she had returned to Mexico penniless and sought work again in motion pictures. However, her voice was not suited to sound and she died in poverty. She was 59 years old.

▽

Frank Fouce, California theatre executive, is arranging for the production of a film starring Laurel and Hardy, borrowed for this one production from Twentieth Century-Fox which is allowing the comedians to make one picture a year for independent producers.

▽

A special welcome was accorded to James FitzPatrick and his corps of technicians when they arrived in Mexico recently for the production of another color film of the country, "Mexico Monumental." The government's tourist department and the Ministry of the Interior have granted the producer all possible cooperation for the production of this film which is to be widely distributed. The government expects that "Mexico Monumental" will stimulate the American tourist business, a traffic which the country very much requires now.

## Producers Name Year's Officers

At the annual meeting of the Association of Motion Picture Producers in Hollywood on Monday all officers were unanimously re-elected for a third term. Re-elected were Y. Frank Freeman, president; E. J. Mannix, first vice-president; Cliff Work, second vice-president; Fred W. Beetson, executive vice-president and secretary-treasurer. Members of the board of directors were also re-elected.

The directors approved the forthcoming appointment of a Hollywood coordinator to work with Francis S. Harmon, coordinator of the War Activities Committee of the Motion Picture Industry, and heard a report by Mr. Beetson on war aid activities.

The board also voted to return the studios to a 9 A.M. to 6 P. M. work day scheduled under Daylight Saving time, which goes into effect Monday, February 9th.

William S. Holman was authorized to make a survey on possible utilization of studio machine shops, when available, for defense production.

## 1,055 Theatres Operating in N. Y.

According to the New York Film Board of Trade in its theatre directory which was released to members this week, there is a total of 1,055 theatres in operation in the New York-New Jersey metropolitan territory.

The report shows that affiliated circuits in the territory dropped seven houses in the area, leaving a total of 190, while unaffiliated circuits gained 28, bringing their total to 590. Independent theatres decreased from 449 to 414.

The seating capacity of theatres now operating is greater by 1,356 than that of last year in spite of the drop in the number of houses, indicating the construction or reopening of theatres larger than those which ceased operation.

The combined total of theatres both opened and closed is listed at 1,194, which is a drop of 14 from last year. Of the 139 houses dark, 128 are equipped for sound while the remaining 11 are silent.

## Paramount Has Sponsored Short

Paramount Pictures Educational Film Division, a production unit for sponsored films, has completed a 10-minute short entitled "American Anniversary" for the National Association of Manufacturers. It is the seventh of a series of films portraying the cause of "free enterprise" as the backbone of the American way of life. The shorts are distributed without charge to theatres throughout the country, as well as to churches, clubs and civic organizations. They have been shown in 4,000 theatres, including key houses of most of the principal circuits, although Balaban and Katz, Paramount-controlled Chicago chain, has refused to run them.

## Universal Signs Cline

Eddie Cline has been signed to a director's contract by Universal the studio has announced from Hollywood. His first production will be "Wake Up and Dream."

## Raynor Joins Navy

William E. Raynor, studio publicity director for Producers Releasing Corp., has resigned to join the Navy.

## Mothers Want Shorts for Children

Increased use of short subjects in theatre programs for children under six is being requested by parents in New York. The Schools Motion Picture Committee, an independent organization which promotes better films for youngsters, reported through its secretary, Mrs. Irving A. Heyman, that analysis of the committee's information service revealed more parents were becoming interested in shorts, including cartoons, for their theatre-going children.

Mrs. Heyman reported that in addition to the committee's regular program of listing recommended films for children in the age bracket of eight to 14 years, which is published regularly by the New York *Herald Tribune*, New York *Times*, *PM* and *Cue* magazine, the information service functioning at the committee's New York office answers queries daily, advising and suggesting program fare to parents for their youngsters.

Current project of the Schools Motion Picture Committee is a questionnaire which has been sent out to 42 Better Film Councils throughout the United States.

Mrs. Heyman reported that 300 theatres in the New York area were cooperating with the committee in arranging week-end programs suitable for children. The committee inaugurated its plan seven years ago. Theatres working with it supply advance outlines of programs scheduled for Friday, Saturday and Sunday. From these outlines, programs are checked and recommendations made which are then listed in the newspapers.

## Edward Golden Acquires "Education for Death"

Edward A. Golden, president of University Film Productions, Inc., New York City, has acquired the motion picture rights to Gregor Ziemer's "Education for Death," published by the Oxford University Press. A condensation of this book, which tells how Hitler's educational machine trains boys and girls to become fanatical fighters for the Nazi regime, appears in the current issue of Reader's Digest.

"Education for Death" is to be made into a motion picture under the title "Hitler's Children."

Mr. Ziemer was born in Michigan in 1899, served in the United States Army during the first World War and later taught in this country. He then founded the American Colony School in Berlin under the auspices of the American Embassy and the American Chamber of Commerce. He also became a Berlin correspondent for the London *Daily Mail* and the Paris edition of the Chicago *Tribune*, and obtained his Ph.D. from the University of Berlin. Mr. Ziemer is now a commentator for station WLW in Cincinnati.

## Two Join 'Movie-Radio Guide'

Gordon Swarthout has been named editor of *Movie-Radio Guide*, and Dick Dorrance, general manager of Frequency Modulation Broadcasters, Inc., has been engaged to head a recently inaugurated section devoted to the latest news and developments in Frequency Modulation. Major Curtis Mitchell, former editor of the publication, will write a weekly column covering the Washington radio news front.



# NEW YORK VALUES 32 FILM THEATRES AT \$75,392,000

**Criterion at \$6,625,000 Is Highest; Roxy Second at \$3,950,000**

Thirty-two key theatres in New York's Manhattan and Brooklyn are worth a total of \$75,392,000, on the municipal taxable real estate assessment books, the city fathers reported on Monday. The Manhattan houses singled out as among the city's most valuable theatre properties represent the largest concentration of theatre wealth in the world.

Loew's Criterion Theatre on Broadway, again heads New York's highest theatre real estate valuation, with \$6,662,000, according to the 1942-43 assessment rolls released by the city's Tax Commission this week. The amount is a reduction of \$100,000 from last year.

The Criterion seats only 1,700, but because of its direct Times Square position and the fact that it has other amusement, restaurant and commercial tenant-rentals, the assessment figure again tops the rolls of theatre property, compared with the Roxy, further up the street, which is more than three times larger, seating 5,880, with an assessment of only \$3,950,000, second highest on the theatre list.

Assessment for Radio City Music Hall, seating 6,200, was included in the tentative valuation of the RKO Building in which it is housed, at \$11,700,000. The Paramount Theatre, seating 3,664, also is included in the building assessment, listed at \$10,900,000. Loew's State, seating 3,300, is evaluated at \$3,795,000; the Strand, seating 2,750, at \$3,200,000.

## Radio City \$92,600,000

On the tentative assessment rolls the Equitable Building at 120 Broadway, still is recorded as the most valuable office building in New York City, at \$28,750,000, which is only \$250,000 more than that of the RCA Building, tentatively assessed at \$28,500,000, as compared with \$26,750,000 for the Empire State Building and \$15,000,000 listed for the Chrysler Building, the world's tallest structures. The 12 buildings of Radio City are assessed in the aggregate for \$92,600,000.

Other film theatre tentative assessments are: Rialto, \$2,825,000; Capitol, \$2,245,000; Gaiety, \$2,150,000; Winter Garden, \$2,125,000; Astor, \$1,700,000; Mayfair, \$1,690,000; Rivoli, \$1,425,000; Times Apollo, \$1,315,000; Al Jolson, \$1,300,000; Palace, \$1,275,000; Hollywood, \$1,000,000; Booth-Shubert, \$1,100,000; Ziegfeld, \$1,000,000; Globe, \$1,000,000; Lincoln Square, \$925,000, and the New Amsterdam, \$920,000.

In Brooklyn, the Paramount Theatre and office building is evaluated at \$3,070,000, as compared with some of the borough's large office buildings; 16 Court Street, \$2,754,000; 26 Court Street, \$2,400,000 and the Temple Bar, \$1,215,000. The Fox Theatre is listed at \$3,000,000; Albee, \$1,675,000; Loew's Kings, \$1,040,000; Loew's Metropolitan, \$950,000; Strand, \$525,000; Tivoli, \$350,

000; Majestic, \$225,000; Star, \$205,000 and St. George, \$187,000.

Bronx theatre assessments include Loew's Paradise, \$1,257,000; Grand, \$975,000; Keith Fordham, \$815,000 and Valentine, \$600,000. In Queens, the Valencia, Jamaica, is listed at \$1,060,000; Merrick, Jamaica, \$885,000; Keith, Flushing, \$750,000; Madison, Ridgewood, \$615,000 and Alden, Jamaica, \$430,000. The Lasky Famous Players Studio in Long Island City is assessed at \$665,000. Richmond theatre evaluations are the St. George film house and office building, \$590,000, and the Paramount, \$350,000.

## Stage Theatres Lower

Assessments for Broadway's legitimate theatres include:

Forty-fourth Street, \$835,000; Empire, \$830,000; Guild, \$655,000; Majestic, \$640,000; Imperial, \$638,000; St. James, \$580,000; Martin Beck, \$575,000; Music Box, \$550,000; Forty-sixth Street, \$530,000; Barrymore, \$525,000; Morosco, \$525,000; Belasco, \$505,000; Ambassador, \$500,000; Lyceum, \$500,000; Fulton, \$465,000; Royal, \$440,000; Henry Miller, \$430,000; Broadhurst, \$430,000; Mansfield, \$415,000; Windsor, \$410,000; Cort, \$400,000; Forrest, \$390,000; Playhouse, \$350,000; Biltmore, \$340,000; Vanderbilt, \$295,000; John Golden, \$290,000. The Metropolitan Opera House is assessed at \$4,600,000, and Carnegie Hall at \$1,900,000.

## Philadelphia Assessment

Realty assessment of four houses in downtown Philadelphia were reduced for 1942, allowances made for depreciation. The Fox Theatre was reduced from \$1,459,000 to \$1,451,000; Mastbaum Theatre, from \$1,226,200 to \$1,239,700; Erlanger Theatre from \$605,700 to \$567,800 and the Stanley Theatre, from \$685,000 to \$677,000. Both the Erlanger and Maustbaum are dark.

## Fox Releasing Eight Musicals

Eight musical films, the largest number in the past few years, will be released by Twentieth Century-Fox as part of the company's 1942 program, it was announced in New York last week.

The eight features which are in the various stages of production are "Iceland," the Sonja Henie-Tyrone Power co-starring film; and William LeBaron's production of "Springtime in the Rockies," music for both is now being written by Mack Gordon and Harry Warren; "Strictly Dynamite" and "Coney Island," which will feature songs by Leo Robin and Ralph Rainger, Academy Award winning tunesmiths; "Hello, Frisco, Hello," "Melody Man," "Campus in the Clouds" and "Orchestra Wife."

## Paul Peters Joins Fox

Paul Peters, associate editor of *Life* magazine and editor of its film, book and theatre department since 1937, has resigned to join the story department of 20th Century-Fox.

## Film Censors Reject One, Pass Two

After refusing a permit for the exhibition of one of Republic's western pictures, Chicago last week issued a general permit for showing the film.

The Pennsylvania censor board has granted a license to Howard Hughes' "The Outlaw," but for a second time refused the state seal of approval to "Shanghai Gesture."

Reversing their decision of several weeks back in rejecting Republic's "Jesse James at Bay," the Chicago Police Censor Board issued a general permit for the picture when it was rescreened last week, and the film will be released in the Chicago territory next month. When the board refused a permit on November 25, 1941, their report said the film was rejected by a vote of the board because it "portrays the exploits of a bandit and killer who is made heroic and whose crimes are condoned because he had a good motive."

"The Outlaw," after being turned down by the Pennsylvania State Board of Motion Picture Censors on being submitted for review a number of times in past months, was finally given the seal of approval last week. According to Mrs. Edna R. Carroll, chairman of the censor board, the proper deletions had been made. No opening is scheduled by 20th Century-Fox for the picture as yet.

On the same day, and for a second time, the censor board withheld its seal of approval for "Shanghai Gesture." The board had suggested changes and deletions to United Artists, and after reviewing the film for a second time, Mrs. Carroll said that the picture was "still not satisfactory." Following the board's disapproval, Harry Buckley, UA executive from the home office, went there to confer with Mrs. Carroll on the picture.

The Chicago Censor Board reviewed 103 pictures, a total of 505,600 feet of film, during the month of January and made no rejections. Twenty cuts were ordered. Four films received "pink permits" or adults only classification. These were "The Shanghai Gesture," "Roxie Hart," "The Last Atlantis," or "The City of Sin" and "The Love Wanga."

## Elrod Succeeds Gilliam

Ben Elrod, country salesman for Paramount Pictures, Chicago, has succeeded to the city territory formerly handled by Tom Gilliam, who left the company to become sales manager of the Chicago RKO office. Sam Tishman, former operator of the Paramount theatre, Wheaton, Ill., took over Mr. Elrod's territory.



*The low down story  
of a high-class gal!*



# GINGER ROGERS

**Your 1942  
boxoffice  
sweet-hart!**

as



# ROXIE HART

**Just a lonely  
little girl  
in the great  
big city...  
and Heaven  
help the wolves!**



Watch  
**GEORGE  
MONTGOMERY**  
...he's on his  
way to stardom!



*with*

## **ADOLPHE MENJOU GEORGE MONTGOMERY**

**Lynne OVERMAN • Nigel BRUCE  
Phil SILVERS • Sara ALLGOOD  
Wm. FRAWLEY • Spring BYINGTON  
Ted NORTH • Helene REYNOLDS**

*Directed by William A. Wellman*

*Produced and Written for the screen by Nunnally  
Johnson • Based upon the Play "Chicago" written by  
Maurine Watkins and produced by Sam H. Harris  
Dances staged by Hermes Pan*





## Totals Added On Industry's Dimes Drive

With almost 11,000 theatres participating in the infantile paralysis drive Si Fabian, national treasurer for the motion picture industry's March of Dimes drive, reported Monday that checks from theatres were beginning to arrive at the Hotel Astor in New York, national headquarters. Half the amount sent in by theatres, less expenses, will be returned to the community from which it was raised.

Miller, Donaldson Co., public accountants, have volunteered to handle the auditing and certifying of the March of Dimes monies, without charge.

Theatres are urged to return their March of Dimes trailers to the National Screen Service exchanges from which they were received. The Warner film salvage plant in New York has volunteered to reclaim the film and turn the proceeds over to the infantile paralysis fund.

Managers of theatres are urged to make prompt reports to the Theatre Staff Committee at the Hotel Astor, on the usher, projectionist, etc., who had filled the greatest number of Birthday coin cards. The leaders in this activity will be awarded defense bonds. The drive for funds ended Friday, January 30th.

### 12,540 Parties

There were 12,540 birthday parties for President Roosevelt held Friday, January 30th. In scores of these, film, radio and stage players, besides those from the concert and opera worlds participated. In New York the principal event was held at the Waldorf-Astoria Hotel, with a ball at which 14 of the popular bands and orchestras performed, in addition to numerous players from stage, screen and radio.

The most important of all birthday balls, of course, was held in Washington, D. C. An all-star banquet at the Hotel Willard, besides dinner dances at the Hotels Mayflower, Shoreham, Wardman Park and Hamilton, were held. Edward Arnold, president of the Screen Actors Guild, was the master of ceremonies at the banquet, assisted by Art Brown. Film stars, accompanied by studio representatives, members of the Washington Variety Club, drama and film critics and Washington newspaper correspondents made appearances at the various functions.

### First County Return

The first complete county returns received at March of Dimes headquarters in New York, came from Matt Saunders, county chairman of Fairfield County, Conn. Only one theatre in the county failed to collect. The grand total reported from the county was \$11,018, with Loew's Poli theatre in Bridgeport, leading with \$2,594.

Vastly increased theatre collections in the city of Albany, N. Y., netted the March of Dimes infantile paralysis drive a sum of \$4,882, more than \$1,000 in excess of last year. Louis R. Golding, Fabian Theatres district manager and chief barker of Albany Variety Tent, turned over the check to Walter T. Brown, state chairman of the infantile paralysis funds campaign.

Seven of the 14 film houses in Greater Little Rock, Ark., have raised \$951.45 during the past seven days in the March of Dimes campaign. Other theatres will report their progress next week.

During the first four days of collections on

## War and Blackouts and Shipping Difficulties Hit Films in Alaska

by NAT TANCHUK  
in Los Angeles

"Alaska as America's outpost on the North American continent is the most likely primary U. S. battlefield in the present conflict." This is the observation, brought back from Alaska by Ben F. Shearer, operator of a group of theatres in the Pacific Northwest, of two Alaskan houses, and the B. F. Shearer Equipment Company, on his arrival last week in Los Angeles to buy films and confer with the Los Angeles office of B. F. Shearer Equipment Company.

He declared Alaska would be one of the blackest spots in the business map for motion picture exhibition or any other industry.

Alaska, he added, is even more remote than Hawaii. There is no method of transportation other than steamship. By this method it takes approximately five weeks to ship film to Alaska. Films now shown there are from seven months to one year behind release date.

Business has fallen off 25 percent at Mr. Shearer's theatres, the Revilla in Ketchikan and the Capitol in Juneau. Admission at both houses is 50 cents.

Contrary to popular conception, soldiers in Alaska have not aided business. Their camps are situated far from the cities and there are no transportation facilities for them. The army, furthermore, supplies its own movies.

Because of Alaska's position, the wives and children of all soldiers and a majority of civilians are being moved from Alaska. Cities, themselves, are being bastioned to fend off possible attacks. Blackouts are a daily occurrence, starting at four in the afternoon. Since this is Alaska's winter season, there is a minimum of daylight.

Transportation costs are soaring, and recently Governor Gruening scathingly attacked the U. S. Maritime Commission's raising of steamship freight rates 45 per cent. This, naturally, affects the cost of bringing in film. Governor Gruening pointed out that the cost of living, even before this raise, ranged from a low of 35.52 per cent higher in Ketchikan than in New York, to a maximum of 116.16 per cent higher in Fairbanks than in New York.

the infantile paralysis drive in California, a total exceeding all previous years had been collected. Based on these days, it is expected that \$150,000 would be collected. Last year about \$87,000 was collected in southern California.

In San Antonio, Tex., the President's Birthday Ball was celebrated at the Municipal Auditorium on January 31st, with E. E. Collins, city manager of Interstate Circuit, in charge of the affair. Local managers from all theatres were present.

### Capital Return Estimated

Although proceeds have not yet been totaled, Washington's contribution to the National Foundation for Infantile Paralysis is expected to exceed \$100,000, thanks mainly to the galaxy of film stars who came to Washington to assist in the celebration.

In addition, more than \$25,000 was realized in the local March of Dimes campaign, according to a preliminary estimate by Carter T. Barron, chairman for the District of Columbia and Loew's territorial manager. Largest fund raisers were the Warner houses, with \$10,800; Loew's, \$8,700; Trans Lux Theater, \$2,000; RKO-Keith's, \$1,400; Lichtman Theaters, \$1,400, and Gayety Theater, \$336.

Mr. Barron reported that the 10 theaters in his eastern division, located in Pennsylvania, Virginia, Delaware, Maryland and the District of Columbia, raised \$21,000 for the March of Dimes.

### Red Cross Fund Doubled

The theatre division of the Greater New York Red Cross War Fund appeal has more than doubled its quota of \$10,000 to date, Brock Pemberton, division chairman, reports.

The Sonja Henie benefit performance at Madison Square Garden January 28th added \$17,700 to the proceeds of the appeal, going toward the Greater New York total goal of

\$7,330,000. Other returns for the theatre division include \$3,174.80 collected by the American Theatre Wing, \$700 from the firm and staff of Howard Lindsay and Russel Crouse and \$250 from Mr. and Mrs. E. M. Warburg.

The \$50,000 quota of the radio broadcasting division has been 20 per cent realized to date, under the chairmanship of Edward Klauber, Executive Vice President of the Columbia Broadcasting System.

The motion picture division of the entertainment group is working toward its quota of \$100,000, under the chairmanship of Herman G. Place, Chairman of the Executive Committee of Twentieth Century Fox Film Corp.

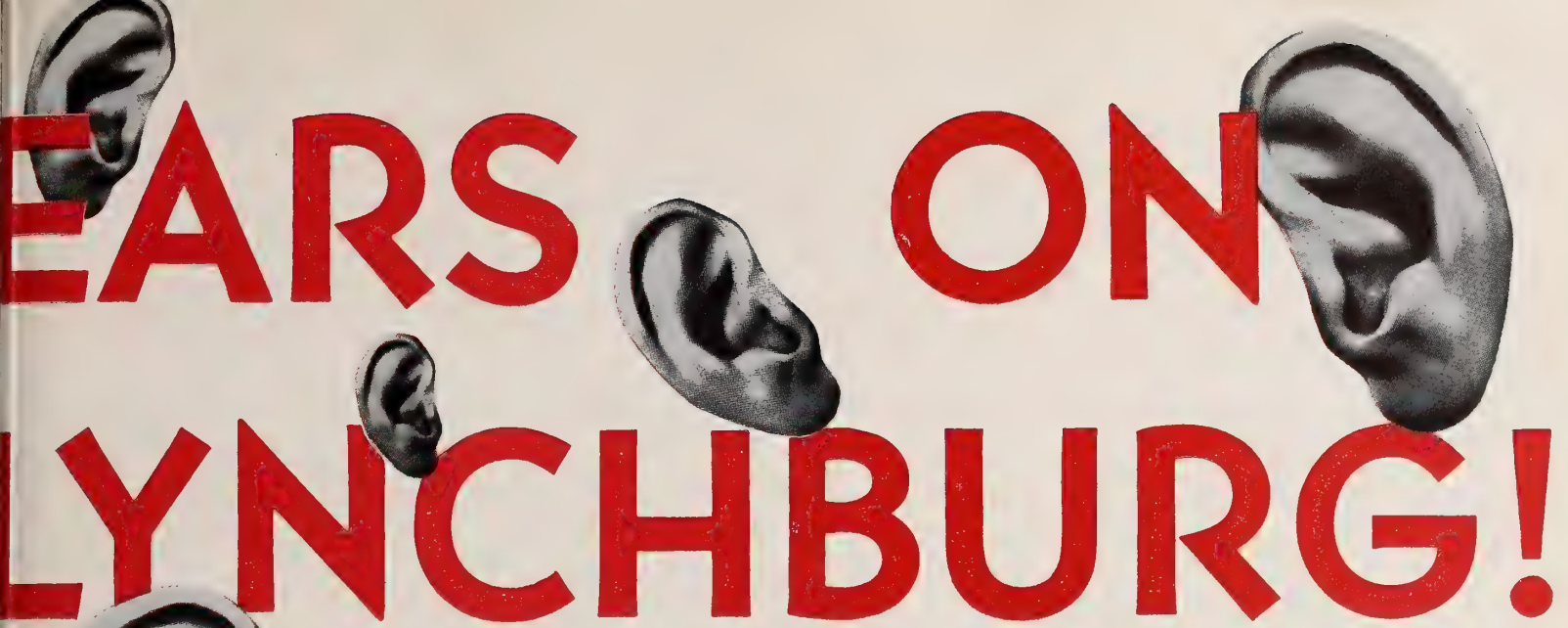
Sherrill Cohen has been named chairman of the Red Cross Training Committee for theatres in Los Angeles, Bowen McCoy, Los Angeles head of the Red Cross announced this week. This committee will train all theatre staffs in defense and Red Cross work.

### Dodge Reports on Theatre Building

Theatre building contracts for the month of December, 1941, are evaluated at \$938,000, according to figures released in New York last week by Dodge Reports, statistical research service. Dodge declared the figure represents a sharp drop from totals of preceding months in 1941, due to curtailment of contract awards for theatre construction principally in 37 states ease of the Rockies when war broke out between the U. S. and Axis.

Dodge service also cites the \$938,000 figure as an "impressive sum" considering that outbreak of the war affected construction operations the greater part of December and also because theatre contracts for that month in any year usually are below average. According to the service, the sum represents less than nine per cent under that of December, 1940.





# EARS ON LYNCHBURG!

## LISTEN!

Biggest Premiere since Atlanta's "Gone With The Wind"! Lynchburg (5th day as we go to press!) equals "GWTW" and trebles best previous gross of other pictures!

## A GREAT PICTURE DID IT!

"THE



# VANISHING VIRGINIAN"

The picture with a heart and soul! Put yours into your campaign. GET FROM M-G-M BRANCH COMPLETE MANUAL OF LYNCHBURG'S MASTERFUL SHOWMANSHIP!

"THE VANISHING VIRGINIAN" with FRANK MORGAN • KATHRYN GRAYSON • Spring Byington  
Natalie Thompson • Douglass Newland • Mark Daniels • A FRANK BORZAGE PRODUCTION • Screen  
Play by Jan Fortune • Based on the Book by Rebecca Yancey Williams • Directed by Frank Borzage  
Produced by Edwin Knopf • A Metro-Goldwyn-Mayer Picture



# THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER  
Hollywood Editor

## ESTEEMED EDITOR:

Your communicant helped himself to a busman's holiday one night last week and attended a screening of short subjects for the Academy Awards Committee.

Over-exposed as he is to the A, B and Z feature-picture output of the studios, he had in mind a bit of catching-up on the year's short product which, as you know, comes rarely to commercial exhibition in this home town of the dual bill.

He got that and a deal more.

He returned from the outing convinced that there's something wrong with a show business in which no exhibitor avails himself of the opportunity to package for his customers a program so richly stocked with entertainment as had been put together for the Academy judges.

Nine subjects were shown.

They had been selected by their sponsors as possible bests in two classifications and, specifically, without regard for the niceties of programing as practiced by the exhibitor in behalf of audience satisfaction.

House lights were turned on between subjects, so that the judges could see to mark their ballots, and there was of course no exercise of showmanship or preferential treatment in the manner of timing of presentation.

The screening was held in a standard type theatre and lasted a little more than two hours.

Within that space of time the program took its witnesses into nine different fields of interest, and out again each time into the here and now, produced and dissolved nine different moods, delivered nine different emotional impacts, ranging from the shock of ruthless murder to the upsurge of Yuletide spirit, and sent them away feeling as if their emotions had been run through a wringer.

No feature picture or pair of them produced by the studios within ready recall has matched this arbitrarily assorted collection of shorts in point of stimulation, fascination, intensity of interest—all the things which people go to the theatre to get.

No exhibitor worthy of the name could fail to select from the whole available supply of short subjects, exercising the prerogatives of programing not utilized in this case, an evening's entertainment superior in auditorium value to anything he's normally able to get together under the prevailing scheme of things.

To be sure, he'd have to sell his show without benefit of self-selling marquee names, but in selling one such he'd be going far toward selling, by force of remembered experience, the next and those which would follow.

And he'd have to shop around a bit, too, by way of building up a collection of shorts balanced and routinized to fit his own requirements, but something's being done toward lightening that chore.

The Messrs. Pete Smith, Gordon Hol-

## FOX IN LEAD

Twentieth Century-Fox was leading the production parade at weekend with seven pictures on its stages. Completion of eleven and starting of nine reduced the over-all total of the community from 43 to 41.

Thus:

### COMPLETED

MGM  
Tarzan Against the World  
PARAMOUNT  
Wildcat  
My Favorite Blond  
RKO RADIO

### STARTED

COLUMBIA  
Ellery Queen and the Living Corpse  
Hello, Annapolis  
MONOGRAM  
Klondike Victory  
PRC  
Dawn-Express  
PARAMOUNT

### SHOOTING

COLUMBIA  
Highly Irregular  
Gentlemen Misbehave  
MGM  
Sunday Punch  
Mokey Delano  
Tortilla Flat  
Ship Ahoy  
Mrs. Miniver  
Her Cardboard Lover  
MONOGRAM  
Black Dragons  
PARAMOUNT  
Palm Beach Story  
Black Curtain  
RKO RADIO  
Journey Into Fear  
My Favorite Spy  
Tuttles of Tahiti  
Scattergood at the Races  
REPUBLIC  
Affairs of Jimmy Valentine

Magnificent Ambersons  
REPUBLIC  
Stagecoach Express  
Yokel Boy  
Dusk on the Painted Desert

My Heart Belongs to Daddy  
RKO RADIO  
Mexican Spitfire No. 3  
REPUBLIC  
Riders of the Range  
Girl from Alaska  
UNIVERSAL  
Eagle Squadron

20TH-FOX  
Tales of Manhattan  
Moontide  
My Gal Sal  
This Above All  
Ten Gentlemen from West Point  
Whispering Ghosts  
Million Dollar Ghost  
UNIVERSAL  
Spoilers  
Sheltered Lady  
Saboteur  
What's Cookin?  
Butch Minds the Baby  
WARNERS  
Gay Sisters  
Shadow of Their Wings  
Escape from Crime  
Yankee Doodle Dandy

lingshead and Jule White have undertaken, as a committee, to establish a system of monthly tradeshowings of short product.

That will take a bit of doing, and doubtless the business of getting exhibitors to attend the first such tradeshowing will take some more, but the merit of the project is inherent in the character of the product, and entertainment worth while has a record of making a place for itself in the world.

▽

Although Southern California has had no daylight-saving since that other war, approach of the new time regulation has spread no panic among exhibitors.

This is at variance with a history in which showmen have campaigned with vigor, many times and oft, to defeat bills in the State Legislature which would have implemented the type of sunshine-reclamation projects adopted elsewhere.

It has been reasoned that the area's otherwise exploitable and profitable climate would be more effective than most in keeping people out of the theatres, and that the incidentally resultant crop of tennis champions was not an adequate offset.

Up to now no expedients for circumventing the effects of the regulation have been improvised.

Equanimity born of the emergency is one explanation.

Booming business is another.

Third and key reason is that people who can do so have been going to the theatres early, not that they're frightened, but because they think it's just as well to get home before the Japs come over if they're coming, and the extra hour of daylight is therefore quite likely to prove something of a bonanza.—W. R. W.

▽

Jack Benny's next picture for Twentieth Century-Fox will be "The Meanest Man in the World." It will be based on the play produced by George M. Cohan in 1920. William Perlberg will produce and Morrie Ryskind is preparing the adaptation.

▽

Producer Sam Bischoff signed a new term contract with Columbia Pictures in Hollywood. Terms of the deal were not disclosed in the announcement made by the home office. Mr. Bischoff's most recent production for the company was "Two Yanks in Trinidad." Other films produced by him for Columbia include "Texas," "Three Girls About Town" and the Fred Astaire-Rita Hayworth picture, "You'll Never Get Rich."

▽

Republic has set a production budget of \$800,000 for "The Commandos," formerly titled "Commando," according to a report from the studio in Hollywood. John Wayne and Ray Middleton will be co-starred and the picture will go into production shortly. Edmund Grainger is associate producer.

▽

Edward G. Robinson, featured player in Rinso's air show, "Big Town," received during his broadcast Thursday night, January 28th, a scroll emblematic of his being named "Most Effective Film Player on the Air," in *Motion Picture Daily's* annual radio pole conducted on behalf of *Fame*.

▽

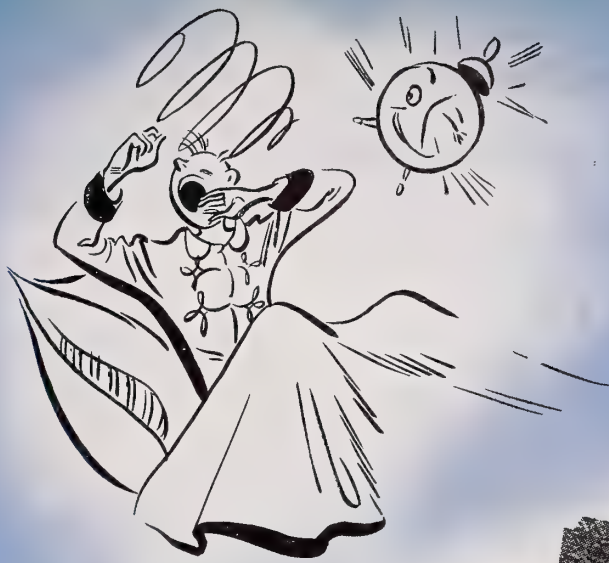
T. J. Connors, executive assistant to S. R. Kent of Twentieth Century-Fox, and Herman Wobber, general distribution manager, have left the Fox studio for a tour of the company's exchanges throughout the country. Mr. Kent will remain in Hollywood for about two weeks.

▽

Howard Benedict, who resigned as an associate producer at RKO last week, has joined the Universal production staff in Hollywood.



—and when  
he woke up  
he was



*Married*





The Gayest Merry-Go-Round Of Love And  
Laughter That Ever Made Audiences Roar!



Introducing  
the screen's  
most blessed  
event!



Marlene  
**Dietrich** Fred  
**Mac Murray**  
in Mitchell Leisen's

THE  
**LADY IS  
WILLING**



with ALINE MacMAHON • STANLEY RIDGES • ARLINE JUDGE • ROGER CLARK

DIRECTED BY MITCHELL LEISEN • A COLUMBIA PICTURE

Screen play by James Edward Grant and Albert McCleery • A CHARLES K. FELDMAN GROUP PRODUCTION



# VOTING ON FOR THE OSCARS, WILLKIE TO HAND 'EM OUT

## Banquet Plan Restored; Informal Affair To Be \$10 Instead of \$25

The Academy of Motion Picture Arts and Sciences will hold its annual awards banquet after all, having obtained a release from the U. S. Army orders prohibiting "mass public concentration" in the Pacific war zone. The banquet will be held on February 26th at the Biltmore Bowl in Hollywood. Wendell L. Willkie has been asked to be the No. 1 guest of honor, principal speaker, and official "Oscar" bestower.

Walter Wanger, president of the Academy, announcing over the weekend that the Army had withdrawn its objections to the meeting, said the affair was being planned with an eye to war economy. Tickets will be \$10 each, instead of the customary \$25. "There will be no white ties or black ties; men will wear business clothes. There will be no formal evening gowns and no dancing," Mr. Wanger decreed.

The banquet is the 14th annual affair given by the Academy to announce winners of the coveted Oscars for motion picture production, direction, acting and writing of the year. Voting on nominations for the awards was to be completed on Wednesday and the names of nominees are expected to be made public on February 9th.

There are 200 pictures in competition for the accolade of "best picture of the year." There are a total of 444 leading roles from which will be chosen the best actor and actress performances. Of this figure, 185 are women and 258, men. There are 1,092 supporting players listed, with men again far outnumbering the women.

The 200 films of more than 400 features selected as being eligible for the award of "best picture of the year," to be voted on by members of the screen Actors, Directors and Writers Guilds, and all members of the Academy, are as follows (listed alphabetically):

### COLUMBIA

Adam Had Four Sons, Adventure in Washington, Here Comes Mr. Jordan, Ladies in Retirement, Our Wife, Penny Serenade, She Knew All the Answers, Texas, The Men in Her Life, The Runaways of St. Agil, They Dare Not Love, This Thing Called Love, You Belong to Me and You'll Never Get Rich.

### METRO-GOLDWYN-MAYER

Andy Hardy's Private Secretary, The Bad Man, Barnacle Bill, The Big Store, Billy the Kid, Blonde Inspiration, Blossoms in the Dust, The Chocolate Soldier, Come Live With Me, Dr. Jekyll and Mr. Hyde, Dr. Kildare's Crisis, Dr. Kildare's Wedding Day, Down in San Diego, The Feminine Touch, Flight Command, Free and Easy, Gallant Sons, The Get-Away, H. M. Pulham, Esq., Honky Tonk, I'll Wait for You, Keeping Company, Lady Be Good, Life Begins for Andy Hardy, Love Crazy, Maisie Was a Lady, Married Bachelor, Men of Boys Town, The Penalty, The People vs. Dr. Kildare, Rage in Heaven, Ringside Maisie, Shadow of the Thin Man, Smilin' Through, The Stars Look Down, They Met in Bombay, The Trial of Mary Dugan, Two-

## OSCARS FOR 1941 ACHIEVEMENTS

At the Academy banquet in Hollywood, February 26th, Oscars will be awarded for achievements in 1941 in the following classifications:

Most outstanding picture of the year; best performance by an actor; best by an actor in support; best performance by an actress; best by an actress in support; best in directing; best written screenplay; best original; best art direction of a black-and-white production; best of a color production; best photography in black-and-white; best for color; best achievement by a studio sound department.

An award will be given jointly for the outstanding shorts selected in three classifications: cartoons, 1,000-subjects, and shorts between 1,000 and 3,000 feet.

Other awards: film editing; outstanding work in music in motion pictures: (a) best scoring of a musical picture; (b) best scoring of a dramatic film, and (c) best original song; best achievement in special effects.

Faced Woman, Unholy Partners, Washington Melodrama, When Ladies Meet, Whistling in the Dark, The Wild Man of Borneo, A Woman's Face and Ziegfeld Girl.

### MONOGRAM

Bowery Blitzkrieg, King of the Zombies, Murder by Invitation, Roar of the Press, and Top Sergeant Mulligan.

### PARAMOUNT

Aloma of the South Seas, Among the Living, Birth of the Blues, Caught in the Draft, Hard Boiled Canary (There's Magic in Music), Hold Back the Dawn, I Wanted Wings, Kiss the Boys Goodbye, The Lady Eve, Louisiana Purchase, The Night of January 16th, Nothing But the Truth, One Night in Lisbon, The Parson of Panamint, Reaching for the Sun, Road to Zanzibar, The Shepard of the Hills, Skylark, Texas Rangers Ride Again, Victory and Virginia.

### PRODUCERS RELEASING CORP.

Billy the Kid's Round-Up, Desperate Cargo, The Lone Rider Ambushed, Mr. Celebrity, Paper Bullets and South of Panama.

### RKO RADIO

All That Money Can Buy, Ball of Fire, Citizen Kane, Dumbo, Fantasia, The Little Foxes, The Devil and Miss Jones, Mr. and Mrs. Smith, My Life with Caroline, The Reluctant Dragon, Sunny and Tom, Dick and Harry.

### TWENTIETH CENTURY-FOX

Belle Star, Blood and Sand, Blue, White and Perfect, Cadet Girl, Charley's Aunt, The Great American Broadcast, Great Guns, Hot

Spot, How Green Was My Valley, Man Hunt, Michael Shayne, Private Detective, Moon Over Her Shoulder, Moon Over Miami, Remember the Day, Rise and Shine, Sun Valley Serenade, Swamp Water, Tall, Dark and Handsome, That Night in Rio, Tobacco Road, A Very Young Lady, Week-end in Havana, Western Union, Wild Geese Calling and A Yank in the R.A.F.

### UNITED ARTISTS

Blackout, Cheers for Miss Bishop, Hay Foot, Lydia, Major Barbara, Pot o' Gold, So Ends Our Night, Son of Monte Cristo, Sundown, Tanks a Million, That Hamilton Woman and That Uncertain Feeling.

### UNIVERSAL

Appointment for Love, Back Street, Badlands of Dakota, The Black Cat, Buck Privates, The Flame of New Orleans, Hold That Ghost, The Invisible Woman, Keep 'Em Flying, The Lady from Cheyenne, The Man Who Lost Himself, Model Wife, Nice Girl, San Antonio Rose, Sing Another Chorus, This Woman is Mine, Tight Shoes and Unfinished Business.

### WARNER BROTHERS

The Bride Came C.O.D., Dive Bomber, Footsteps in the Dark, The Great Lie, High Sierra, International Squadron, the Maltese Falcon, Manpower, Meet John Doe, Million Dollar Baby, Navy Blues, One Foot in Heaven, Out of the Fog, The Sea Wolf, Sergeant York, The Strawberry Blonde, They Died With Their Boots On, Underground and The Wagons Roll at Night.

### FOREIGN

The Devil is an Empress, French; 40,000 Horsemen, S. S. Krellberg, Australian; La Charette Fantome, French; Of Human Passions, French; Pepe Le Moko, French; Personal Column, French; Proud Valley, Associated British, University; Quiet Wedding, British; They Met on Skis, French and Volga-Volga, Artkino, Russian.

The Academy announced the following productions were nominated for the black-and-white art direction award: Citizen Kane, Flame of New Orleans, Hold Back the Dawn, How Green Was My Valley, Ladies in Retirement, The Little Foxes, Sergeant York, Sis Hopkins, Son of Monte Cristo, Sundown and When Ladies Meet. The following for the color direction award: Blood and Sand, Blossoms in the Dust and Louisiana Purchase.

### SHORT SUBJECTS

Twenty-two cartoons and shorts were entered in three divisions for short subject Academy awards, last week in Hollywood. They are Boogie Woogie Bugle Boy of Company B, Universal; Hiawatha's Rabbit Hunt, Warners; How War Came, Columbia; The Night Before Christmas, M-G-M; Rhapsody in Rivets, Warners; The Rookie Bear, M-G-M; Rhythm in the Ranks, Paramount, Superman No. 1, Paramount; two Walt Disney films as yet unnamed.

One reel entries: Army Champions, M-G-M; Beauty and the Beach, Paramount; Forty Boys and a Son, Warners; Kings of the Turf, Warners; Of Pups and Puzzles, M-G-M; Sagebrush and Silver, 20th-Fox; Down on the Farm, Paramount.

In addition, British and American Government-produced shorts were entered in the race for the best documentary film, a new classification presented by the Academy this year.



# P. L. Waters, who sold First Films, Dies

*Started Exchange in 1897 with Norman C. Raff; Later Headed Triangle*

Percival Lee Waters, known to the motion picture industry more familiarly as Percy Waters, died at Columbia Presbyterian Medical Center in New York last Saturday. He had been in failing health for several years. He was 74 years old.

Mr. Waters was among the few and real founders of the motion picture industry. His first connection was in the service of the firm of Raff & Gammon, which in 1894 introduced the motion picture to the world and Broadway in the peep show Edison Kinetoscope, and subsequently in 1896 to the screen with the Armat Vitascope, first competent projector.

Probably the first of all film exchanges was established by Mr. Waters, in association with Edson Raff, step-son of the late Norman C. Raff, of Raff and Gammon, in 1897-8.

Mr. Waters left the motion picture and New York after that and returned in 1901. He discovered the preparations for the memorable Tammany campaign of that year. He was a Republican and he had a notion that the films could be used to draw street crowds. He waited at Republican headquarters for three days and did not get a hearing. He went into a Fourteenth street carvansarie to wet down his impatience and met a Tammany man who observed: "Percy, you're playing with the wrong outfit. Come with me and see the Chief."

So it happened that Mr. Waters and Richard Croker went into conference.

## **Received Tammany Contract**

When Mr. Waters emerged he had an unprecedented contract for a hundred projection machines, operators and films, to cover the Tammany speaker's stands.

The Edison plant went into a twenty-four-hour schedule to make the machines and Percy Waters set up a training school for operators, taking any sort of manpower he could collect. He got into a special sort of tangle by drafting the elevator men employed in the Edison offices in Fifth Avenue.

Mr. Waters got 80 machines into service for Tammany. One of them was located in the second floor over Charlie Murphy's saloon in East 21st Street. The operator dropped a cigar into the film bag—there were no take-up reels then—and burned the front off Mr. Murphy's saloon.

Tammany lost that election. Mr. Waters had as a profit the biggest single stock of projection machines in the world on his hands. He cut the price from \$125 to \$85 and scattered them over the world, considerably accelerating the dissemination of the motion picture.

In that campaign, by the way, New York saw the rise of William Travers Jerome, anti-Tammany, then a justice of the court of special sessions, destined to the Thaw case in years to come and ultimately to the presidency of the Technicolor film project, then long in the future.

Mr. Waters' renewed motion picture ac-



PERCIVAL LEE WATERS

tivities brought him presently into intimate relation with Jeremiah J. Kennedy, the iron-handed boss of Biograph and the Motion Picture Patents Company and its subsidiary and marketing arm, the General Film Company. When Mr. Kennedy fell out with the Patents Company and its curious interne-cine quarrels and stupidities, he decided to see what might be done about taking over the film business and formed the Kinetograph Company, in which Mr. Waters was his chief lieutenant. That came to nothing, but Mr. Waters acquired status as an executive.

Then the Triangle Film Corporation, a promotion of 1915, came to grief and reorganization, at the end of Harry E. Aitken's Griffith-Ince-Sennett project, Mr. Waters was chosen to take over. He liquidated.

## **Present at Hays Dinner**

For the while, though, it was not known as a liquidation, and one discovers that when Charles C. Pettijohn was in 1919 engaged in his arrangements to introduce his confrere from Indiana, Will H. Hays, to the cinema, Mr. Waters was one of the "who's who" guests invited to that luncheon at the Claridge May 5, to meet him. Just to be remembering, the other guests were William Fox, Saul Rogers, Robert H. Cochrane, Gabriel Hess, Samuel Goldfish and Harry Berman. December 2, 1921, two years later, the luncheon bore fruit with a roundrobin inviting Mr. Hays, then postmaster general in the Harding cabinet, to head a trade association signed by the leaders of the industry and yet among them, Percy L. Waters.

Triangle faded fast away and Mr. Waters was not to be heard of again in the major circles of the screen. His last and declining years were spent in an emeritus connection with the Wilmer & Vincent circuit.

Mr. Waters is survived by a sister, Mrs. E. A. Park, resident at the Hotel Wolcott, New York, where he lived in his later years. He was born in Hagerstown, Md.

## **Maurice M. Davis Dies in Montreal**

Maurice M. Davis, 48, a motion picture figure in Montreal for many years, died Sunday, February 1st, at the Jewish General Hospital in that city. He was supervisor of the Amherst and Belmont theatres for United Amusements.

A native of London, Mr. Davis went to Montreal about 25 years ago. Starting with Malone Enterprises, he later formed Davis Amusements. He was associated with Equity Pictures and Regal Films. Surviving are his wife, two sons, and his mother.

## **William Daly, Film Exhibitor, Dies**

Funeral services for William J. Daly, 75, an exhibitor for many years, who died Sunday, February 1st, were held Wednesday at the Sacred Heart Church in Bayside, Long Island.

Mr. Daly had been associated with the William Morris theatrical agency in New York for a number of years. He became an exhibitor in the nickelodeon era. During the last ten years he had been with the Skouras circuit. Surviving are a widow, two sisters and two daughters.

## **Taylor, "Voice of Experience," Dies**

Marion Sayle Taylor, radio's "Voice of Experience," who gave listeners and studio audiences advice on domestic and marital problems, died of a heart attack in Hollywood Sunday, February 1st. He was 52 years old.

The background of the "Voice of Experience" included lectures on the Chautauqua circuit and a varied career as an organist, school superintendent, lecturer on sex problems, health department employee and a student of juvenile delinquency. In 1928, Mr. Taylor originated the radio program which brought him his fame.

His third wife, Mrs. Mildred Taylor, survives.

## **David C. Teague**

David C. Teague, 29 years old, a member of the Columbia Broadcasting System's publicity department in New York, was found dead in his home, Monday, February 2nd. A former newspaper man, associated with the Chicago Times, Mr. Teague had been with CBS six months. Surviving is his wife.

## **William E. Garrett**

William E. Garrett, aged 64, who was engaged in the theatre and amusement business at Greensboro, N. C., for a number of years, died Thursday, January 29th, at a local hospital after a brief illness. He is survived by his widow and two children.

## **Paul T. Stockdale**

Paul T. Stockdale, 45, production manager of Ross Roy, Inc., in Detroit, producers of sound slides, died in that city Wednesday, January 28th. He is survived by his widow.

## **Thomas W. Stevens**

Thomas W. Stevens, 62, dramatist and head of the dramatic arts department of the University of Arizona, died Friday, January 30th, at his home in Tucson, Ariz.

## **William H. Cline**

William H. Cline, 73, formerly an executive of the Orpheum Theatre, Los Angeles, died on January 23d at his home. Funeral services were held on January 26th. He is survived by three brothers.

## **Stephen L. Burwell**

Stephen L. Burwell, 63-year-old chief of amusement tax division of the Mississippi state tax commission, died at a Jackson hospital following a week's illness, January 27th.



# BRITISH RADIO A 24-HOUR PROPAGANDA MACHINE

## 43 Tongues Used Through 54 Listening Hours a Day on World Broadcasts

by AUBREY FLANAGAN  
in London

Whatever be the criticisms levelled against the Government for its alleged indifference and indecisions in regard to the motion picture industry during time of war, there would seem to be no two views about the wholehearted way in which, over the past twenty-eight months, it has made use of its broadcasting machine, developed it from a source of innocuous entertainment and mild enlightenment to a propaganda force, which is surely without parallel in the history of radio.

When war broke out in 1939 only one national program was provided, with some seven regional variations. The B. B. C.'s service lasted 14 hours a day and reached a potential audience of 17,000,000.

Today, through its Home and Overseas network, it presents 79 program transmissions in 43 languages every day, reaches daily, over a listening total of 54.50 hours, an audience throughout the whole civilized world, and elsewhere, of incalculable millions.

### Total Propaganda

Inevitably the work of the British Broadcasting Corporation, an organization for many years directed under Government charter, is, despite the provisions of entertainment and broad education, primarily, constantly and intensely propagandist.

That its propaganda is sometimes in the form of entertainment, of news reporting, or in the purely human field of radio links between soldiers and civilians in Britain and abroad, between evacuees and relatives, refugees and Nazi-governed victims, does not, even in the B. B. C.'s own admission, alter the fundamental and insistent propaganda fact. British broadcasting has consistently been inspired by the one thing which matters in Britain today—Victory.

Constructive organization and careful development of foundations laid before the war have now extended the work of British radio into every continent of the world, made the voice of Britain and her Allies audible in North and South America, in the Colonies and the Dominions, in Asia and Antarctica, and provided a constant link between occupied France, Norway and Greece, for instance, and their Government representatives in London—and without so much as a whisper of advertisement of somebody's toothpaste, or anybody else's jelly crystals.

A development of the use of radio in warfare today has been the reporting and recording of news from the battlefield itself. B. B. C. microphones and reporters have been, and are, constantly in the front line of battle.

On the home front, activities of the B. B.

## U. S. AND BRITISH NETWORKS LINKED

There is constant cooperation and exchange of matter between the British Broadcasting Company and the American networks. Representatives of Columbia, Mutual and National Broadcasting use the BBC facilities and reciprocal facilities are given from the U. S. organizations to the British body. Every night seven and a half hours are devoted by BBC to the North American Service, a short wave transmission designed for the U.S. and Canada, including news bulletins, on the spot recordings, interviews with men and women in the forces and the factories, sound snapshots of the war and performances by leading British bands and vaudeville stars.

C. are less obviously propagandist than on the foreign and overseas fronts. Today but two programs are given, a Home Service and a Forces Program. The former is a little less light than the latter which they originally provided for the entertainment of men and women in the Services and which probably reaches a higher listening total with the civilian listeners as well as those in uniform.

When propaganda is aimed at by the B. B. C. and its Ministry of Information guardians, it is mainly achieved through talks and cunningly devised features. It is the Corporation's insistence that its news bulletins are entirely unbiased reporting.

Entertainment, however, still makes up the bulk of the B. B. C.'s British programs. The range extends from symphony concerts by the B. B. C. Symphony Orchestra and other combinations, through radio plays, vaudeville shows, to "swing" broadcasts.

### Studios Decentralized

Instead of, as previously, being centered in Broadcasting House, London, the entertainment sections of the B. B. C. are now spread over various distant points throughout the country, mainly, though not always, in those places which were originally regional centers of the organization. It is no secret that the B. B. C.'s own building in Portland Place, London, was bombed on more than one occasion during last year's blitz; it is no secret that it is one of Goering's principal targets.

Entertainment is provided not only to the Forces, but directly for workers in the factories. Special broadcasts are made of light music at various times during the day under the heading of "Music While You Work," and B. B. C. units and front rank artists go to the factories for a regular feature, "Workers' Playtime," is broadcast over the network.

A check-up is made on the taste of the listening public by the "Listener Research Department," which every day sorts out the views of 800 people who are interviewed by a staff of part-time field workers.

It is on the more direct wartime front, however, that the expansion of the B. B. C.'s activities has been so considerable. One of the most active of its sections is the "Monitoring Service" which keeps a watchful eye on all broadcasts in all languages throughout the world and uses them as a basis for its broadcasts back in foreign languages. Its staff alone numbers over 500 and at present is dealing with 300 broadcasts a day in 30 different languages. Its personnel includes refugees from Nazi Germany and at least one blind listener who works in Braille.

With this foundation the B. B. C.'s foreign service "talks back" in no less than 39 different languages, transmits 300,000 words of news over a daily total of 36 broadcasting hours. The extent of this section can be gauged from the fact that 75 editors and sub-editors deal with the stream of news constantly flowing in. The news bulletin alone occupies 90 per cent of the broadcasting time of the service.

### 11 Programs to Nazis

Over Nazi Germany alone 11 different B. B. C. transmissions, totaling 245 minutes of broadcasting, go out every day. The programs include dramatic features, monologues, dialogues, music, and are aimed at specific sections of the German public—Service men, business people, domestics, intellectuals. Refugees from Germany and British newspaper men contribute to the programs. To Italy eight broadcasts go out every day, again with news intermingling with features and dramatist programs.

Probably most considerable of all these activities is that devoted to France. More time is given to French programs than any other foreign programs emanating from Broadcasting House. A group of Free Frenchmen in this country, working under General de Gaulle and the Croix de Lorraine, have built up and are maintaining what is virtually a Free French broadcasting organization in London. Every day between 6:15 A. M. and midnight eight French news bulletins go over the air and every two hours program material not strictly news.

They reach France and Syria, and, by the short wave network, the Near East, Africa, Canada, and Central and western Europe. Letters received from France are read out over the radio and messages are sent back to families in France from soldiers, sailors and airmen here.

Reaching its hands farther afield, over the Atlantic and Pacific Oceans, British Broadcasting, still in the sacred cause of National Defense, clasps hands with the United States, with Canada and Australia, India, South Africa, and the Dominions and Commonwealths of Empire.



# The Trade Press RAVES!

## WILL WIN MANY TOP DATES

Again Republic comes to the forefront with a pretentiously made production. And one that will win many top play dates throughout the land. The show holds excellent interest and suspense. Joan Blondell gives a highly effective portrayal.

HOLLYWOOD MOTION PICTURE REVIEW



**BIG-TIME IN EVERY RESPECT**  
The production by Albert J. Cohen is big-time in every respect and certainly stacks up with major attractions of like calibre as a solid piece of entertainment.  
HOLLYWOOD REPORTER

**MAJOR-CALIBRE PRESTIGE**  
Republic's newest major bid for prestige, "Lady For A Night," bears many the caps of the cast ducers.  
THE IN

## SMART BLEND OF MUSIC, DRAMA, COMEDY, GOOD PERFORMANCES

The story is a smart blend of music, drama, comedy and good performances enhanced by a production background that gives every indication of a liberal hand on the purse strings.

BOXOFFICE

## INVITED AUDIENCE CATED ENTHUSIASTIC APPROVAL

There is much warmth, and appealing of the story. at the Studio City an invited audience the theatre and in siastic approval MOTION PICTURE

## A TOP PRODUCTION

It is a matter of common knowledge that Republic turns out consistently good entertainment for the great masses of American movie-goers. But in offering you "Lady For A Night," officials of the company believe — and rightfully so — that they have a top production, one that is above their usual output, and one that will please and delight audiences.

SHOWMEN'S TRADE REVIEW

## CAPABLE OF ING MOVIE

Republic has solidly entertained masses in the gambling queue wherever John Middleton are

## PRODUCTION LAYOUT, HIGH BUDGET

This is one of the Republic specials for the current budget obvious in various production factors. Miss assignment in fine fashion, with Wayne close political boss. Ray Middleton does well as the union tion layout and high budget are apparent.

Joan BLONDELL • John  
"LADY FOR A NIGHT"

RAY MIDDLETON

PHILIP MERIVALE • BLANCHE YURKA • EDITH BARRETT • LEONID KINSKEY  
LEIGH JASON — Director • Original screen play by Isabel Dawn and Boyce DeGaw



ENTERTAIN-  
MASSSES

capable of  
movie - going  
a Memphis  
ould do well  
oin and con-  
sideration.  
FILM DAILY

NT  
with upped  
dles the top  
mbling and  
nd. Produc-

Y VARIETY

# WAYNE GHT"

ALL JOHNSON CHOIR  
a story by Garrett Fort



A  
REPUBLIC  
PICTURE

BUY U.S. DEFENSE BONDS



## Progress Made in Expanding Variety Clubs

The decision of the management of the National Variety Clubs to establish a tent in every key film center in the country, a formal move launched last weekend, brought substantial results by mid-week.

After several unsuccessful attempts in the past by others to establish a Variety Club tent in Chicago, Henri Elman, Monogram head in the midwest city, has been successful in obtaining support from most of the prominent exhibiting and distributing executives there and has applied for a charter. Quarters will be established and an election of officers held on Mr. Elman's return from Hollywood in two weeks.

### Chicago Charter Members

Among those listed as charter members of the Chicago tent, besides Mr. Elman, are John Balaban, president Balaban & Katz; Walter Immermann, general manager Balaban & Katz; Jules Rubens, president Great States Circuit; James R. Coston, Midwest Warner theatre head; Alex Halperin, film buyer Warner's theatres; J. J. Donahue, Paramount branch manager; Allen Usher, Paramount district manager; J. E. Flynn, MGM Central Division manager; Sam Shirley, MGM district manager; W. E. "Doc" Banford, MGM branch manager.

Also Barney Rose, Universal manager; Charles Stern, district manager United Artists; Phil Dunas, district manager Columbia; Nate Platt, Balaban & Katz booking manager; Henry Sticklemeyer, assistant to Jules Rubens; Dave Wallerstein, Balaban & Katz district manager; Joe Kaufman, Chief booker Balaban & Katz; Eddie Grossman, theatre owner; Hal Halperin, *Variety* magazine; Sydney Stern, Essaness Theatre circuit; Harris Silverberg, manager National Screen Service; Clyde Eckhardt, Twentieth Century-Fox branch manager.

Also Sam Gorelick, RKO branch manager; Jack Osserman, district manager RKO; Sydney Rose, Warner branch manager; Jack Rose, Illinois-Indiana theatres; Rud Lohrenz, Warner district manager; Irving Mack and J. Charles Hirsch, motion picture accountant.

In Des Moines, E. J. Tilton is chairman of a committee composed of D. C. Kennedy, Claude Pratt, Marvin Godwin and Wayne Dutton, which is working on plans for revival of the city's Variety Club. The organization ceased functioning in that city about two years ago. A luncheon meeting was held at the Savery Hotel in that city Monday where the discussion of plans and organization took place.

### Connecticut Tent Planned

Plans are being made to establish a Connecticut tent of the Variety Club in New Haven and a preliminary meeting was recently called at the office of I. J. Hoffman, Warner theatre department zone head.

A luncheon to which every film man in the state will be invited is planned for the near future.

The Variety Club of Detroit has disappeared under the greater organizational setup of the Variety Club of Michigan. With the exception of Upper Michigan, which falls into the exchange territory of Wisconsin, the new development will include membership from the entire state.

Rodney Collier has been appointed general chairman of the Fourth Annual Dinner Dance to be given at the Lord Baltimore Hotel by the Baltimore Variety Club with Bernard Seamon, chief barker of the tent, as ex-officio.

The Baltimore tent has also donated a fund

## Altec Managers Wrestle with Problems of Material Priorities



By Cosmo-Sileo

Conservation of vital war materials in the projection rooms was the keynote of the Altec Managers' Conference, meeting at the Park Central, February 3rd, 4th and 5th. The nationwide call for Altec men to foregather in New York was met by (left to right around table) Bert Sanford, W. W. Simons, D. A. Peterson, A. J. Rademacher, P. F. Thomas, E. O. Wilschke, B. W. Ardell, F. C. Dickely, E. Z. Walters, L. J. Hacking, R. Hilton, L. W. Conrow, president; G. L. Carrington, vice-president and general manager; E. C. Shriver, C. S. Perkins, G. E. Wiltse, H. M. Bessey, secretary-treasurer; R. C. Gray, J. B. Lansing, H. B. Moog, Stanley Hand, S. M. Pariseau, W. Conner, D. L. Turner, A. Fiore; (standing, left to right) M. G. Thomas, A. L. Rubinstein, H. S. Morris, Harold Wengler.

In opening the conference Mr. Conrow said: "The complete preparedness of our organization to help the exhibitor make projection and sound mechanisms and parts operate at their highest efficiency level through their entire service life, makes our engineers an essential factor in the exhibitor's present-day performance of this patriotic duty."

The methods by which technical research, set in motion over a year ago, has produced substitute materials and new electronic and mechanical techniques for prolonging the life of projection and sound equipment and parts, were demonstrated to the conference.

The conference closed Thursday with a dinner.

to Sinai Hospital to establish a room in the memory of Dr. Edward L. Israel, Rabbi of Har Sinai Temple and one of the chaplains of the club. A check was presented to Sidney M. Berman, the hospital's superintendent, and Mrs. Edward L. Israel, widow of the Rabbi by Mr. Seaman and J. Louis Rome, welfare committee.

The Cincinnati Variety Club has designated every Friday night as "Performer's Night," when stars and members of traveling companies playing local houses are guests of the club.

The Pittsburgh Variety is considering establishment of a new insurance plan for members, Joseph Hiller, chief barker of the tent, has announced.

The Variety Club of Southern California in Hollywood will open its Ambassador Hotel headquarters February 12th with a house-warming.

### Other Clubs Elect

New officers of the Film Booker's Club of Chicago, elected at a meeting last week at the Congress Hotel are: Irving Perlman, Essaness Theatres, president; George Topper, Producers' Releasing Corporation, vice-president; Al Tep-litz, Sam Meyers' Theatres, treasurer; Charles Davidson, Balaban & Katz secretary, and Max Facter, Universal, sergeant-at-arms.

David Moliver, Edward Leven and James A. Dalton were appointed to fill vacancies on the board of directors of the Philadelphia Showmen's Club. Moe Verbin, new president of the club, appointed the following committee

heads: Membership—David Moliver, Allen Lewis; Publicity—James A. Dalton; House—Edward Leven; Entertainment—Benjamin Biben; Welfare Fund—Meyed Adelman; Ways and Means—Al Blofson; Special Activity—Dave Rosen. Plans of the club are progressing under dinner chairman Myer Adelman for the testimonial dinner to be given February 23rd, in honor of Al Blofson, a past president of the club.

### O'Connor Named to Universal's Board

John J. O'Connor, vice-president of Universal, has been elected to the board of directors of the company, and Anthony Petti and Adolph Schimmel have been elected assistant secretaries of that company and of Universal Corporation, the parent company, it was revealed Monday in the company's annual report.

### Johnstone Named News Head of NBC-Blue

G. W. (Johnny) Johnstone, director of radio for President Roosevelt's 1940 re-election campaign and more recently chairman of the radio division of the Committee for the Celebration of the President's Birthday, has been appointed director of news and special features of the Blue Network of the National Broadcasting Company in New York.



# Salute to WALT DISNEY for "THE NEW SPIRIT"

The Donald Duck U. S. Treasury Department picture, which every exhibitor in America will be proud to play, and which will help gross billions of dollars for Uncle Sam.

RKO RADIO PICTURES

*Distributed under the auspices of the War Activities Committee, Motion Picture Industry, by National Screen Service, Herman Robbins, president.*



© Walt Disney Productions



## ASCAP Sets Decentralized Field System

The American Society of Composers, Authors and Publishers, in New York, has completed reorganization of its branch office set-up so that all ASCAP branch offices are now directly managed by the home office under John G. Paine, general manager.

The Society now has 20 branch offices in the U. S. divided into four geographical divisions with a supervisor in charge of each division. In eliminating the last of the remaining lawyer-representative offices, ASCAP made a number of promotions and transfers of personnel. Some of the territories were reallocated in the reorganization. The new set-up is as follows:

1. Western District—supervisor Robert J. Powers, who supervises four branch offices as follows: Denver branch, manager Harry O. Bergkamp, covers Colorado, New Mexico, Utah and Wyoming; Portland, manager Herman Kenin, covers Oregon, Washington, Idaho and Montana; San Francisco, manager Harry A. Levinson, covers northern California and Nevada; Hollywood, manager R. J. Powers, covers southern California and Arizona.

### Mid-west Offices

2. Mid-western District — supervisor R. W. Rome, who supervises six offices as follows: Minneapolis branch, manager Dwain M. Ewing, covers Minnesota and South Dakota; Detroit, manager Grosner & Burak, covers Michigan; St. Louis, manager Frank H. Hamby, covers southern Illinois and Missouri; Chicago, manager R. W. Rome, covers northern Illinois, northern Indiana and Wisconsin; Cleveland, manager Edward A. Sherwood, covers northern Ohio; Des Moines, manager John C. Wooden, covers Iowa.

3. Southern District—supervisor I. T. Cohen, who supervises four offices as follows: Dallas branch, manager Philip O. Alexander, covers Arkansas, Oklahoma and Texas; New Orleans, manager Stanley Shepard, covers Louisiana and Mississippi; Cincinnati, manager Samuel Feldman, covers southern Ohio, southern Indiana and Kentucky; Atlanta, manager I. T. Cohen, covers Alabama, Georgia, North Carolina, South Carolina, Tennessee, Virginia and West Virginia.

4. Eastern District—supervisor F. C. Erdman, who supervises six offices as follows: Boston branch, manager Samuel Berkett, covers Massachusetts, Maine, New Hampshire, Vermont, and Rhode Island; Philadelphia, manager H. A. Brown, covers eastern Pennsylvania, southern New Jersey and Delaware; New York, manager F. C. Erdman, covers Connecticut, the district surrounding New York City and northern New Jersey; Pittsburgh, manager Wm. J. O'Brien, Jr., covers western Pennsylvania; Baltimore, manager Arthur Rothkranz, covers Maryland and the District of Columbia; Rochester, manager Lawrence B. Schlums, covers northern New York State.

The following changes have been made in territories:

The territory of the Cincinnati office cov-

## HERALD PEOPLE



By Staff Photographer

JAMES P. CUNNINGHAM is the news editor of Motion Picture Herald, so there is something happening in his life every few minutes, dealing with a far flung staff of reporters and correspondents. To fill in the chinks between the hours he writes, purloins and compiles his page entitled "Asides and Interludes" which appears weekly, barring accidents and the peaks of the fishing season. Mr. Cunningham has grown up with the industry, starting with the early period of Film Daily, which he served in several capacities, going thence to Motion Picture News and coming to The Herald as news editor when the News was absorbed by Quigley Publications. His special concerns are family, food and fishing. Before submarines became prevalent his idea of a week-end was Montauk Point. For the coming season he contemplates the hills of interior Connecticut.

ered by Samuel Feldman was increased by all of Kentucky and southern Indiana.

Frank H. Hemby, formerly manager of Dallas office, now in charge at St. Louis.

Samuel Berkett, promoted to managership of the New England district with office located at Boston, replacing Mr. Rome who was made supervisor of the midwest.

Edward A. Sherwood, transferred from Baltimore to Cleveland.

Philip O. Alexander, formerly of Atlanta, promoted to managership at Dallas.

Stanley Shepard, formerly manager for the district of Puerto Rico, promoted to the managership at New Orleans.

Territory covered by Philadelphia office, manager H. A. Brown, increased by southern New Jersey, and Delaware.

Arthur L. Rothkranz, assistant to F. C. Erdman in New York, promoted to managership at Baltimore.

## Monogram 26-Week Net Profit, \$86,802

Monogram Pictures Corp., and subsidiaries, on Thursday, January 29th, reported a net profit of \$86,802.07 for the 26 weeks ending December 27th, 1941. This was after a deduction of \$55,814.09 for Federal income taxes.

## Four Majors Sign Cuban Circuit Deal

by RAMON PEON  
in Havana

Universal, RKO, Paramount and Columbia have signed contracts for 1942 with United Circuits operated by Smith and Valcarcel in Havana. The four remaining companies, Warner Brothers, Metro-Goldwyn-Mayer, United Artists and Twentieth Century-Fox, however, have not signed as yet.

Amado Trinidad, president of the RHC, Blue Seal Radio Circuit, the largest competitor of CMQ in Havana, has recently signed a contract to open the Campoamor theatre there in a move to help Cuban stage actors and actresses. Mr. Trinidad will show pictures in conjunction with vaudeville, featuring local and foreign talent in his stage presentation.

The Cuban "Alice Faye Contest" closed with a successful tieup campaign with the Twentieth Century-Fox picture "Weekend in Havana." Miss Teddy de la Torre won first prize for her resemblance to Miss Faye.

Miss Pituka de Foronda, known as one of the most promising motion picture actresses in Cuba, has been signed by a Mexican producer to star in "The Passion Island" and two other forthcoming features, as yet unannounced.

The Chic Studios in Havana have begun production on "The Girl from Guatemala," dealing with the episodes of the romantic life of Jose Marti. Under the direction of Jean Angelo, the film will be financed by Anibal Graupers, Cuban publicist of the film trade.

## National Decency Legion Classifies Ten Pictures

Of the ten motion pictures classified by the National Legion of Decency in its listing for the current week, six were approved for general patronage, three were classified as unobjectionable for adults and one was condemned. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Billy the Kid Trapped," "Bullets for Bandits," "Frisco Lil," "Mississippi Gambler," "Torpedo Boat" and "Yank on the Burma Road." Class A-2, Unobjectionable for Adults: "Fly by Night," "Strange Case of Dr. X" and "Man Who Returned to Life." Class B, Objectionable in Part: "The Lady Has Plans."

## Vogue Theatre First Run

Because Universal has a heavy backlog of product, some four months behind national availability, the Vogue theatre in Hollywood, is now a first run house. The theatre is being operated on a dual "B" picture policy at an admission ranging from 35 to 55 cents.

## Pearson on Canada Board

Lester B. Pearson, assistant under Secretary of State for External Affairs in Canada, has been appointed a member of the National Film Board by order in Council. His term expires August 31st, 1944.





WHAT A HOLD  
THEY HAVE ON  
THE PUBLIC  
TOO!

The screen's dramatic thunderbolt proves the year's great romantic hit as it sweeps the crowds off their feet and into theatres from coast to coast! It opens big and stays big. A world famous stage play has been transformed into an outstanding money attraction!

**6 BIG WEEKS AT THE  
ASTOR, NEW YORK CITY!**



**LOS ANGELES . . .** Day-and-Date in Loew's State and Grauman's Chinese. Opening week-end gross tops U.A. record holders for the past year!

**MEMPHIS . . .** Loew's opening day—on a Thursday—equals the Christmas Day holiday gross. Showmen are really sizzling with "Shanghai Gesture"!

**SYRACUSE . . .** Loew's first four days piles up receipts equal to average week's gross. "Shanghai Gesture" is the S.R.O. gesture!

**MIAMI BEACH . . .** Day-and-date at Lincoln and Surf. Opening day a record. First week grosses 212% of average. Moves over to the Miami and Mayfair!



ARNOLD PRESSBURGER presents

# THE SHANGHAI GESTURE

National Release Date  
**FEBRUARY 6th**

From the celebrated play  
by JOHN COLTON

starring

**GENE TIERNEY**

**WALTER HUSTON · VICTOR MATURE · ONA MUNSON**

with PHYLLIS BROOKS · ALBERT BASSERMAN · MARIA OUSPENSKAYA

Directed by JOSEF VON STERNBERG

RELEASED THRU

**UNITED ARTISTS**

TAXES TO BEAT THE AXIS! Play Walt Disney's Treasury Department Short, "The New Spirit," starring Donald Duck!



# WHAT THE PICTURE DID FOR ME

## Columbia

**BED TIME STORY:** Loretta Young, Fredric March—Rather silly comedy—just Young's type of film, but March deserves better parts than he has been receiving lately. Let's have more "One Foot in Heaven" roles for him.—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**GO WEST, YOUNG LADY:** Penny Singleton, Glenn Ford—Good entertainment, but Singleton is a better drawing card as "Blondie."—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**LADIES IN RETIREMENT:** Ida Lupino, Louis Hayward—A little too heavy for the majority of our customers. They ask for pictures more pleasant to sit through. Running time, 91 minutes. Played January 23-24.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

**MYSTERY SHIP:** Paul Kelly, Lola Lane—Pleased everyone—was exciting story of a shipload of convicts being deported.—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**OUR WIFE:** Melvyn Douglas, Ruth Hussey, Ellen Drew—We double billed this with "Nevada City" but did only fair business. The work of the entire cast was good and the picture was enjoyed by all present. Running time, 99 minutes. Played January 16-17.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**OUTLAWS OF THE PANHANDLE:** Charles Starrett, Frances Robinson—Seemed to fill the bill for western lovers. Played with "Caught in the Draft," Paramount.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**THEY DARE NOT LOVE:** George Brent, Martha Scott, Paul Lukas—Although a well produced picture, our small town folks don't go for love, and business suffered.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**YOU BELONG TO ME:** Henry Fonda, Barbara Stanwyck—A real good picture that did not do sell-out business, but brought many favorable comments.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**YOU'LL NEVER GET RICH:** Fred Astaire, Rita Hayworth—Well, we were not disappointed in this picture. Astaire is really a dancer and certainly Rita does a swell job of assisting him as well as providing plenty of glamour for the movie fans. Running time, 88 minutes. Played January 4-5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

## Metro-Goldwyn-Mayer

**ANDY HARDY'S PRIVATE SECRETARY:** Mickey Rooney, Lewis Stone—Booked this picture to offer our patrons a Christmas show and the box office jingled with gratifying results. Mickey Rooney is still definitely good. Played December 24-25.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Rural and small town patronage.

**BAD MAN, THE:** Wallace Beery—Despite other exhibitors' reports of Beery on the box-office decline, we enjoyed a 25 per cent increase and hundreds of satisfied customers. Let's hope Metro's great staff can find suitable material for one great guy—Wally Beery. Played December 19-20.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**DESIGN FOR SCANDAL:** Rosalind Russell, Walter Pidgeon—Light, pleasing comedy. Pidgeon and Russell a good pair. Let's see more of them together.—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**DOWN IN SAN DIEGO:** Bonita Granville, Ray McDonald—We were surely surprised that MGM would make a picture like this. Was well liked by those who enjoy ordinary melodrama with many impossible situations from which the kids were always able to remove themselves without any trouble. Was more like a second rate western than anything else. Running time, 73 minutes. Played December 26-27.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**FEMININE TOUCH, THE:** Rosalind Russell, Don Ameche—Not for our kind. Fair comedy but decidedly not for small town rural patronage. Believe this picture should play only as second feature on city duals. Running time, 93 minutes. Played January 14-15.—

*This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—*

What the Picture Did for Me  
MOTION PICTURE HERALD  
Rockefeller Center, New York

Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**H. M. PULHAM, ESQ.:** Hedy Lamarr, Robert Young, Ruth Hussey—Good entertainment, but rather slow-moving and drawn out. Hedy is still not an A1 actress.—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**I'LL WAIT FOR YOU:** Robert Sterling, Marsha Hunt, Paul Kelly—A sleeper which should be in a top bracket. This story was made several years ago by MGM under the title of "Hideout," starring Robert Montgomery and Maureen O'Sullivan. Director Sinclair made very few changes and brings this picture back just as good as it ever was. Metro's sleepers are a heck of a lot better than all their big stuff put together.—Let's have more of these sleepers. Played January 9-10.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**KATHLEEN:** Shirley Temple, Laraine Day, Herbert Marshall—Just as big a boxoffice flop as we expected it to be, and we really expected it to be. We dug down in our pocket to pay Metro for this experiment, which was against exhibitors' judgment. Pictures apparently made for sole purpose of demonstrating Shirley's ability as the story is slow, very talky and uninteresting. Metro should get down to earth with their pictures. Played January 18-20.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**RINGSIDE MAISIE:** Ann Sothorn, George Murphy, Robert Sterling—This little star speaks the language that Mr. and Mrs. Average American can understand and besides turning in a crack performance on each and every occasion. We of the smaller localities believe that "Maisie" gives "Leo" much more reason to roar than some of the bigger names that are definitely on the down-grade. Running time, 96 minutes. Played January 14-15.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**SMILIN' THROUGH:** Jeanette MacDonald, Gene Raymond, Brian Aherne—We passed this once but could get nothing else for Christmas date so had to take it. It flopped for us as all of this star's pictures do, and we want no more of her. Played December 24-25.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**SMILIN' THROUGH:** Jeanette MacDonald, Brian Aherne, Gene Raymond—You might call this a sleeper, because it really is a surprisingly good picture. By far a better picture than we really expected. Beautiful colors and well produced and directed. Gene Raymond did a wonderful job and we want to see more of him in the future. Running time, 100 minutes. Played January 18-20.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**TARZAN'S SECRET TREASURE:** Johnny Weissmuller, Maureen O'Sullivan—We did not think this was as good as other Tarzan pictures, but it pleased.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**TWO-FACED WOMAN:** Greta Garbo, Melvyn Douglas—We played this picture before it was revised as we had it all advertised when censors started banning it. Our audiences were unanimous in saying that they had been a good many pictures with scenes as

risque as in T.-F. W. and which were not banned.—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

## Monogram

**SIGN OF THE WOLF:** Michael Whalen, Grace Bradley—Business was very good, as I had not had a dog and snow picture in a long time. Pleased the action fans. Running time, 69 minutes. Played January 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Paramount

**BAHAMA PASSAGE:** Madeleine Carroll, Stirling Hayden—Beautiful color, fair business, and a feature that moves slower than relief from high taxes. It never got anywhere. Business we did do on this is due entirely to Paramount's advertising this feature in every magazine in the last month. Thanks, Paramount.—Al Eliassen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

**BIRTH OF THE BLUES:** Bing Crosby, Mary Martin, "Rochester"—There was considerable disappointment over this picture it has an abundance of good music and little else. "Rochester's" part was very unfunny to those who came especially to see him. I should have played it on the first of the week. Running time, 85 minutes. Played January 15-17.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**BUY ME THAT TOWN:** Lloyd Nolan, Constance Moore, Sheldon Leonard—Good. If you have something to get them into your theatre, this gangster comedy will please them. Running time, 70 minutes. Played January 18-19.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

**CAUGHT IN THE DRAFT:** Bob Hope, Dorothy Lamour, Lynne Overman—An up-to-the-minute comedy with many amusing situations created by Bob Hope. Running time, 105 minutes. Played January 3-4.—W. J. Overstreet, Director of Motion Pictures, Florida State Prison, Raiford, Fla. Prison patronage.

**CAUGHT IN THE DRAFT:** Bob Hope, Dorothy Lamour, Lynne Overman—Nice business. Played its second run and was satisfied.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**FORCED LANDING:** Richard Arlen—This was terrible. So amateurish. And they had to sacrifice Richard Arlen on such poor material. Don't let 'em do you that way, Dick. You're better than that. Played January 16-17.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

**GLAMOUR BOY:** Jackie Cooper, Susanna Foster—Had fair draw and was liked by those who saw it. Played on Bank Night.—Al Eliassen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**HOLD BACK THE DAWN:** Charles Boyer, Olivia de Havilland, Paulette Goddard—Very well done. Comments were all favorable. Direction and photography excellent. Running time, 114 minutes. Played January 23-24.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

**NEW YORK TOWN:** Fred MacMurray, Mary Martin—Fair picture, but long on talk and short on action. Mary Martin tries hard but is no draw for us. Picture not up to the classification. Paramount not so good this year. Played January 2-3.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**NIGHT OF JANUARY 16TH, THE:** Robert Preston, Ellen Drew—Just an average mystery story with few chills and a bit of comedy. You won't remember it after you leave. Played to poor business on a cash night. Played January 8.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**NOTHING BUT THE TRUTH:** Bob Hope, Paulette Goddard, Edward Arnold—There's plenty of entertainment value in this. Some people don't care for Bob on the screen, but some people don't like ice cream. We'll take him every week, and you, too, Paulette. Played January 18-19.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

**NOTHING BUT THE TRUTH:** Bob Hope, Paulette Goddard—Very entertaining especially if you are looking for nothing but fun. Certainly there's nothing here



(Continued from opposite page)

to make you go home and think about all night. Did not draw like it should, however. Aply supporting Hope, Miss Goddard surely does not hurt the picture either from an acting standpoint or just to look at. Running time, 90 minutes. Played January 18-20.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**ONE NIGHT IN LISBON:** Madeleine Carroll, Fred MacMurray—An excellent picture. Lots of good laughs, fast romance and comes to a fast and glorious finish. Running time, 97 minutes. Played January 7-8.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**OUTLAWS OF THE DESERT:** William Boyd, Brad King, Andy Clyde—Good picture and good business. "Hopalong" always pleases on Friday-Saturday. Running time, 65 minutes. Played January 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**PIRATES ON HORSEBACK:** William Boyd, Russell Hayden, Andy Clyde—A "Hopalong Cassidy." Played this with "One Night in Lisbon" on Christmas. Ran a "Hopalong Cassidy" contest and line formed one block long a half-hour before opening. Don't know whether it was the picture or the prizes. Running time, 64 minutes. Played December 25.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

**ROAD TO ZANZIBAR:** Bing Crosby, Bob Hope, Dorothy Lamour—A good comedy with wise-cracking Bob Hope keeping the audience laughing with his clever gags. Everyone liked this one. Running time, 116 minutes. Played December 27-28.—W. J. Overstreet, Director of Motion Pictures, Florida State Prison, Raiford, Fla. Prison patronage.

**SKYLARK:** Claudette Colbert, Ray Milland, Brian Aherne—Very pleasing to average business. Running time, 80 minutes. Played January 11-12.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

## Republic

**HIT PARADE OF 1941, THE:** Kenny Baker, Frances Langford, Ann Miller—A smooth-running musical comedy with songs by Kenny Baker and Frances Langford and some superb dancing by Ann Miller. The picture was well received here. Running time, 86 minutes. Played December 13-14.—W. J. Overstreet, Director of Motion Pictures, Florida State Prison, Raiford, Fla. Prison patronage.

**ICE-CAPADES:** Dorothy Lewis, James Ellison, Jerry Colonna—As fine a musical comedy as you will ever see on the screen. The scenes on ice were grand. Don't fail to run or see it. Give your patrons a real treat. Running time, 88 minutes. Played January 21-22.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**NEVADA CITY:** Roy Rogers, George "Gabby" Hayes, Sally Payne—Played as a double bill with "Murder Among Friends," 20th Century-Fox. Good program. Played to only fair business. Played January 16-17.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**SIS HOPKINS:** Judy Canova, Jerry Colonna—Used this one as an exchange of product that previously had been paid for and not used. It gave universal satisfaction on giveaway nights to a large and appreciative audience in fact, it outgrossed a number of the newer releases used on the same night. Running time, 98 minutes. Played January 21-22.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**SUNSET IN WYOMING:** Gene Autry, Smiley Burnette—Good picture, but not enough of the usual routine of music and little Mary Lee failed to appear. Better get her back and put in more music. After all this is what sells Gene Autry. Running time, 65 minutes. Played January 16-17.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**SUNSET IN WYOMING:** Gene Autry, Smiley Burnette—Autry is definite box office in both Tilbury and Chatham theatres. Although some say they don't like him, he does business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

## RKO Radio

**ALL THAT MONEY CAN BUY:** Edward Arnold, Walter Huston, Simone Simon—They either thought this was very good to very poor. No happy medium. Business only fair. Running time, 106 minutes. Played January 25-26.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

**ALL THAT MONEY CAN BUY:** Edward Arnold, Walter Huston, Anne Shirley—Very good. Different from ordinary run of pictures. Huston perfect in his role.—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**BANDIT TRAIL:** Tim Holt—Best Friday-Saturday business in several months on this, and very unexpected, too, as the last Holt we played was terrible. Pleased, and everyone was well satisfied. That includes me too.—Al Eliassen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

**FANTASIA:** Walt Disney, Leopold Stokowski—I have just seen "Fantasia" for the second time and have the following to report: As a roadshow, this film triumph was indeed the greatest that I have ever seen. Of course, this was due to the marvel of "Fantasound." However, in its general release, it has lost almost all of its original beauty and splendor. Not because of its loss of "Fantasound," but because of the necessary cutting which has been done. I hardly think that this was done by the Disney studios, but by RKO. Of course, I might be wrong, but in my estimation, it has been cut in the wrong places. Time has been eliminated by cutting, to the bone, the commentary of Deems Taylor. Without his explanation of the musical stories, it is almost impossible to follow them. Not for me, but for the average patrons who know very little, if anything, about classical music. Whole sections which are uninteresting have been left, time which could have been used for other parts. As a whole, I hardly think this has much to offer in its present form. Running time, 83 minutes.—Peter Kavel, Campau Theatre, Hamtranc, Mich. General patronage.

**JUNGLE CAVALCADE:** Animal feature—Had this set in for mid-January in anticipation of a nice blizzard that failed to materialize. Did a very nice business on Sun.-Mon.-Tues., but it didn't draw my regulars. It did bring in lots of strangers. Glad I played it, but I'm through speculating on future weather. It will come when it comes, and my bookings won't help keep it away.—Al Eliassen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

**JUNGLE CAVALCADE:** Frank Buck commentator—After a temporary delay in playing this subject, I set it in with "Riders of the Purple Sage" from Fox to better than usual business for end of the week. The audience was well pleased in reviewing the highlights of former exploits by this adventurer. Running time, 77 minutes. Played January 23, 24.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**LOOK WHO'S LAUGHING:** Edgar Bergen, Charlie McCarthy, Fibber McGee and Molly—This kept them laughing all the time. Scenes featuring McCarthy minus Bergen were a change from the inseparable team. I think the McGee family and their radio friends should have stayed on the radio. Running time, 79 minutes.—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MEN AGAINST THE SKY:** Richard Dix, Wendy Barrie—A good trailer of this action picture clicked good at our B. O. After all, that's what counts. Played December 26-27.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Rural and small town patronage.

**PINOCCHIO:** Walt Disney—Brought this back on New Year's Day to a swell house. The kids came in droves, as if we were playing first run on release. It's the best Walt Disney, so play it again. Running time, 83 minutes. Played December 31-January 1.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

**REPENT AT LEISURE:** Wendy Barrie, Kent Taylor—A program picture. We doubled with "Blood and Sand," 20th Century-Fox, to nice business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**SUNNY:** Anna Neagle, Ray Bolger, John Carroll—Good picture and average business. Running time, 98

minutes. Played January 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SUSPICION:** Cary Grant, Joan Fontaine—Fine entertainment with excellent acting by Fontaine and Grant.—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

## Twentieth Century-Fox

**BELLE STARR:** Randolph Scott, Gene Tierney—Well liked by our patrons. Did not draw very well but was not entirely unsatisfactory. Gene Tierney looks like she will some day cut quite a figure in pictures. Running time, 87 minutes. Played January 16-17.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**BLOOD AND SAND:** Tyrone Power, Linda Darnell—Juggled dates on this one several times, fearing another "Suez." Lo and behold, the box office gave a mighty fine account for the film and I personally enjoyed it. Played January 1-3.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Rural and small town patronage.

**BLOOD AND SAND:** Tyrone Power, Linda Darnell, Rita Hayworth, Nazimova—Played this second run first of week and did nice business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**CHARLEY'S AUNT:** Jack Benny—We were somewhat disappointed in this picture. True, it did keep the patrons in jitters from the moment Jack appeared as Charlie's aunt but it just didn't seem to have all that the old silent version had to offer. Running time, 81 minutes. Played December 31-January 1.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**CONFIRM OR DENY:** Don Ameche, Joan Bennett, Roddy McDowall—Good picture which failed to draw. Title was meaningless. Running time, 73 minutes. Played January 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**DRESSED TO KILL:** Lloyd Nolan, Mary Beth Hughes—Fair mystery comedy that brought in a few, who left without expressing much of an opinion. Played January 21-22.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**GREAT AMERICAN BROADCAST:** Jack Oakie, John Wayne, Alice Faye—Surprising how the old timers enjoyed this one. Wish the trailer had incorporated a little more factual material rather than playing on star value. Am sure it would have helped the grosses everywhere. Played December 21-23.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Rural and small town patronage.

**GREAT GUNS:** Stan Laurel, Oliver Hardy—This picture was very silly at times but my patrons seemed to enjoy it lots. Business was only fair. Played January 12-13.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**I WAKE UP SCREAMING:** Betty Grable, Victor Mature—I am the one screaming. A good picture in

(Continued on following page)

# TELEGRAMS

are feature length stories in short subject form

CLASS OF SERVICE SELECTED		CABLE	
DOMESTIC	TELEGRAM	DOMESTIC	TELEGRAM
DAY LETTER	NIGHT LETTER	DAY LETTER	NIGHT LETTER
SPECIAL SERVICE		SPECIAL SERVICE	

**WESTERN UNION**

ACCOUNTING INFORMATION

TIME FILED

TELEGRAMS DO NOT BUTT IN WHEN  
YOU ARE ENGROSSED IN YOUR WORK  
OR IN AN IMPORTANT CONFERENCE.  
IN AN ORDERLY FASHION, THEY  
CAN BE READ AND CONSIDERED.

**WESTERN UNION**

*Everywhere*



(Continued from preceding page)

top bracket worth about one-half. Betty Grable better in color. She isn't big time yet. Running time, 78 minutes. Played January 18-19.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

**MAN HUNT:** Walter Pidgeon, Joan Bennett, George Sanders—A well produced and well acted picture that did about as well here as could be expected. Fervent hopes were expressed by members of the audience when the show ended that Pidgeon might get another shot at Mr. Shickelgruber. Running time, 101 minutes. Played January 11-12.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**MOON OVER MIAMI:** Don Ameche, Betty Grable, Robert Cummings, Charlotte Greenwood—We thought this picture cute and amusing. We recently replaced our Mazda lamps with reflector arcs; perhaps the last theatre in New Mexico to change over, and the coloring reproduced with the arcs was simply dazzling. Played January 8-10.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**MURDER AMONG FRIENDS:** Marjorie Weaver, John Hubbard, Cobina Wright, Jr.—See review on "Nevada City," Republic.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**RETURN OF FRANK JAMES, THE:** Henry Fonda, Gene Tierney, Jackie Cooper—Didn't do the business that "Jesse James" did, but although picked it up late, it packed plenty of box-office wallop.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**RIDERS OF THE PURPLE SAGE:** George Montgomery, Mary Howard—A good western that we double billed with United Artist's "Miss Polly" and made a good program. A good cast for a small picture and we are sorry to see Montgomery graduate from westerns. Some complaint that the picture was shown as in Arizona instead of Utah. Believe "Miss Polly" was the drawing card as they got a great kick out of it and the second nighters asked about it. Played January 16-17.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**RIDERS OF THE PURPLE SAGE:** George Montgomery, Mary Howard—Double featured along with "Jungle Cavalcade" to good business and a satisfied audience. The juveniles liked this show and the adults came along for company. Running time, 56 minutes. Played January 23-24.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne—This proved to be an outstanding hit and a wonderful box office attraction way beyond expectations; any company could feel proud for delivering this class of entertainment as well as the exhibitor for being able to present it to his audience. Good for any situation any time. Running time, 87 minutes. Played January 25-26.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—After months of patient expecting, interspersed with periods of considerable pain, Fox finally gave birth to a box office baby that I really took pride in showing off. If it hadn't been for the snowbound roads, I might have done almost as well as the salesman promised me. I used colored slides on the picture finale with pleasing effect. Running time, 87 minutes. Played January 8-10.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**SWAMP WATER:** Walter Brennan, Walter Huston, Dana Andrews—This picture drew fine the first night and was enjoyed by all. The blackout hurt me the second night. I am sure that because this was a Georgia made picture, I had customers in my house that had never been before. Lots of good comments. This was a true pictureization of those who live in and around Okefenokee Swamp. Played January 14-15.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**WEEKEND IN HAVANA:** Alice Faye, John Payne, Carmen Miranda—Very good musical with comedy and swell color. Just the picture for this date, but did a third less business than an identical picture on the same date a year ago. Our business is off twenty per cent since the war started. Incidentally, Cesar Romero was the star of the picture. Played December 31-January 1.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**WILD GEESSE CALLING:** Henry Fonda, Joan Bennett—A little better than average picture with good action and dialogue and too many dark scenes. Did average business, and we think the patrons liked it. Played January 9-10.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**WILD GEESSE CALLING:** Henry Fonda, Joan Bennett, Warren William—I wasn't liking this picture, but refused to pass judgment until several customers walked out and said "phooey" as they passed me, so I must have been right. However, Fox didn't give it top allocation, but people who had read the book were disappointed. Played January 21-22.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

**YANK IN THE R.A.F.:** Tyrone Power, Betty Grable—Doubled this with "It Started With Eve" and brought out a very good crowd. This picture has exceptional airplane fights in it with snappy direction

## NEW CONTRIBUTORS TO DEPARTMENT

Two new contributors reported to the What the Picture Did For Me Department this week, and another resumed after an absence of some time. The new contributors are:

**DONALD W. ROSS, New Strand Theatre, Long Beach, Calif.**

**ALBERT MONTEFALCO, Roxy Theatre, New Britain, Conn.**

The contributor who resumed after a lapse is:

**M. BAILEY, Strand Theatre, Dryden, Ontario, Can.**

Read the reports from these and other contributors in the adjoining columns.

and good comedy. The crowd ate it up and really must have recommended it to give me such a good second night. Running time, 97 minutes. Played January 23-24.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**YANK IN THE R.A.F.:** Tyrone Power, Betty Grable—Good picture to good business. Running time, 90 minutes. Played January 15-16.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

## United Artists

**CORSICAN BROTHERS:** Douglas Fairbanks, Jr., Akim Tamiroff—Exceptionally fine entertainment. Good acting and plenty of excitement. Douglas Fairbanks superb in dual role.—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MADE FOR EACH OTHER:** Carole Lombard, James Stewart—Played this second run in place of "Intermezzo" and found many who hadn't seen it. Severe weather kept gross down considerably. Played December 17-18.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**MISS POLLY:** Zasu Pitts, Slim Summerville—See review on "Riders of the Purple Sage." Played January 16-17.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**MY SON, MY SON:** Madeleine Carroll, Brian Aherne, Louis Hayward—An interesting melodrama of paternal love and sacrifice. Everyone liked this one. Running time, 117 minutes. Played December 20-21.—W. J. Overstreet, Director of Motion Pictures, Florida State Prison, Raiford, Fla. Prison patronage.

**REBECCA:** Laurence Olivier, Joan Fontaine, Judith Anderson—We have juggled this picture for some unknown fear and, playing it, find we were only 50 per cent correct. Many people had read the book and saw the picture here but all were not pleased. I did not like the picture myself. Played January 11-13.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**SCARFACE:** Paul Muni, Ann Dvorak—Played only two days and wished I could run it a week. As old as it was, it sure packed them in. Print was fair, sound shaky in parts, but who cares? They walked out saying "swell show." That's all I care. Running time, 90 minutes. Played January 11-12.—Albert Montefalco, Roxy Theatre, New Britain, Conn. Neighborhood patronage.

**SO ENDS OUR NIGHT:** Fredric March, Margaret Sullivan, Frances Dee, Glenn Ford—This is pretty somber stuff for a small town, but is well done and drew slightly better than average. I believe it will draw better now than it would have some months ago. Running time, 120 minutes. Played January 12-14.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**SO ENDS OUR NIGHT:** Fredric March, Margaret Sullivan, Frances Dee, Glenn Ford—A real fine picture, but it didn't do business. Played it in two houses.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Universal

**BOSS OF BULLION CITY:** Johnny Mack Brown—Coupled this with "A Dangerous Game," Universal. See that review. Played January 15-17.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**DANGEROUS GAME, A:** Richard Arlen, Andy Devine—We coupled this picture with "Boss of Bullion

City," Universal, but receipts fell a little short for some unexplainable reason. The "Dangerous Game" print we received was photographically hazy. Why? The western was usual with sound and photography excellent. Played January 15-17.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**DON'T GET PERSONAL:** Hugh Herbert, Anne Gwynne—Poor. Without Herbert it would have been terrible and he didn't contribute very much to this. Business average. Advertising expenses way up, as we plastered this community with throwaways on this one telling 'em it was good for their war jitters.—Al Eliason, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**FIGHTING BILL FARGO:** Johnny Mack Brown—Poor business, fair western. Brown is going to be O.K. in time here.—Al Eliason, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**GENTLEMAN FROM DIXIE:** Jack La Rue, Marian Marsh—Surprising amount of entertainment. It had no outstanding acting, but held your interest. Played three days and did a fair business. Played November 25-27.—Donald W. Ross, Strand Theatre, Long Beach, Calif. General patronage.

**HELLO, SUCKER:** Hugh Herbert, Tom Brown, Peggy Moran—A light comedy that seemed to go across all right. Played it week-end with Gene Autry western to good business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**IN THE NAVY:** Abbott and Costello—This Abbott-Costello not as good as "Buck Privates." However, receipts good; customers entertained. Played January 4-6.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**IT STARTED WITH EVE:** Deanna Durbin, Charles Laughton, Robert Cummings—After the first twenty minutes, this settled down into a very funny comedy with musical moments by Deanna. A very good crowd that came to see this doubled with "Yank in the R.A.F." enjoyed it thoroughly. Charles Laughton steals the show in one of his best parts. The volume varied a lot in my print so I had difficulty keeping it even. Running time, 90 minutes. Played January 23-24.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**KEEP 'EM FLYING:** Abbott and Costello—Lots of hokum, but it paid off O.K. Everyone pleased. Played January 18-19.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**MASKED RIDER, THE:** Johnny Mack Brown—Second of this star's appearance. Business better than first picture. All favorable comments. Played January 23-24.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**MODEL WIFE:** William Powell, Joan Blondell—At last! A "B" Universal picture that did good business despite pre-Christmas slump. Played December 14-16.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**UNFINISHED BUSINESS:** Irene Dunne, Robert Montgomery, Preston Foster—Not a really big picture; but not bad, either. It has lots of humor, a good plot, and some serious moments. It drew quite well and they seemed to like it. Nothing there to complain about. The last two reels of the print I had jiggled quite a little on the screen; slightly strained sprocket holes, no doubt. I asked some of the audience, but no one had noticed it except me. Running time, 95 minutes. Played January 22.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

## Warner Brothers-First National

**ADVENTURES OF ROBIN HOOD:** Errol Flynn, Olivia de Havilland—A good reissue which should do business.—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**ALL THOUGHT THE NIGHT:** Humphrey Bogart, Conrad Veidt—Good spy picture. Interesting right through. Timely.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**BLUES IN THE NIGHT:** Priscilla Lane, Richard Whorf—Just fair.—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**HERE COMES THE NAVY (REISSUE):** James Cagney, Pat O'Brien, Gloria Stuart—O.K. picture a few years back. Timely as return engagement, but not timely enough. War details, ships, planes too old-fashioned. Too much slapstick comedy and arguing between Cagney and O'Brien and not enough about the Navy. Pass it up. Running time, 96 minutes. Played January 21.—Albert Montefalco, Roxy Theatre, New Britain, Conn. Neighborhood patronage.

**MANPOWER:** Edward G. Robinson, Marlene Dietrich, George Raft, Alan Hale—A realistic, down-to-earth story of the derring do of powerline workers; a story that combines lusty humor with heart-gripping pathos. It has a great cast and the direction is excellent. We believe it one of the best films of its type we have played this season. Dramatic, witty and breath-taking, this is a picture your patrons will want to see. Running time, 105 minutes. Played January 24.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.



**NAVY BLUES:** Jack Oakie, Ann Sheridan—There isn't a great deal to this picture but it moves right along with plenty of laughs, and seems to be the kind they want. It gave us the best Friday-Saturday business we have had in two months. Guess this is because the critics said it was bad. We watch the reviews with care as we find the pictures that get the best reviews are not the best at the box office. We wish the critics would review for the theatre public and not the highbrows. Played December 26-27.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

**NAVY BLUES:** Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—The musical comedy laff riot of the season. This picture is the best comedy and musical we have seen in a good many months. We have seen them all. We need more pictures like this and can do nicely without the classics. Comedy is good medicine for any case of blues. It is worth playing anytime. Running time, 108 minutes. Played January 11-13.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**NINE LIVES ARE NOT ENOUGH:** Ronald Reagan, Joan Perry, James Gleason—Good Saturday crowd enjoyed this little action film. Running time, 60 minutes. Played January 17.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

**ONE FOOT IN HEAVEN:** Fredric March, Martha Scott—Ah, there's a picture! And how it drew even a class of patrons we didn't think would cross our threshold for a picture of this type. And the funny part about it is that everyone said it was grand, entertainment, some even returning the second night. Let's have more pictures like this, that is, down-to-earth human interest stories. Running time, 108 minutes. Played December 28-29.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**SERGEANT YORK:** Gary Cooper, Joan Leslie, Walter Brennan—One great picture! Many men expressed themselves, "It was much better than 'Gone With the Wind.'" Many people here failed to see it due to outrageous prices Warner Brothers made us charge. We hope to justify ourselves by returning this excellent picture at popular prices soon. Played December 28-31.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Rural and small town patronage.

**SHINING VICTORY:** James Stephenson, Geraldine Fitzgerald, Donald Crisp—Interesting. Running time, 86 minutes. Played January 14-15.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**THEY DIED WITH THEIR BOOTS ON:** Errol Flynn, Olivia de Havilland—Very good! Big outdoor picture which pleased the action fans.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**YOU'RE IN THE ARMY NOW:** Jimmy Durante, Jane Wyman—Personally, we thought this was terrible. The kids laughed a few times.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

## Short Features

### Columbia

**AWFUL GOOF, THE:** Charley Chase—A good comedy that kept them laughing. Running time, 17 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

### Metro-Goldwyn-Mayer

**AERONAUTICS:** Pete Smith Specialties—Another excellent short in the ala Smith manner. Full of good wholesome belly laughs. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**ALLEY CAT, THE:** Technicolor Cartoons—Good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**FLYING BEAR:** Technicolor Cartoons—Very funny, very clever and very timely; this color cartoon is one of the best from MGM in a long time. Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**GHOST TREASURE:** Miniatures—An exceptionally fine subject. However, we should not have played it with "Bad Man."—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**HISTORIC MARYLAND:** FitzPatrick Traveltalks—Average traveltalk. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**HOW TO HOLD YOUR HUSBAND—BACK:** Pete Smith Specialties—Entertaining one-reeler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**NEWS OF THE DAY:** No. 228, Vol. 13.—Not bad. It is improving a little. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**NEWS OF THE DAY:** No. 230, Vol. 13.—A review of the year's happenings up to this day. An excellent reel. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

## SHORT PRODUCT PLAYING BROADWAY

Week of January 31st

### CAPITOL

Main Street On the March. MGM  
Field Mouse ..... MGM

Feature: *The Corsican*

*Brothers* ..... United Artists

### CRITERION

A Quiet Fourth. .... RKO Radio

New Spirit ..... Disney-

RKO Radio

More Worlds to Conquer.. Government

Reel

Feature: *A Yank on the*

*Burma Road* ..... MGM

### MUSIC HALL

New Spirit ..... Disney-

RKO Radio

Feature: *Ball of Fire*..... RKO Radio

### PARAMOUNT

Jaspar and the Watermelons. Paramount

Feature: *Sullivan's Travels*... Paramount

### RIALTO

New Spirit ..... Disney-

RKO Radio

The Riveter ..... Disney-

RKO Radio

Life of a Thoroughbred.... 20th Cent.-Fox

Feature: *Call Out The*

*Marines* ..... RKO Radio

### RIVOLI

New Spirit ..... Disney-

RKO Radio

A Good Time for a Dime.. Disney-

RKO Radio

Feature: *Joan of Paris*..... RKO Radio

### ROXY

New Spirit ..... Disney-

RKO Radio

Feature: *Son of Fury*..... 20th Cent.-Fox

### STRAND

Monsters of the Deep.... Vitaphone

Miracle Makers ..... Vitaphone

Hop, Skip and a Chump... Vitaphone

Feature: *All Through the*

*Night* ..... Warner Bros.

**ROBOT WRECKS:** Our Gang—Just as good as preceding comedies. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**ROOKIE BEAR, THE:** Color Cartoon—Best cartoon from Metro in some time. This really is good. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**STRANGE TESTAMENT:** Passing Parade—Another swell subject from MGM's Passing Parade. Do not believe we've ever played a poor one. Running time, 10 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**TELL-TALE HEART, THE:** Two Reel Specials—Here is a subject we advertised as something extra fine. Well, it was from an artistic point of view and from the standpoint of acting. But for entertainment as a short! No! No! It did not go over with our patrons at all. Wish some of you other exhibitors would report your audience reaction on this. Running time, 20 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**WEDDING WORRIES:** Our Gang Comedies—Average Our Gang comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

### Paramount

**HANDS OF DESTINY:** Headliner—Seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**KICKIN' THE CONGA ROUND:** Popeye The Sailor—Very amusing Popeye cartoon with Popeye doing the Conga in grand style. Running time, 7 minutes.

—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**OLIVE'S SWEEPSTAKE TICKET:** Popeye The Sailor—Just a fair cartoon. Poor animation. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**PARAMOUNT NEWS:** Our last issue contained the appalling shots of our Pacific disaster and highlights of historical 1941. Here's hoping the newsreels continue their good work.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**POPEYE MEETS WILLIAM TELL:** Popeye The Sailor—Average Popeye cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**PROBLEM PAPPY:** Popeye The Sailor—Average for this series. Running time, 8 minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**SPEAKING OF ANIMALS:** Animated Antics—A real good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**UNUSUAL OCCUPATIONS: No. 3—**Always interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**VITAMIN HAY:** Color Classic Cartoon—Interesting and instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Republic

**MEET THE STARS: No. 3—**Everybody seemed to like these.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## RKO Radio

**DONALD'S VACATION:** Walt Disney Cartoons—This has demonstrated to me for the sixth consecutive time that if the kids aren't sure they will like the feature, they won't risk a thin dime to come in and see Donald Duck. Running time, 8 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**LITTLE WHIRLWIND, THE:** Walt Disney Cartoons—Average Disney cartoon. Running time, 8 minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**MARCH OF TIME, No. 6:** "When Air Raids Strike"—This issue should be run everywhere as it shows how to extinguish incendiary bombs and how to act in a raid. Very interesting and educational. Advertise it. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**PICTURE PEOPLE: No. 5—**We prefer "Screen Snapshots". This was all right and entertaining.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

(Continued on following page)

## M-G-M TRADE SHOW CORRECTION!

(Indianapolis Territory Only!)

## "THIS TIME FOR KEEPS" "COURTSHIP OF ANDY HARDY"

will be screened at 9 A.M. on  
Tuesday, Feb. 10, at The Talbot  
Theatre, 2145 North Talbot  
Street, Indianapolis, (instead of  
20th Century-Fox Screening  
Room as previously advertised).



(Continued from preceding page)

**QUAIL QUEST:** Sportscope—Nice sport reel.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**RIVETER, THE:** Walt Disney Cartoon—Disney's subjects, as we have oft' times stated, are strictly adult entertainment and are produced from that angle, making this subject average or slightly below.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**TRUANT OFFICER DONALD:** Walt Disney Cartoons—Very funny. Aren't they all? Running time, 8 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

**TUGBOAT MICKEY:** Walt Disney Cartoons—Usual high-class Disney reel.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

## Twentieth Century-Fox

**DOG'S DREAM, A:** Terrytoons—Just give the children cartoons and they always find a laugh.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**FROZEN NORTH, THE:** Terrytoon—Very poor. The black and whites in this series are too silly to be good. Don't say I didn't warn you. Running time, 7 minutes.—Albert Montefalco, Roxy Theatre, New Britain, Conn. Neighborhood patronage.

**GOOD OLD IRISH TUNES:** Terrytoons—Very good musical cartoon.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**HORSEFLY OPERA:** Terry-Toon—One patron remarked, "Good for kids." These Terry-Toons shadow on the "grind 'em out" side of short subject production.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**SAGEBRUSH AND SILVER:** Magic Carpet—An interesting travogue with good photography that pleased. Running time, 10 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**TRAINING POLICE HORSES:** Adventures of the Newsreel Cameraman—Strictly excellent adult entertainment where people like horses.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

## United Artists

**MICKEY'S ELEPHANT:** Mickey Mouse—Yes, I know you ran it before, but run it again; it's darn funny and you have a new crop of customers that will enjoy seeing it. Running time, 8 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

## Universal

**ANDY PANDA'S POP:** Color Cartoon—Amusing, but they are getting too much "alike."—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**DIZZY DOINGS:** Musicals—Real good. Universal has some real fine two reelers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**GOING PLACES: No. 92:** Good.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Rural and small town patronage.

**GOING PLACES: No. 94:** Good subject. Worthy of running time.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**STRANGER THAN FICTION: No. 90:** Excellent subject for adult entertainment, if booked with the proper feature.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**TRAIL OF THE BUCCANEERS:** Variety Views—This series just fillers. Running time, 10 minutes.—

Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**\$21 A DAY ONCE A MONTH:** Color Cartoon—Very good Color Cartoon. This series is better than average. Running time, 8 minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**UNIVERSAL NEWSREEL:** Our last issue contained the appalling shots of our Pacific disaster and highlights of historical 1941. Here's hoping the newsreels continue their good work.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**WHAT'S COOKIN'?:** Color Cartoon—Fair cartoon that pleased the children.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**WOODY WOODPECKER:** Color Cartoon—Slightly "woody." The guy that laughs in this reel ought to scare the Japs away.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

## Vitaphone

**ALL THIS AND RABBIT STEW:** Merrie Melody—I played this on the coldest Saturday of the year and my patrons said the laugh they got out of it was all that kept them warm. Don't miss it.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**BRAVE LITTLE BAT, THE:** Merrie Melodies Cartoons—One of the cutest cartoons we have played in many months. Running time, 7 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**HAL KEMP AND HIS ORCHESTRA:** Melody Masters—Excellent. These Melody Masters are all good and this one is exceptionally so. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**SPORT CHUMPIONS:** Merrie Melody—This is not up to the Merrie Melodies standard. There are very few laughs in this one and nothing makes sense. They've made better ones than this. Running time, 7 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

**TANKS ARE COMING, THE:** Service Special—Play it. Very timely and impressive. It is your duty to book this one.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**WABBIT TWOUBLE:** Merrie Melodies Cartoon—Well, Bugs Bunny is in it, so I had extra attendance and a hilarious audience. I billed this on almost equal terms with the feature. Elmer is back again with Bugs Bunny in this one and it helped a lot. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**WABBIT TWOUBLE:** Merrie Melodies Cartoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**WEST OF THE ROCKIES:** Broadway Brevities—Good two-reel musical western. Play it. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Miscellaneous

**BATTLE FOR OIL:** Canadian Government Series—Best one yet. Anyone will enjoy seeing a picture like this one.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. Small town patronage.

**WAR CLOUDS OVER THE PACIFIC:** "Canada Carries On"—A "Canada Carries On" feature that took well.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. Good patronage.

## Serials

### Columbia

**HOLT OF THE SECRET SERVICE:** Jack Holt, Evelyn Brent—This continued piece looks like good adult entertainment here, but the usual over-emphasis at the close of each episode.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**WHITE EAGLE:** Buck Jones, Raymond Hatton—Playing Chapter 15. December 19-20, 1941 and despite the usual production impossibilities at the end of each chapter, the following was good and "White Eagle" justified itself at the B. O.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

## Universal

**JUNIOR G-MEN:** Dead End Kids, Little Tough Guys—I started this to help build my Monday and Tuesday business, but I have only thrown away the price of it. Does not interest anyone. I don't believe I have one patron keeping up with it. Never again.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

# IN NEWSREELS

**MOVIETONE NEWS—No. 42, Vol. 24:**—War news from Russia....Rio parley ends....Honor for MacArthur....Notice to aliens....Beauty queen picked....President's birthday cake....Axis medals junked....Hollywood aids defense workers....Sports.

**MOVIETONE NEWS—No. 43, Vol. 24:**—Honor President on birthday....Britain at war....Boys aid forces....Quadruplets celebrate birthday....Snow fashions....Sports.

**NEWS OF THE DAY—No. 240, Vol. 13:**—Timber-topping for victory....19 nations sever Axis ties....Junk Axis medals....President's birthday cake....Fashions....Sports.

**NEWS OF THE DAY—No. 241, Vol. 13:**—Air battle in Mediterranean....President's birthday....Churchill in London....Prison aids production....War widows aid defense....Sports.

**PARAMOUNT NEWS—No. 45:**—Skating championship....Junk Axis medals....Dartmouth knits for Britain....Alien registration....America's minute men....Skyscraper basketball....Poland aids Russia....Russians rout Germans....Jerry Smith goes to Washington.

**PARAMOUNT NEWS—No. 46:**—President's birthday....The tire problem....Prison aids war effort....Pearl Harbor widows aid defense....Torpedoed tanker safe....Sub victims safe....Lt. Ninninger honored....Turkey prepares....Churchill in England....Convoy battle.

**RKO PATHE NEWS—No. 45, Vol. 13:**—Russians rout Germans....Poland aids Russia....Alien registration....Dartmouth knits....Sugar rationing....President's birthday cake....Airmen patrol coast....Skating championship.

**RKO PATHE NEWS—No. 46, Vol. 13:**—President's birthday....Convoy battle....Churchill home....War widows aid defense....New Zealand minister in U. S....Prison aids production....Fashions....Sports.

**UNIVERSAL NEWSREEL—No. 54, Vol. 15:**—MacArthur inspires America....Rio conference ends....Russians rout Nazis....Atlantic patrol....Novel stretcher for air raids....Alien instruction....Beauty queen picked....Sports.

**UNIVERSAL NEWSREEL—No. 54, Vol. 15:**—Roosevelt honored....Convoy battle....Churchill home....New Zealand envoy arrives....Torpedoed freighter repaired....Prison aids production....War widows in defense...."Quads" celebrate birthday....Sports.

## Separate Deals for "Reap the Wild Wind"

"Reap the Wild Wind," Cecil B. DeMille production, which has been designated Paramount's "30th Anniversary Picture," will be sold on separate contracts, Neil F. Agnew, vice-president in charge of distribution, announced Tuesday. He did not reveal percentage terms. Premieres are being scheduled for New York and Hollywood.

## Loew-Poli Acquires Theatre

The 800-seat Broadway theatre in Norwich, Conn., has been taken over by the Loew-Poli circuit and will be reopened as a first-run house early in February. The theatre has been under lease by the old Poli circuit to Warner Brothers. The lease expired January 1st and the theatre has reverted to the original operators.

## Central Casting Data

Hollywood motion picture extras during 1941, collected a total of \$3,118,087.43, for production work, with the average daily rate, including overtime payments, standing at \$11.50, according to Central Casting Corp. The total for 1941 was materially higher than in the preceding year, the 1940 wage aggregate hitting \$2,529,766.10. The average daily rate in 1940 was \$11.08.

## Autry On Tour

Gene Autry, Republic's singing cowboy star, will open a tour of his own rodeo in Houston, Tex., February 6th. The rodeo will tour for about four months and at the end of that time Mr. Autry will return to Hollywood to make a new series of pictures.

# Century

"THE PROJECTOR OF THE CENTURY"

## THE GIRL WHO DIDN'T MARCH IN THE "MARCH OF DIMES"

Somewhere in the industry there may be a spot for a courageous girl who has won her fight against infantile paralysis. Age 26, young, pretty and cheerful. She has worked her way through college in a wheelchair. She has done writing, research, reference, indexing, filing, typing; at all of which she is skilled. Do you know of a job for her? Box 100, MOTION PICTURE HERALD, Rockefeller Center, New York.





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## *Security—What They Think About It*

The telephone shrilled, and it was from a newly appointed assistant manager entering showbusiness after many years of successful selling in other lines. Despite his accomplishments in merchandising, war priorities had done him in, as they have others. Since his background, his temperament, and instinctive feel for showmanship qualified him quickly for a theatre post, the ex-salesman is now able to enter upon a new career with every expectation that his talents will open a reassuring road to the future.

"This is a great outfit," he said. "More than anything else, these folks impart a definite sense of security. I feel that I've belonged here for years. That's more than I can say about a lot of bigger jobs in my experience in the past."

\* \* \*

In the recent mails is a letter from one of the more active members who has been with his circuit for 14 years. He was somewhat disturbed to hear a brother-manager confide that after 12 years in one post the brother would like to "get out of showbusiness into something secure".

Our correspondent points out that in all the years with his circuit he has witnessed many business depressions when "secure" business houses crashed, turning out employees with years of loyal service. Yet, in these periods of turmoil and fear the Round Tabler notes he never lost a day's time or pay. He finishes in saying:

"If security means one town or one job the rest of our lives, we haven't any. But if it means working every day and paid each week, then we have got it. Showmen jump around. Sure, because of new theatres, better jobs. They are not the only ones who do. They just happen to be the ones we know about."

\* \* \*

Following which came a visit from one of the Round Table's good friends, a circuit head who, by his personality, understanding and sympathy, leads an operation known for ace showmanship and contented workers. And one of the main reasons, he was cajoled into admitting, was his process of salvaging manpower.

For instance, if a good man became too involved with outside financial obligations, the practice was to lend the unhappy theatreman a hand to pull him out. If an able manager was heaved out of a job because of his carelessness with the petty cash, and not with deliberate intent, our friend, like as not, would take on the lad and keep him in line by keeping his

Not all the cheers are for Arnold Stoltz and Frank Bickers-staff. The 1941 Quigley Grand Awards winners would be among the first to lead the applause for the many theatre-men, active up to the last minute in the yearly Competitions and making it very hard for the judges to decide.

Congratulations are indeed in order for the scores of hard-hitters who helped to make the 1941 Awards the biggest and best yet in the eight years of this showman's project.

carelessness under control. For the most part, the showmen given this unexpected opportunity are grateful enough to pay off like a slot machine. They know they have security if they deliver. And they do.

\* \* \*

Another communication from a former Round Tabler, for some time now engaged in outside labors, after a number of years with one of the better-held circuits. As far as it goes, the job is satisfactory, he notes, working conditions not hard to take, and so forth. However, some executive changes made recently are not too reassuring, and the homesick showman sums up his grievances in saying, "It's not the showbusiness."

It is apparent that economic conditions have great influence on job-longevity in general business, affecting those of especial and long-experienced skills as well. It is also apparent that the able showman finds a steady demand for his talents, even stimulated in times when otherwise highly paid hands are grateful for bread-and-butter shelter.

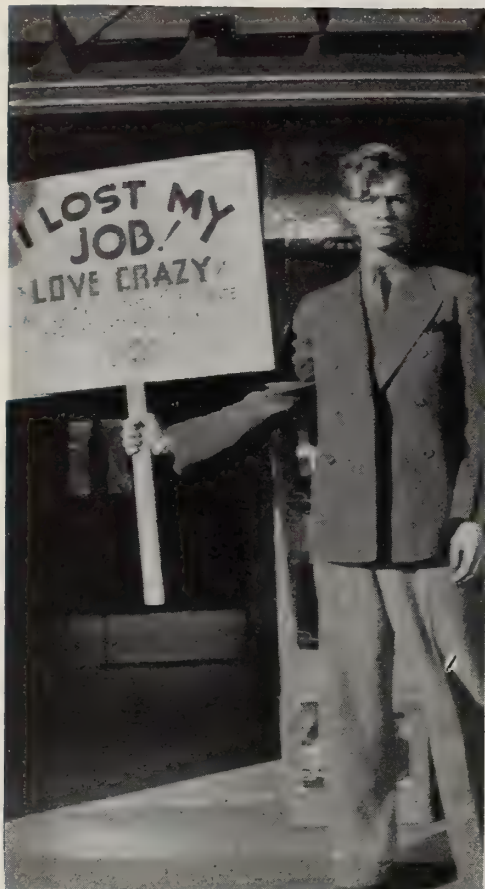
At its best, theatre business is a process of personal contacts, long hours, quick changes and operational procedure apart from conventional endeavors. It makes for loyalties, intimacies, jealousies and other aspects perhaps described best as the "family" characteristic. Headache or no, that same family aspect undoubtedly has much to do with a security that outside businesses fail to convey.

*A-Mike Vogel*



# Round Table in Pictures

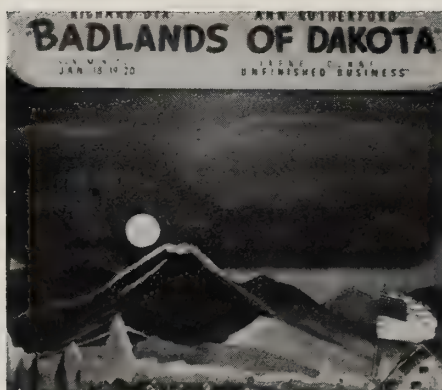
Boy picketed the front of the Fox Theatre, in Winnipeg, Manitoba, as part of Bernie Beach's date on "Love Crazy". Copy on card was self-explanatory.



Street ballys of no mean proportions seem to be the order of the day in Nagpur, Malay, as witness float illustrated below for date on "Thief of Bagdad" at the Regent Cinema. Driven by oxen, the float was preceded by native boys beating drums.



Target practice machine was planted in front of the State, Springfield, Ohio, by M. H. Chakeres ahead of his date on "Target in the Night".



Plastic cowboys, lassos, guns, etc., against a sky effect background was used for lobby display on "Badlands of Dakota" by Ben Cohn at the Frolic in Chicago.

Giant cartoon lobby display was created by Round Tabler Maurice Druker for his date on "The Corsican Brothers" at Loew's State, in Memphis.





# LATE EXPLOITATION FLASHES

## CANADIAN AIRMEN GUESTS AT "CLOUDS" PREMIERE

Since the picture, made in Canada last summer, shows how Royal Canadian Air Force flyers are produced, 200 members of the organization, including precision drill squadron and band, are among the features arranged for the opening of "Captains of the Clouds" at the New York Strand. The airmen will parade to the theatre where an exhibition drill will be given before the opening. Plans have also been made for the Canadians to present an air force flag to Mayor LaGuardia.



## GLAZER TIES "CONFIRM" TO NEWS TIP CONTEST

Using the war correspondent background of "Confirm or Deny" at the Paramount, in Boston, Martin Glazer, ad head, arranged with one of the dailies to give cash and theatre tickets to readers furnishing news tips of local happenings. Promotion ran for a full week, during which time the paper ran two and three column action shots from the picture to build up interest in the tie-in. In all, over 1,000 free lines were landed on the stunt on which Manager Ben Rosenberg cooperated.



## LYKES DISTRIBUTES DIAPERS FOR ADDED PLUGS ON "BABES"

Full-size diapers, imprinted with theatre copy and mailed to columnists, radio commentators and other publicity sources were utilized by Arnold Gates to introduce "Babes on Broadway" at Loew's Park, in Cleveland, the unusual novelty proving successful in garnering some extra plugs for the date.

The tie-in line on the didy read: "The prize baby of the year"; picture and theatre copy followed.



## JOHNSON TIES SUGAR LACK TO "DESIGN FOR SCANDAL"

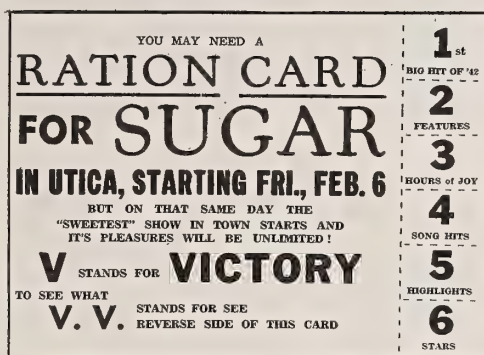
When the Dolgeville, N. Y., grocers temporarily ran out of sugar recently, Bill Johnson hooked into the publicity by rounding up some cartons of lump sugar and small coin envelopes lettered: "Valuable, rare, priceless. Do not destroy, open now, handle with care". One lump was placed in each envelope, together with a small mimeographed slip carrying "sugar" tie-in copy for "Design for Scandal" at the Smalley Theatre.



## LIVE ALLIGATOR GAG SELLS FOR HAMMITT

The live alligator pressbook suggestion on "Swamp Water", used successfully by Guy D. Hammitt for the date at the Strand, in Crawfordsville, Ind., brought a half-column story, plus theatre credits, from the local papers' drama editor.

## STOLTZ DISTRIBUTES SUGAR RATION CARDS



*The timeliness with which Arnold Stoltz makes his novelty tie-ins is again indicated in the sugar ration card for "The Vanishing Virginian" at Warner's Avon, Utica, N. Y. Picture copy occupied other side, plus merchant tie-in which paid for the promote.*



## SCOTT TIES THEATRE TO PARALYSIS DRIVE

For his contribution to the Round Table, J. R. Scott, manager of Schine's Liberty, in Pikeville, Ky., forwards a front-page smash secured by the new member as a result of tie-in with the local committees for the Infantile Paralysis Drive.

Learning that the festivities were called off due to lack of suitable ballroom, Scott sold the idea of a theatre benefit on "Pulham" for which a generous portion of the grosses were turned over to the fund. In appreciation, the committee put over a strong drive to fill the house.

## TIES "VALLEY" DRIVE TO SNEAK PREVIEW

The familiar device of a sneak preview used for the first time at the Bonham, in Fairbury, Neb., in advance of "How Green Was My Valley" is reported by Jimmie Redmond to have added immeasurably in selling the picture. Two weeks ahead, postcards to the mailing list announced that the preview would be held, withholding the title of the attraction. Invitations to clergymen were also extended. On the preview day two girls called every number in the city phone book to further spread the word. At the showing, comment cards were handed out, the favorable response made up into mammoth lobby display.

## CHARLIE McCARTHY 'PHONES "LAUGHING" GUEST TICKETS

Folks in Sarnia, Ontario, were offered an opportunity to see "Look Who's Laughing" at the Capitol, "for free", in a newspaper tie-in made by Bill Burke who hooked it to the classified page. The daily ran display ads of Charlie McCarthy holding a telephone, with a tag line: "Is Charlie McCarthy calling your number today?" Each day different phone numbers were listed, with those identifying themselves receiving guest tickets to the show.

Burke also took advantage of the radio names in the picture to tie in with leading equipment shops for large co-op ads featuring star cuts.



## CANADIAN ARP HEADS PLUG MARCH OF TIME

Situated on the Canadian west coast, where blackouts are in order, the Capitol, in Nanaimo, British Columbia, was given an extra publicity splurge on Manager Mel Gow's promotion behind MOT's "When Air Raids Strike". Leaders of the Air Raid Precautions organizations were contacted by the FPC theatreman for mention in daily air raid columns. Supervisor of Schools also got behind the date, as did local army heads.



## ORIGINAL MOVIE SCRIPT OFFERED ON "VALLEY"

For "How Green Was My Valley" at Loew's Poli, in Hartford, Manager Lou Cohen promoted himself a copy of the script used in production, offering it as a prize in a newspaper essay contest which, he notes, brought a response far above anything he has used lately in the way of publicity competitions.

Entrants were invited to send in essays running from 50 to 100 words on the subject: "What incident or time of your youth can you recall most clearly?" Paper got behind it for quite a spread, spotlighting it with a series of box announcements.



## CANDID CAMERA STUNT HELD BIG BY COTTOM

Worked successfully for some time by Manager Bob Cottom at the Fox West Coast Nile, in Bakersfield, Calif., is a candid camera stunt in which the Round Tabler takes shots of people along the streets, aimed particularly at women. Photos are displayed at the boxoffice, one at a time, and changed daily. Accompanying copy read: "Is this a photograph of you? You are invited to be our guest absolutely free today to see," etc. Small photos are printed purposely, so that folks will come up close to the boxoffice to identify their likenesses.



## Schiners Greet "Valentine Day"

"It's not as big as some holidays, but what possibilities. Married folks and sweethearts. Oldsters and youngsters. Confectioners and florists. Get 'em all."

That's the premise on which the Schine managers are working in their campaigns for "St. Valentine's Day," the sound advice given in the Seymour Morris manual to get the most of the holiday. The theme of the circuit promotion is "Take your sweetheart to the movies for Valentine's Day," this being stressed in all advertising. Band shorts as added attractions are being booked generally.

Flowers and candy are the most popular tie-ins for giveaways, co-op ads and window displays. Dance spots are also considered in an advance contest wherein large imprinted cutout hearts, numbered, are suspended from the ceiling. At a signal, dancing stops and a number called out. Couple standing under the heart with the corresponding number receives guest ticket. Number slants are also being used at the theatres, with those holding cards corresponding to numbers displayed in lobby, invited to bring their sweethearts to see the show "on the house." Flowers with imprinted tags attached lead in florist tieups, and free corsages to the first 50 or 100 women patrons attending the evening "Valentine's" show are also popular.

### Feature Kiddie Shows

Numbered boy-and-girl card is another dependable. Here, two sets of differently colored cards, each set carrying a controlled amount of duplicate numbers. One set is distributed to high school boys, the other to girls and those who find the matching cards attend the show together. Special seats may also be reserved as a "Sweethearts' Row."

Since this year's holiday comes on a Saturday, kiddie shows will be featured, such as "Valentine Day Revue" tie-in with dancing school for stage presentation with prizes promoted and free candy to all. Amateur kid shows and kiddie costume carnival are also being planned.

While at the Lex, Chicago, last year, Ray Wheeler put on a Valentine Candy Gift Night centered around the drawing for 25 two-pound boxes of fine candies promoted from a neighborhood confectionery. Advertised widely and included in the marquee copy, the extra attraction drew very well in added business. The candy man was pleased with the results crediting the tie-in for his increased sales for the holiday.

"LET'S HEAR FROM YOU"

### Old Bannered Jalopy Sells "Blues" for Smith

Used one day in advance and during run of "Birth of the Blues" was Clyde Smith's special street bally for the date at the Malco Paramount, in Hot Springs. Five piece band rode about town in an old model Ford touring car bannered in keeping with the picture, theatre credits prominently displayed. The ballyhoo made all schools, tourist camps, hotels, theatres, etc. Newspaper included announcement ads and teasers five days in advance with special art and story one day ahead. Entire staff wore title arm bands, numerous window cards were planted.



That's Heflinger, Second from Left

## Twin Premiere By Heflinger

What he termed a "Twin Western world premiere" on "The Singing Hill" and "Man from Montana" was put across by Manager John Heflinger at the Lafayette, in St. Louis, the celebration aimed largely in honor of Gene Autry to whom a giant postcard signed by 1,500 patrons was addressed. Featured lobby display was made up of the star in Hollywood receiving the postcard along with wire from Autry expressing his thanks and congratulations on the coming show.

Merchant cooperation was built around a "lucky number" calendar with which Heflinger flooded the surrounding area. Cards were paid for by merchants who displayed sets of numbers in their windows which was called to attention in the card copy, winners receiving merchandise prizes. At the theatre, during the run of the previous Autry picture, heralds were distributed. The neighborhood newspapers tied in to the event with co-op pages in which the merchants also participated.

The featured outside event was a giant western show with full-blooded Indian chief in costume, trained horses and old-time cowboys. This was put on at noon immediately before the opening with hundreds gathered to witness the bally and to crowd into the theatre immediately afterwards. To further emphasize the background, Heflinger put on a rodeo night, the entire personnel in full western regalia for added color. An idea of the costuming is noted in the photo above which shows some of the cowhand theatre-men with Heflinger second from the left.

"LET'S HEAR FROM YOU"

### Police and Traffic Agents Aid Dinny on "Sundown"

In cooperation with E. V. Dinerman, advertising and publicity chief of the RKO division offices in Cincinnati, the Police Department and Traffic Safety Council there, who have adopted a slogan of "Slow Down after Sundown," for the occasion, are awarding admission tickets to "Sundown," playing the RKO Grand theatre week of Jan. 23, to safety-minded automobile drivers. Officers in the police courtesy cruiser, which regularly traverses the downtown streets to maintain traffic regulations, cite for awards such drivers as they observe performing some unusual act of safety.

## What's Poppin'— "Hellzapoppin'"

For his campaign on "Hellzapoppin'" at the RKO Palace, in Rochester, N. Y., City Manager Jay Golden divided the promotion into two parts, particularly aimed at a stage party on the opening night and fashioned to resemble as closely as possible the stage show where the gag gifts were presented to the audience. Three gifts valued at twenty-five dollars each were promoted in addition to cake of ice, live chickens, corsages for men and two plants.

The show opened with an organ solo, singing of the national anthem and raising of the American flag. The master of ceremonies then came upon the stage shooting guns and presenting himself as an ambassador of Olsen and Johnson and reading a telegram from the stars to announce that a sealed envelope would be delivered at the theatre by Western Union during the evening. The audience was then told to seek under their seats for special tags which would be exchanged for dollar bills. A plant in the audience sold peanuts and popcorn and the "Mrs. Jones" gag from the stage show was also used.

### Stars Donate Ring

Contributing to the confusion was the house porter who worked the aisles with a squeaky wheel-barrow. The promoted gifts were also given away on a lucky number stunt, the audience given numbered pieces of stage money. Climax of the evening came with the delivery of the message from the stars in New York, the prize being a wedding ring to be given to some engaged couple in the audience. Golden played up the gift by having the ring presented by one of the leading citizens for further publicity.

The general campaign included a record made in New York announcing the coming of the picture and used over local radio stations. Since the Red Cross was in the midst of its drive at the time, much was made of the fact that Olsen and Johnson had made a deposit of ten dollars in a Rochester bank ten years ago to be delivered with compound interest at the end of 150 years to the then mayor for charitable purposes. For the occasion, the money was released by the stars and presented to the Red Cross with an extra gift, all of which was elaborately detailed by the press.

In Providence, the French-Morton due stirred up interest in the date at the RKO Albee with an audience stunt at a local ice show. At the height of the activities, cards previously distributed each carrying one letter of the title were held before the audience to spell out picture and title. In advance a "Hellzapoppin'" party was held at a popular night spot with giveaways and prizes in keeping.

"LET'S HEAR FROM YOU"

### Clergy Aids on "Heaven"

Syd Poppay, manager of Warners' State and Majestic theatres in Gettysburg, Pa., got full co-operation from the local ministerium for "One Foot in Heaven" by personally appearing before a meeting of the group. It became almost compulsory for the high school students to see the picture when Poppay arranged with the English teacher to have the students write essays.



# SOMETHING ON AD COPY THAT SELLS TICKETS

Set down on this page and illustrated are thoughts on newspaper advertising by Pat Patchen, the reproductions in these instances on pictures played by the Round Tabler at his former post, the Mesa, in Grand Junction, Colo. Pat credits Bedell's "How To Write Advertising That Pays" for some of his ideas which he has adapted here and on which he will dwell further in next week's issue.

by E. A. "PAT" PATCHEN  
Manager, Chief, Pueblo, Colo.

Motion picture advertising today has become a pretty routine affair. Ads are being written to fill so much newspaper space rather than so many theatre seats. They are beautiful, they are flashy, they are big—but they fall flat on their face when it comes to selling because they lack the guts of hard-hitting copy to send their message home.

Most press sheets are filled with attractive ad layouts, but unfortunately that's about as far as they go. It is unfortunate because most of them find their way onto the amusement page without any changes at all. Word for word, credit for credit, they go to work in a paper crowded with competitive ads and news, all screaming for attention.

Of course, the ads have attention value through good art, typography and engraving—no doubt they get the reader's attention. But, it's what the salesman says after he rings your doorbell that makes the sale. And, here is where the manager can make his most important and telling contribution to his theatre advertising—putting in copy that sells.

## Ad Must Stop Reader

The first job of any ad is to stop the reader. If the ad isn't even seen, it can't sell. Tricks for getting attention are as limitless as your own ingenuity in making layouts and writing catchlines. But be careful your "attention hook" is a legitimate one, something that definitely stops the reader, then leads him on into the ad.

A three-column "HELP" across the top of a theatre ad would certainly catch the eye. But isn't the reader let down when the follow-up reads something like this, "our ushers can't handle the crowds coming to see. . . .?"

If you are using a tricky attention hook to catch your readers, be sure they don't get away after you've caught them. Lead them immediately into your ad, start selling from scratch.

## Watch "Clever" Ads


In the examples illustrating the legitimate use of a trick "attention hook" (center column) note how the copy goes to work almost as soon as the eye stops. They arouse curiosity, then lead the reader into the ad instead of letting him lose interest to turn

## CORRECTION



This ad on "Affectionately Yours" was written before we saw the picture! After last night's preview we wanted to stop the presses, write it over and really tell you what a swell show it was . . . but it was too late! All we can say now is—ask someone who was there! We never saw so many people laugh so hard before! And if we know you—here's where you'll find your fun today!





**UNFAIR!**

**NOTICE:**

The Chief Theatre has 364 other days in the year besides ours to put on a big show like this. Organized Turkeyes are not getting their proper attention today because everyone in Pueblo is talking about this swell movie!

(Signed) TOM TURKEY,  
Secretary Local 00

P. S.—What really burns us up though is that they even added a DONALD DUCK cartoon and MARCH OF TIME to that feature! They must be c-r-a-z-y!

Patchen "Attention-Hook" Copy

the page, thus losing him completely.

Start your copy with a bang, but follow through. Don't let the reader down. Promise something in your headline, then show that you weren't kidding. The old school of "Hell, said the duchess" headline writers got attention, but that was all. You want to sell tickets.

When you start getting comments on your "clever" ads—watch out! You're selling your ads, not your show. Don't make them conscious of your ad. Make them say "that for me" and get up and go. You haven't sold a ticket until your reader says "Let's go." And, the burden of your selling load rests on the copy in your ad, what it says to the customer.

One of the most common faults in writing copy that sells is forgetting the reader—omitting the "you attitude." Don't think of your ad only. Think of the person it is going to talk to, and the "you attitude" will mean a lot more than merely sticking the letters y-o-u into your copy. For example, take these catchlines:

"You Will Find This the Best Show in Town!"

"You'll Think They Made This Just for You!"

Although the first one says "you," it obviously isn't thinking of "you." It is thinking of the show only. The second one has a very definite "you" slant to it. It flatters you and makes you want to read on.

Also the "you attitude" can be carried on into your copy, for example, to follow up the second headline above:

"It's gay and lighthearted the way you like romances . . . filled with songs you know and like . . . dances you've dreamed about. It's packed with just the kind of fun you like best."

Remember this, there is no one (no one, but you) standing by, waiting breathlessly for the evening paper so he can gaze fondly upon your theatre ad for the day. And there is no one (no one, but you) who is going to spend precious reading time embracing every word again and again.

Your ad must earn every sale it makes, and it has a hard job to do. Make certain that it is *right*—down to the last 6-point line of type, see that every word *sells*. It's not easy, but as General Bedford Forrest said, you've got to "Git thar fustest with the mostest men." You've got to get to your reader first, with the most selling ideas, and if you do, you've made a sale.

"LET'S HEAR FROM YOU"

## Letter Writing Contest Aids "Citizen Kane"

Manager Mildred Bishop of the Liberty Theatre, Lewiston, Idaho, tied-in with the local paper and station KRLC for a letter writing contest as the highlight of her campaign on "Citizen Kane." The paper sponsored the contest in which readers were asked to write a 50-word letter on the "Best Value in Homes for Sale" in the Suburban Property Columns of the paper. Tickets were awarded winners whose names were listed daily on the ad page.

The Liberty Theatre arranged for the distribution of 10,000 gag heralds in out-of-town situations and ads were arranged to appear in the Lewiston Shopping News which is distributed through the neighboring towns with this, scene and fashion art on the picture also appeared.

"LET'S HEAR FROM YOU"

## Alldritt Hosts Localites At Theatre Anniversary

In celebration of the theatre's 25th anniversary, Don Alldritt of the Strand, Salina, Kansas, arranged an effective stunt by inviting as his guests ten local residents who had attended the original opening of the house. These were interviewed in lobby broadcasts. His anniversary picture was "Unholy Partners," and as a sensational lobby display Don secured front pages from newspapers throughout the country and mounted them on a board.



# BRIEF REPORTS FROM THE FIELD

Two weeks prior to the opening of "One Foot In Heaven," Carl Hermann, manager of the Capitol Theatre, Pottsville, Pa., held a special showing for the clergy and the press with the clergy carrying announcements of the show in their weekly church pamphlets. For "Keep 'Em Flying," Hermann arranged for the mayor to issue a proclamation on "Keep 'Em Flying Week." The American Legion, Veterans of Foreign Wars, auxiliaries of both organizations and the local high school band paraded prior to the picture's opening.

In conjunction with the opening of "How Green Was My Valley," George Balkin, manager of Warners' Aldine Theatre, Philadelphia, presented 15 copies of the book to the free library system of Philadelphia.

To exploit "Look Who's Laughing," C. Harry Schreiber, manager of the RKO Palace in Columbus, Ohio, is awarding two tickets to the person submitting the best slogan for defense during the run of the picture this week.

A pair of lovebirds were given to two youngsters in Mt. Vernon, Ind., at the conclusion of a coloring contest in the *Daily Democrat* there as part of the exploitation campaign for "Tarzan's Secret Treasure" at the Vernon. The birds were sent to Mt. Vernon by Maureen Sullivan, star in the film. The stunt was arranged by Manager Louis Davis and Irv Waterstreet, M-G-M field exploitation man.

A contest asking readers to name the feminine stars of former Clark Gable productions was one of the publicity angles of the "Honky Tonk" campaign put over by John Mitchell, Genesee, Waukegan, Ill., for guest ticket prizes.

A "Hoe Down" dance contest at a local ballroom was one of the highlights of Ed Fitzpatrick's "Babes on Broadway" campaign for its Loew's Poli, Waterbury, engagement.

Much was made locally over Clay Cornell's date on "Down Mexico Way," since the Round Tabler sold his opening at Schine's State, Tupper Lake, N. Y., as "Gene Autry Day". Lobby streamers of Autry song title covers were used, telegram from the Western star featured in advance and merchant windows sniped with "Shop now and see how. It's Gene Autry Day". Using this selling line, Clay prepared a story to the effect that it was the first time the theatre had ever honored a single star that way and also stressed the giveaway of Autry photos at matinee.

**KEEP 'EM COMING! BY USING EACH WEEK**

**\$8** per 100 Dated **JUMBO CARDS** 22X28

**3 COLORS - FULL PICTORIAL**

WRITE FOR SAMPLES STATE PRODUCT USED

**CENTRAL SHOW PRINTING COMPANY** WASHINGTON, D. C.

## "INSTITUTIONALS"

BY ED HARRIS

*Inaugurated two years ago by Ed Harris, at the Glendale, Glendale, Calif., an institutional slogan campaign, in ads, lobby and on screen, is credited by the Round Tabler for steadily increasing grosses. Aimed to sell the habit of attendance, the copy is changed weekly, the following being some of the shots used to keep the theatre in the public eye.*

For That Tired Feeling..Enjoy a Movie Tonic... It'll Pep You Up.

If This Picture Brought You Happiness, Please Tell Your Friends, so They Can Enjoy It, Too.

Feel Run Down?... A Movie Tune-up Will Give You the Added Zip.

A Good Investment in Happiness... Treat the Family to the Movies.

If You Feel Upset..Enjoy a Movie at This Theatre... It'll Relax Your Nerves

The Best Health Tonic... Get the Glendale Movie Habit.

Health Prescription.. Enjoy a Movie Tonic at Least Once a Week... It's Good for What Ails You.

"A Good Laugh Now and Then Is Relished by Best of Men"... Let's Go to the Movies.

Throw Away Your Pills... A Movie Tonic Will Cure Your Ills.

Movie Relaxation Is Healthy and Lots of Fun... Treat the Family... They'll Enjoy It.

For Best Living..It's Democracy... For Best Relaxation..It's the Movies.

After Dinner..Treat Your Guests to the Movies... Relax in Comfort While You Are Entertained.

After a Good Day's Work..Give Your Body a Rest with a Movie Tonic..It's Healthy Relaxation.

An excellent library tie-up proved highly effective during Ed Fitzpatrick's "H. M. Pulham, Esq." campaign for its Loew's, Waterbury, engagement. He virtually took possession of the Bronson Library, which devoted almost its entire theatre section to "Pulham" displays. A life-size standee of Robert Young, a 40x60 card, a 6-foot book cut-out and three still display boards were spotted around the reading room. All tables displayed playdate announcements in special holders.

To help build "Hudson's Bay" at the Columbia, St. Thomas, Ontario, Mel Jolley ran a contest in local daily called a Muni Quiz, asking readers to name five hits in which Muni had starred. Six-sheet was planted at side theatre wall ten days ahead and letter went out over the theatremen's signature to all public schools advising them of the historical angle of the picture.

Sporting good stores came through solidly for T. Teschner's date on "The Pittsburgh Kid" at the Loew Poli-Bijou, in New Haven with one shop located in the heart of the University featuring montages of world heavyweight champions from Sullivan to Joe Louis with appropriate tien copy. Press-book stunt was used with pug dressed in trunks followed by another lad with a gong, team shadow boxing as crowds gathered. Lads dressed in heavy sweaters would trot down the streets with back signs reading "I'm in training to be in the best of condition to see", etc., etc.

The wallpaper herald was used ahead of "Look Who's Laughing" by Mel Blieden for that date at the State, in Anderson, Ind. Distributed some days ahead, copy read, "We are tearing the wallpaper off our walls to make room for the crowds to see", etc.

To sell his date on "Sergeant York" at the Ohio, in Mansfield, Ohio, Bill Harwell featured a reserve-seat premiere with the American Legion Drum and Bugle Corps appearing on the stage as a prologue. For a week in advance, Harwell used a shadow box under his screen, the entire width of the screen, reading, "Coming Soon. 'Sergeant York'". This was done in beaverboard cut-out letters with green tissue paper pasted on and lighted from behind with electric lights.

Readers of the Meriden *Record* were asked by Joe Samartano, Loews Poli-Palace, Meriden, Conn., to find hidden figures of Mickey Rooney and Judy Garland in a "Find the 'Babes on Broadway'" contest. Tie-ups with practically every music shop in the city; taxi bumper strips, soda fountain displays and dress and millinery shop tie-ups also were used with great effectiveness during the campaign.

Max Korr, operator of the Earle Theatre, Allentown, Pa., arranged for a big parade of bands, uniformed Boy Scouts and other organizations preceding the opening of "Keep 'Em Flying." In addition, he arranged for a squadron of army planes flying overhead and dropping thousands of leaflets on the picture.

Round Tabler Leo Trainor, manager of the Rialto Theatre, Allentown, Pa., arranged a contest with the local newspapers providing for tie-ups with eight advertisers on the opening day of "Kathleen." Three winners received three \$25 defense bonds, as well as one such bond to the newsboy who sold the most stamps during the week in advance of the picture. All the bonds were given on behalf of Shirley Temple.



# SOME RECENT AD IDEAS

**TODAY** **RKO** **TEMPLE**

SEE CONFISCATED NAZI TERROR FILMS

THE PICTURE EVERY AMERICAN SHOULD SEE

SEE THE STARTLING EVENTS THAT LED TO TWO WORLD WARS

**AMERICA AT WAR 1917-1941**

AS DEPICTED IN "RAMPARTS WE WATCH"

Plus **GEORGE RAFT** **ANN SHERIDAN**  
**IDA LUPINO** **MUMPHREY BOGART**

**"THEY DRIVE BY NIGHT"**

(Below) Reverse panels and circles to aid the copy slant on "Lady For A Night" at the Palomar, Seattle, were tied to star silhouettes, second feature and vaudeville units to sell the show as a whole. Size: 180 lines on 3 col.

**PALOMAR**  
VAUDEVILLE

Starts TOMORROW

Meet **JENNIE BLAKE... A "JEZEBEL" OF THE SOUTH WHO WANTED TO BE A LADY... IF ONLY FOR AN EVENING!**

SHE CAME OUT OF THE SHADOWS TO BE A...

**LADY FOR A NIGHT**

starring **JOAN BLONDELL**  
**JOHN WAYNE**  
(STAR OF "SHEPHERD OF THE HILLS")

AND SUPPORTED BY THE FAMED BROADWAY PLAYERS  
**PHILIP MERIVALE • BLANCHE YURKA**  
and THE HALL JOHNSON CHOIR

A REPUBLIC TRIUMPH  
Directed by LEIGH JASON

ON STAGE  
Nation's Headline  
**VAUDEVILLE**  
**LLOYD & WILLIS**  
"HOLLYWOOD'S FAVORITE TUNE TAPPERS"

**DU BARRIE'S | BURNETTE & HUGHES | KITTY MULLIGAN**  
**BIRDLAND | "MAGICAL GLAMOUR" | "SONG NOVELTIES"**  
**VAL SETZ "THE JUGGLING JESTER"**

\*20¢  
TILLS 8 P. M.  
42¢  
EVENINGS (Plus Tax)  
EXCEPT SATURDAYS SUNDAYS & HOLIDAYS

(Left) Timeliness of M.O.T.'s "Ramparts We Watch" decided Lou Mayer to top his billing at the RKO Temple, Rochester, as noted in this reverse 70 lines on 2 col. engraver's proof, retabbing the feature as "America At War".

(Right) The "prescription tonic" slant layout for the Washington Loew's houses did the trick, according to Dan Terrell, emphasized in the "A B C D" vitamins. Size: 75 lines on 2 col.

(Below) "Sleeper" copy, illustrated with bordering cuts, was selected by Paul O. Klinger to stimulate interest in "Joe Smith" at the Rialto, Lewis-ton, Pa. Size: 150 lines on 3 col.



## Let's talk about a "SLEEPER!"

A "SLEEPER," in show business parlance, is one of those pictures that comes along at most any time, unheralded, and without a big advance build-up and is destined to be one of the biggest shows of the year.

SUCH a great picture is "JOE SMITH, AMERICAN," which has its Pennsylvania premiere at THE RIALTO starting Thursday.

YOU may have heard little about "JOE SMITH, AMERICAN," but believe you us, you'll be hearing plenty after it "breaks" in Lewis-town. And you'll be hearing a lot more about this outstanding entertainment long after it leaves Lewistown.

WE'VE seen it. We know.

WE'LL stake our reputation in show business that you'll come out and say "There's one of the best shows I've ever seen at THE RIALTO!"

YES, "JOE SMITH, AMERICAN" is a "sleeper," but it will surely open YOUR peepers!

### "JOE SMITH, AMERICAN"

Starring ROBERT YOUNG and MARSHA HUNT

"The Story of an American Hero in Overalls"

PENNSYLVANIA PREMIERE

**Rialto**

Starts THURSDAY



(Below) The high value of his accompanying shorts program at Loew's, Harrisburg, Pa., was indicated by Sam Gilman, in giving equal ad space and position to the extra units, as noted, topped by "Main Street On the March". Size: 55 lines on 2 col.

**NOW!**

**EXTRA!**

All-out America!  
**MAIN STREET ON THE MARCH!**

Narrated By **JOHN NESBITT**

A Vivid Vital Report of U. S. Defenses!

AND FOR MORE ENJOYMENT  
**PETE SMITH**  
NOVELTY  
**"HOW TO HOLD YOUR HUSBAND BACK"**

plus **Greta GARBO**  
**MELVYN DOUGLAS**  
in Metro-Goldwyn-Mayer's  
**TWO-FACED WOMAN**  
with **CONSTANCE TAYLOR** and **ROLAND BENNETT**

Gay, Warm Laughing

**LOEW'S**

**Rx** **NOT AN "ESCAPE" BUT A TONIC!**

Loew's **CAPITOL** Fat 14th  
NOW ... Doors Open 10:45  
**"The BUGLE SOUNDS"**  
with **WALLACE BEERY**  
**MARJORIE MAIN • LEWIS STONE**  
Stage **GEORGE BANCROFT**  
**CROSS & DUNN • PAUL GERRITS**

A-venture  
B-oy-Meets-Girl  
C-omedy  
D-rama

Loew's **PALACE** Fat 13th  
NOW ... Doors Open 10:45  
**"HOW GREEN WAS MY VALLEY"**  
Walter PIDGEON • Maureen O'HARA

A-B-C-D  
A-B  
C-D

Loew's **COLUMBIA** Fat 12th  
NOW ... Doors Open 10:45  
**Mickey ROONEY • Judy GARLAND**  
**"BABES ON BROADWAY"**

GET YOUR ENTERTAINMENT VITAMINS!

(Below) Strong selling to introduce the new star in "Joan of Paris" at the New York Rivoli was centered in a series of full reverse plate art shots, represented in this 160 lines on 3 col., balanced by critic quotes and theatre copy.

"A rigidly exciting and tenderly moving film" —N. Y. Times

"Michele Morgan is the best thing that's happened to Hollywood in years" —N. Y. World-Telegram

**MICHELE MORGAN** **PAUL HENREID**

**Joan of Paris**

THOMAS MITCHELL LAIRD CREGAR MAY ROBSON

Directed by Robert Florey

Produced by Royal Hemphill

DOORS OPEN 9:30 A. M. UNITED ARTISTS **RIVOLI** Broadway at 49th Street Midnite Shows



# personalities

## FRANCIS ANDERSON

has been named manager of the RKO Palace, in Rochester, with JAMES McALLISTER, formerly of Keith's Memorial in Boston, as assistant. Other changes announced by Jay Golden, city manager, include: ARTHUR KROLICH becomes manager of the Century and HAROLD MARTZ moves from the Capitol to succeed Krolich at the Regent. To the Capitol goes WALLACE P. FOLKINS, formerly with Schine, HARRY PARTRIDGE, chief of service at the Regent, goes to the RKO Temple as acting assistant manager. Partridge succeeds ED BURTON, recalled to the army.

▽

## WILBUR GRANT

is now managing Warner's Manor, in Philadelphia, replacing FRED BOAS, who was elevated to the managerial helm at the Vernon Theatre, in Germantown. ANDREW SCHECHTMAN, former manager of the Vernon, moved up to a similar post at the Allegheny Theatre where he replaced BILL WOLF, who was promoted as manager of the Diamond Theatre.

▽

## HAROLD MIRISH

associated with Warner's for the past 15 years, most recently in Milwaukee, has joined the RKO Theatres film booking department.

▽

## EDWARD A. SMITH

has been appointed city manager of the Springfield, Mass., houses of Western Massachusetts Theatres.

▽

## ED WHALEY

manager of the closed Madrid, in Kansas City has moved to the Gladstone holding down CHARLEY MORRILL'S post while the latter is in the hospital.

▽

## HOWARD SHAVER

assistant manager at the Feeley Theatre, in Hazelton, Pa., has been named assistant manager at the Capitol, succeeding EDWARD KRAPE, who joined the U. S. Army.

▽

## JACKSON T. ECHENRODE

assistant at the Orpheum, in Wilkes Barre, has been promoted to assistant at the Penn Theatre, filling the vacancy left when FRANK ALEXANDER enlisted in the army. GEORGE WALSH, doorman at the Irving Theatre has been promoted to assistant manager at the Orpheum.

▽

## CLIFF GIESSEMAN

manager of the RKO Uptown, in Highland Park, Mich., will replace GEORGE BOLE as manager of the RKO Golden Gate, San Francisco. Bole has resigned to join Universal Studio. NORMAN ELK, manager of the RKO 105th Street Theatre, Cleveland, will replace Giessman.

▽

## SOL SHAFER

manager of Schine's Liberty, in Rochester, leaves for a three months vacation in the south. KEN WOODWARD of the West End takes over in his absence, and HERBERT GORDON of the Lake goes to the West End.



**WILLIAM ALLISON**—7 pounds 10 ounces—on Wednesday, January 7th, to Mr. and Mrs. Bill Elder. Dad manages Loew's Theatre in Indianapolis, Ind.

▽

**FRED ANTHONY**—weight, seven pounds—on Tuesday, January 6th, to Mr. and Mrs. Gus Morris. Proud daddy is assistant manager at the Sierra Theatre, in Stockton, Calif.

▽

**VICKI LEE**—weight, six pounds—born January 21st to Mr. and Mrs. Burgess Waltmon. Pop manages the Princess Theatre, in Columbus, Miss.

▽

**MALCOLM WILLIAM**—weight, 7 pounds 5 ounces—on Sunday, January 25th, to Mr. and Mrs. Robert R. Deitch. Pop is the manager of Warner's Lincoln, in Union City, N. J.

▽

**CHARLES ELLSWORTH**—weight, 5 pounds 11 ounces—on Wednesday, January 28th, to Mr. and Mrs. D. M. Dillenbeck. Father manages the Rialto Theatre, in Bushnell, Ill.

## BIRTHDAYS

Leonard Allen  
Stan Andrews  
Frank Austin  
Walter Bennett  
Harry Black  
C. J. Bolender  
Dave Borland  
George Bronson  
Claud D. Burrows  
John Capano  
C. C. Coates  
Ted R. Conklin  
Charles C. Coolbroth  
Ben A. Dyer  
James A. Field  
Eddie Forester  
Malcolm Gilbert  
Saul L. Goldstein  
Floyd L. Gray  
H. T. Grissom, Jr.  
Basil R. Hall  
Edgar B. Hands  
Roy Hanson  
Russell Hardwick  
Milton S. Harris  
Lou S. Hart  
Russell V. Hupp  
Murray Keillor  
Herman Kopf  
Martin S. Lane  
Raymond C. Langfitt  
Harold C. Lee

Otis V. Lloyd  
Jerry Lynch  
Edward C. McGovern  
John J. Maloney  
Robert V. Marchbank  
Charles Martin  
Ralph G. Maser  
Walter Murphy  
Bill Nelson  
Roy L. Patterson  
Murray Peck  
J. P. Perry  
F. Mallory Pittman  
Gerald S. Raines  
W. Horace Reese  
Truman Riley  
Gene E. Scott  
Robert K. Shapiro  
John D. Shultz  
Alfred L. Singer  
Ted Smith  
Mark Solomon  
Spencer Steinhurst  
Bernie J. Stone  
Larry Stone  
Ted Stump  
David Wald  
Thomas Wall  
Samuel R. Walter  
Leon Webb  
Abe P. Werbner  
Rodney White

## MONTY SALMON

for years manager of the Skouras Beacon Theatre has shifted to the circuit's Park Plaza, in the Bronx, succeeding JACK BOXER, who in turn shifts to the Tuxedo. Salmon is succeeded by CLAYTON CORUM. Other changes include: STURGESS PERRY from the Tivoli, Jersey City, to the Englewood, at Englewood, N. J., and JOE SEMARCO as manager of the Pilgrim in the Bronx.

▽

## PAUL BINSTOCK

has replaced GEORGE DEBER as manager of the Sheepshead Theatre, in Brooklyn, J. BRODY succeeds Binstock at the Tuxedo.

▽

## DAN MAINWARING

has resigned from the Warner Bros. home office publicity department and has left for the coast.

▽

## T. IRVING MARTIN

skipper of six of the Pitts' chain of theatres in Virginia, has been elected president of the Culpeper (Va.) Chamber of Commerce.

▽

## L. T. TAYLOR

who has been manager of the Rylander Theatre, Americus, Ga., has returned to Fitzgerald, Ga., where he was manager of the Martin Theatre for several years. New skipper of the Rylander is JOE LUTER, who will also become manager of the new house being erected at Americus by the Martin interests.

▽

## C. B. DORTCH

formerly of the Dixie, in Picayune, Miss., has been transferred to the Dixie and Variety Theatres, in Ruston, La.

▽

## FRED BOAS

manager of Warner's Manor, in Philadelphia has been transferred to the Vernon; ANDREW SCHECHTMAN switches from the Vernon to the Allegheny and WILLIAM WOLF goes from the Allegheny to the Diamond.

▽

## JACK HARROWER

has been appointed West Coast publicity representative for Producers Releasing Corp. to work under Joseph O'Sullivan. Harrower succeeds WILLIAM E. RAYNOR, who has been called into service.

▽

## JIMMY KLOS

has been named manager of the Harris-Newsreel, in Pittsburgh succeeding WALTER GOODE, who joined the army. Klos is succeeded at the William Penn by J. O. HOOLEY.

▽

## SAMMY ROEN

of Warner's publicity department in Pittsburgh has resigned to become press agent for Baron Elliott's band.



## Court Upholds Right of Press Radio Ownership

The right of newspaper publishers to own radio stations was affirmed last week by the United States Court of Appeals. The decision may halt for a time the investigation by the Federal Communications Commission into alleged press-radio control.

The Court ruled that the commission's "investigation was solely for the purpose of the consideration or adoption of a hard and fast rule or policy, as the result of which newspaper owners may be placed in a proscribed class and thus made ineligible to apply for or receive broadcast licenses."

The ruling further said "Such an investigation would be wholly outside of and beyond any of the powers" with which Congress, through the Communications Act, gave to the FCC. The court held there was nothing in the Act which either prevented or prejudiced the right of a newspaper, as such, to apply for and receive a license to operate a radio broadcast station. The ruling limited the FCC's powers "in inquiry" to ascertaining facts "for its guidance in making reasonable and proper public rules."

In Washington, Arthur Garfield Hays, counsel for the American Civil Liberties Union, testifying at the FCC investigation of newspaper-radio relationships, declared last Friday, that discrimination against newspapers in licensing of radio stations would "be a first step away from sound democratic principles," and that restrictions against the press in radio ownership would be "an interference with free speech."

Representative E. E. Cox of Georgia, introduced a resolution in Congress on Monday, asking for a thorough investigation of the Federal Communications Commission by a select House committee. The proposed inquiry, the resolution declared, "is to determine whether or not such Commission, in its organization, in the selection of personnel, and in the conduct of its activities has been, and is, acting in accordance with law and the public interest."

Congressman Cox told members of the House that Chairman James L. Fly was imposing regulations far beyond what was necessary for the regulation of broadcasting and were "in line with Mr. Fly's efforts to dominate the industry."

### Compromise License Suit

As a culmination of the law suit brought in 1940 by the Allied Theatre Owners of Indianapolis against the city, contesting the collection of the \$100 city license fee, theatre owners are saving approximately \$5,600. This saving is due to a compromise settlement with the city whereby they waived the payment of the fee for 1940 upon payment of the fee for 1941 and 1942.

### RKO Contract Suit

A \$25,000 breach of contract suit by Beatrice D. Mindlin, as assignee of E. R. Conne, against RKO was revealed Monday when the action was transferred to the federal court from the New York supreme court. The plaintiff claims that RKO failed to use its best efforts in the distribution of "A Family of Nations" in British territories.

## IN THE COURTS

### ASCAP Seeks Stay In Austrian Action

An application to stay all proceedings in the \$150,000 recovery suit of Henry M. Propper as receiver of A. K. M. (Gesellschaft der Autoren, Componisten und Musikverleger) until the end of hostilities between the United States and Germany, was filed in the New York supreme court Thursday, January 29th, by the American Society of Composers, Authors and Publishers.

Mr. Propper, representing A. K. M., the Austrian affiliate of ASCAP, seeks to recover the money allegedly due the Austrian organization in behalf of its expatriate members. ASCAP claims that it is unable to obtain the necessary information on which to make the payment since the A. K. M. books have been removed to Berlin and that no suit can be brought here for any enemy alien.

### Schenck Sues Steuer Estate for \$75,000

The estate of Max D. Steuer, New York attorney, was sued for \$75,000 and interest from August 21st, 1940, in the New York Surrogate's court January 28th, by Joseph M. Schenck, chairman of the Twentieth Century-Fox Film Corporation.

Mr. Schenck in his petition, declared he had retained Mr. Steuer to defend him at his income tax evasion trial, and had paid the attorney \$75,000 on account, but that Mr. Steuer died before the trial started and he had to engage other counsel.

### Theatre Owner Fined On Lottery Charges

Ricardo Montiel, manager of the Saenger theatre, Mobile, Ala., paid \$248.30 in accumulated fees to courts of Alabama last week when it was decided not to appeal a circuit court conviction of operating a lottery in conjunction with operation of Bank Night at the Saenger in 1939. Mr. Montiel was originally fined \$25 in the criminal court of Mobile last March 14th but in seeking to establish validity of Bank Night the manager appealed to the higher court. When this appeal was abandoned there was a \$150 fee added for the privilege of dismissal of the court, to which was further added the original \$25 fine and \$73.30 in lower court costs.

Legal advisors had prolonged hearing of the case in a countersuit against the county sheriff on the charge that Mr. Montiel was being discriminated against since bingo games were flourishing in the Alabama city. Bingo games continue to operate over Mobile and motion picture houses in other Alabama cities continue Bank Nights.

### Portland Names Censor

Appointment of William B. McCurdy, manager of J. J. Parker theatres, as an alternate for Ted R. Gamble, member of the Portland, Ore., censor board is announced by Mrs. Josephine Forney, secretary. The change was made because of Mr. Gamble's appointment as special adviser of the treasury department.

### NVA Benefit Set

The 26th annual benefit of the National Variety Artists will be held Sunday evening, February 15th, at the Imperial theatre in New York. For the past three years George M. Cohan was executive chairman, but this year Fred Allen is handling the affair.

### Boyer Named Producer

Universal has signed Charles Boyer as a producer and star under a term contract. No assignments have been made as yet but he will produce an undisclosed number of films.

## Court Reaffirms Fox Sentence

For the third time, Judge Guy K. Bard, in the U. S. District Court in Philadelphia, refused to make any change in the year-and-a-day jail term and \$3,000 fine he imposed on William Fox. This time, Mr. Fox's counsel, Martin W. Littleton, Jr., went into court Wednesday, January 28th, and argued that "the basic requirement" of a conspiracy conviction had been "destroyed" by the Government's decision to *nolle prosequere* charges against former Federal Circuit Court Judge J. Warren Davis and attorney Morgan S. Kaufman.

Mr. Fox had pleaded guilty to conspiring with these two to obstruct justice, but the Government failed to convict either of the two defendants in two trials in Philadelphia which ended in hung juries. Since the two men are now free, Mr. Littleton maintained that Mr. Fox could not be guilty in the eyes of the law.

Judge Bard, however, refused to accept that line of reasoning and cited numerous Federal decisions which held that one person can be sentenced for a conspiracy even if the other defendants are not "concurrently or precedently convicted" with him.

In his first effort to sidetrack the sentence, Mr. Littleton asked that Mr. Fox be permitted to withdraw his plea of guilty. On the second try, he unsuccessfully appealed for leniency on the ground that Federal prosecutors promised Mr. Fox not to oppose withdrawal of his guilty plea in event Judge Davis and Mr. Kaufman were not convicted.

Mr. Fox still has pending an appeal to the U. S. Circuit Court from Judge Bard's refusal to let him change his plea of guilty and stand trial. In the meantime, he is free in bail pending decision on this appeal.

### Monogram Sued in Contract Action

Louis Solkoff and Hugo Maienthau, who do business as Metropolitan Film Distributors in New York, filed a \$100,000 breach of contract suit in the New York supreme court Monday, February 2nd, against Jam Handy Picture Service, Inc.; Monogram Pictures Corp., and Monogram Distributing Corp.

Metropolitan claims that it had a contract for distribution of Jam Handy pictures but that Monogram induced Jam Handy to breach its contract and turn over the distribution to Monogram.

### Opera Sues CBS

The Opera Theatre filed suit in the New York federal court Monday against Young & Rubicam, Inc., Columbia Broadcasting System, Management Charles L. Wagner, Inc., Celanese Corp. of America, Frederic W. Wile, Jr., Charles L. Wagner, Edward W. Snowdon, Camille Dreyfus, George Sebastian and Jean Tennyson. The complaint alleges that in March of last year the plaintiff created an original idea for the presentation of opera in a half-hour radio program and that on January 26th, 1942, a series was started over WAAF, Chicago. On the next day, "Great Moments in Music" was started over CBS under the sponsorship of the Celanese Corp. The plaintiff claims a "conspiracy" to deprive it of its rights and seeks an injunction and an accounting of profits.

### Drive-In Decision Rendered

The Board of Interference Examiners of the United States Patent Office has rendered a decision in favor of the patent application of S. H. Taylor, Jr., controlled by Park-In Theatres, Inc., Camden, N. J., and against Louis P. Nosserand of Houston, Tex. Effect of this decision is to award to Park-In Theatres a patent on the "drive-over" feature now being used generally in drive-in theatres licensed by Park-In Theatres, Inc.



# CLASSIFIED ADVERTISING

*the great  
national medium  
for showmen*



Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

## THEATRES

MOVIE THEATRES, NORTHERN CALIFORNIA.  
A. SHEUERMAN, 25 Taylor Street, San Francisco.

WANT TO BUY, LEASE OR RENT THEATRE  
running or closed, equipped or otherwise, located any-  
where. State full details in reply. BOX 1489-A,  
MOTION PICTURE HERALD.

FOR SALE THEATRES IN SEVERAL STATES  
now operating. Have several for lease as well. Let  
me know what size and where you desire to operate.  
BOX 1490-A, MOTION PICTURE HERALD.

FOR SALE: PART INTEREST FLOURISHING  
business seven movie theatres. Address: MEREN-  
DONI, Teatro Rex, Barranquilla, Colombia.

HAVE CASH TO LEASE OR BUY SMALL  
town theatre Illinois, Michigan, Indiana or Wisconsin.  
BOX 1494, MOTION PICTURE HERALD.

## POSITION WANTED

PROJECTIONIST, MINNESOTA OR WISCONSIN  
preferred. OPERATOR, 313 East Main, Wabasha,  
Minnesota.

MOTION PICTURE OPERATOR. EIGHTEEN  
YEARS EXPERIENCE. BOX 1495, MOTION PIC-  
TURE HERALD.

## BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX  
Register. This new accounting system is the finest  
book of its kind ever made available to an exhibitor.  
In addition to being complete in every respect, it is  
simple—so much so that it is not necessary to have  
had bookkeeping experience in order to keep an ac-  
curate, complete and up-to-the-minute record of the  
business of your theatre. The introductory price is  
only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rocke-  
feller Center, New York.

## USED GENERAL EQUIPMENT

BUY BLOWERS, WASHERS, VARIABLE SPEED  
pulleys, motors now. New and used. You'll be dis-  
appointed later. SOUTHERNAIRE, 145 Walton, At-  
lanta, Ga.

FOR SALE: 450 THEATRE SEATS, MARQUEE  
letters, etc. H. LEVY & SON, 1245 Broadway, Brook-  
lyn, New York, Glenmore 5-5587.

AFTER INVENTORY SALE—GRAB THESE  
quick! Portable sound projectors, 16mm., 35mm. from  
\$59.50; rear shutters for Simplex, \$29.50; film cabinets,  
\$1.49 section; factory rebuilt Series II lenses, any  
size, \$33.95; soundheads, \$9.95; amplifiers, \$4.95; powers  
mechanisms, \$39.50; cushion seats, 39c. Free bargain  
bulletins. S. O. S. CINEMA SUPPLY CORP.,  
New York.

SOME THEATRE CAN USE YOUR OLD EQUIP-  
ment. A little ad here will reach thousands of potential  
customers. Only ten cents a word to tell the world  
what you have to sell. Try it today. MOTION  
PICTURE HERALD, Rockefeller Center, New York.

COMPLETE THEATRE EQUIPMENT AND  
chairs for 300 seat house. Low price for quick turnover.  
MOVIE SUPPLY COMPANY, 1318 South Wabash,  
Chicago.

## NEW GENERAL EQUIPMENT

BUY NEW SOUNDSCREENS NOW WHILE  
material's available, 23½c sq. ft.; complete stage set-  
ting, \$66.60; fully automatic curtain controls, \$75.95;  
heavy duty track, \$2.19 ft. Immediate deliveries.  
S. O. S. CINEMA SUPPLY CORP., New York.

## BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75  
\$2.00 per thousand. \$17.50 for 10,000. BOX 1434,  
MOTION PICTURE HERALD.

BUY YOUR BINGO CARDS DIRECT FROM THE  
world's largest manufacturer of theatre bingo cards.  
Write us today for samples and prices. BOX 1477,  
MOTION PICTURE HERALD.

## PRINTING SERVICE

THEATRE BLOWERS, SAME QUALITY, LOW  
prices. STITES ART, Shelbyville, Indiana.

## BOOKS

MOTION PICTURE SOUND ENGINEERING—  
547 pages; illustrated; covers every practical method  
and process in present-day sound engineering. Leading  
engineers explain every detail of apparatus and its ar-  
rangement, with diagrams, tables, charts and graphs.  
This manual comes straight from the workshops of the  
studios in Hollywood. It is indispensable to everyone  
working with sound equipment. Price \$6.50 postpaid.  
QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING  
by Charles A. Fuller, authority on the subject. Avail-  
able for theatre owners contemplating engineering  
changes. Book is cloth bound with index and charts  
and covers every branch of the industry as well as  
codes and ordinances regulating installation. Order  
now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP,  
Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION  
A second revision of the Sixth Edition of Richardson's  
Bluebook of Projection with a complete section of  
Sound Trouble-shooting Charts as well as a host of  
additional up-to-the-minute text on the latest equip-  
ment. Price \$7.25 postpaid. QUIGLEY BOOKSHOP  
Rockefeller Center, New York.

JUST PUBLISHED: 1942 EDITION OF FAME,  
Edited by Terry Ramsaye. The class annual of the  
screen, radio and stage. Recognized by executives and  
talent agents as the guide book to box office cham-  
pions. Send your order today with check or money  
order for \$1.00. QUIGLEY BOOKSHOP, Rockefeller  
Center, New York.

NEW 1941-42 MOTION PICTURE ALMANAC.  
Edited by Terry Ramsaye. The industry's most  
complete "Who's Who." More than 11,000 biographies  
and over 1,100 pages, chock full of reference informa-  
tion. Everyone in the motion picture industry should  
have a copy. Be sure to send in your order today,  
\$3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller  
Center, New York.

PRESS OF  
C. J. O'BRIEN, INC.  
NEW YORK, U. S. A.



# PRODUCT DIGEST

## THE RELEASE CHART

### SHOWMEN'S REVIEWS

#### Roxie Hart

(20th Century-Fox)

Chicago, 1927, for Laughs

Life, law and the pursuit of publicity as conducted in Chicago in 1927 and thereabouts are treated with candor and exclusively for laughs in this richly cast and ripely dialogued version of "Chicago," the Maurine Watkins stageplay which followed "The Front Page" in that cycle of ribald presentations of journalism on the loose a few years ago.

Ginger Rogers portrays the fame-seeking wife whom a headline-hungry reporter and a theatrical agent persuade to stand trial for a murder, which her husband has committed, in the interests of publicity which will profit them and a career, to come afterward, for herself. It differs from anything she's done and she immerses herself in the doing.

It will be recalled that the play stressed the capitalization of crime for personal notoriety in behalf of judge, prosecutor, defense counsel, the press and so forth, and that the then virtual impossibility of convicting a pretty woman of any wrong-doing in Chicago was the phenomenon, treated humorously, on which the plot was founded. The script by Nunnally Johnston, who also produced the picture with William A. Wellman directing, retains the outline of the original but fills it in with many a deft helping of additional comedy and gives the whole a lighter, faster and funnier handling than it has had previously.

The cast, all portraying character parts and tending to overstatement as a matter of policy, yields Miss Rogers a support so generously competent as to obscure her for intervals after which she pops back into central attention gainer by the temporary effacement.

At bottom, of course, the tale is as incredible as were the factual conditions in Chicago in 1927 on which it is based. A lot of people around the world didn't believe that such a place and such practices as the newspapers reported existed, nor will believe it now, but few people anywhere failed to find the reports engrossing and stimulating reading. It would seem to follow that a parallel attitude must turn out to prevail with respect to this picturing of the same.

It's a rapid, rowdy and outspoken film, fabricated solely for laughs, and contains of course some items which were not inserted for the entertainment of the kiddies present.

*Previewed for the trade press at the Village theatre, Westwood, Cal., where an audience which had just laughed itself out at "Louisiana Purchase" discovered that it could laugh some more without resting and did so, in about equivalent measure, at "Roxie Hart."*—WILLIAM R. WEAVER

Release date, Feb. 20. Running time, 74 minutes. PCA No. 7882. Adult audience classification.

Roxie Hart.....Ginger Rogers  
Billy Flynn.....Adolphe Menjou

## Reviews

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

Homer Howard.....George Montgomery  
Jake Callahan.....Lynne Overman  
Nigel Bruce, Phil Silvers, Sara Allgood, William Frawley, Spring Byington, Ted North, Helene Reynolds, George Chandler, Charles D. Brown, Morris Ankrum, George Lessey, Iris Adrian, Milton Parsons.

### Song of the Islands

(20th Century-Fox)

La Grable Goes Hawaiian

Filmed for the public which has supported its musicals in the past, and designed as if to furnish something for every department of it, this confection in Technicolor contains just about everything in the cookbook.

It offers Betty Grable in Hawaii, in song, in several varieties of Hula, in ample display of both talents and charms and in and out of love.

It presents Victor Mature as the young man attracted to and by Miss Grable, Jack Oakie as his pal who tries to prevent the match and Thomas Mitchell and George Barbier as their respective parents who fight about everything else but its suitability.

It furnishes the radio-popular Harry Owens and his Royal Hawaiians in six musical numbers written by himself and Mack Gordon and it supplies a large number of Hula girls, under direction of Hermes Pan, to dance them when Miss Grable isn't soloing or singing them or both.

It adds Hilo Hattie, herself and in her ample person, as a special and unique disciple of the Hula and also as a comedienne who shares with ponderous Billy Gilbert the burden of native comedy which is counterpoint to Mr. Oakie's American brand.

There is also a story, collaborated by Joseph Schrank, Robert Pirosh, Robert Ellis and Helen Logan, which has to do with Hawaiian ranching, but it serves principally as background. Production by William Le Baron and direction by Walter Lang are in the interest of humor, music, dance and display, which are what the film's for.

*Previewed for the trade press at the Alexander theatre, Glendale, Cal., on a Friday night, it collected a nice total of laughs.*—W. R. W.

Release date, March 13. Running time, 75 minutes. PCA No. 7963. General audience classification.

Eileen O'Brien.....Betty Grable  
Jefferson Harper.....Victor Mature  
Jack Oakie, Thomas Mitchell, George Barbier, Billy Gilbert, Lillian Porter, Hal K. Dawson, Hilo Hattie.

### The Big Blockade

(Ealing Studios - United Artists)

War Documentary

Though treated with fictional embellishments, with passages of attempted comedy, and performances by front rank actors, this is patently a persuasive documentary aimed not only at telling the tale of Britain's blockade of the Axis powers, but also at pleading the case in its favor. On two counts the exhibitor will thus assess its commercial values, as entertainment and as reporting. Whatever be the former quality, many on both sides of the Atlantic will regret its facetious flavors, doubt whether its complacency, near at times to smugness, is on the soundest psychological lines. Indeed its timing is not necessarily apt: it was previewed the day after the cheese, butter and sugar rations were cut!

Made with the approval of the Ministry of Economic Warfare its cast includes cabinet ministers and government officials; it also includes comedian Will Hay. Sometimes realist, sometimes fantasy, it covers the war at sea and in the air, re-creates the Navy's "Navicert" processes and the bombing of German factories, pictorially suggests that British bombing has crippled German industry and that Nazi industrialists are glad to have their factories destroyed in order to dodge official reprimand for decreased output. Russian officials seem designed in the pattern of the days before they came into the war and the Pacific problem is dismissed with surprisingly sudden complacency.

A public is assured, however, for the film because of its subject, for British audiences are avid for documentary treatment of war, and the names of Leslie Banks, Michael Redgrave, John Mills, Will Hay and others, whilst confusing on the realist character, should attract some patronage.

The bombing sequences are obviously imitative of "Target for Tonight," but offer little competition.

Technically the film is very competent though its meaning is often obtuse. Camerawork is lucent, sets are convincing and editing often fluent. Charles Frend directed.

*Previewed to a press and paying audience in London, the film never lagged in its interest though it seemed at times not to convince. Criticism was made of the confusion between fiction and realistic reporting.*—AUBREY FLAN-AGAN

Release date, not set. Running time, 77 minutes. General audience classification.

Will Hay, Leslie Banks, Morland Graham, Quentin Reynolds, Cyril Chamberlain, Michael Redgrave, Robert Morley, Alfred Drayton, Frank Cellier, Austin Trevor, Marius Goring, Bernard Miles, John Stuart, John Mills, Michael Rennie, Elliot Mason, Percy Walsh, George Merritt, Joss Ambler, Albert Lieven, The Rt. Hon. Sir Ronald Cross, Bt. M. P., The Rt. Hon. Hugh Dalton, M. P., and The Hon. David Bowes-Lyon.



## Night Before the Divorce

(20th Century-Fox)

Marital Mix-Up

Based on the play by Gina Kaus and Ladislaus Fodor, with the screen play by Jerry Sackheim, "Night Before the Divorce" emerges as another scrambled comedy about a marriage that reaches the divorce courts and proceeds on to remarriage.

The picture starts out sprightly and promising with the deflation confronting a husband's ego when his wife is too efficient in all undertakings. When he discovers that she can probably beat him in golf too, the marital crisis is reached—a situation that seemed to be peculiarly understood and appreciated by the men in the audience.

At this opportune moment, the husband meets a blonde who has all the womanly virtues, minus efficiency. To soothe her own ruffled ego, the wife has a romance with an orchestra leader. From this point on, the film is a series of slapstick episodes devoted to the attempts of the wife to win her husband back. She does.

Lynn Bari is the attractive and too efficient wife, Mary Beth Hughes is the very womanly "other woman," and Joseph Allen, Jr., is the husband whose ego is the cause of it all.

Although the picture falls into the routine category, it does present an amusing problem, has some gay dialogue, and enough slapstick for those who care for that sort of thing. The subject matter obviously limits the picture to adult audiences.

Ralph Dietrich produced and Robert Siodmak directed.

*Previewed at the company projection room before an audience of exhibitors and trade-press reviewers who laughed a number of times but gave no further evidence of reaction.*—IRENE SMOLEN.

Release date, March 6, 1942. Running time, 67 minutes. PCA No. 8085. Adult audience classification.

Lynn Thorndyke.....Lynn Bari  
Lola May.....Mary Beth Hughes  
George Thorndyke.....Jos. Allen, Jr.  
Victor Roselle.....Nils Asther  
Bruce Campbell.....Trumey Bradley  
Hedda Smythe.....Kay Linaker  
Mary Treen, Thurston Hall, Spencer Charters, Leon Belasco, Tom Sadden, Alec Craig.

## On the Sunny Side

(20th Century-Fox)

Junior Hands Across the Sea

This is a pleasant little story about an English boy welcomed into an American home for the duration, his associations and adventures with boys and girls of his own age in the United States and the effect of their association upon him and them. It is a treatment, in terms of juniors, of the hands-across-the-sea theme, and it attains its peak of interest in one of those transoceanic broadcasts wherein children over here converse with parents over there.

Roddy McDowall, famed overnight for his performances in "How Green Was My Valley," plays the English lad with conviction and Stanley Clements gives equal value to his performance of the American boy into whose home he is taken. These and other juniors carry the burden of the narrative.

The script by Lillie Hayward and George Templeton, from a story by Mary McCall, Jr., tells a simple tale of schoolboys in their relations with each other, including the discomfiture of the school bully, and terminates with the English boy and the American boy declaring themselves brothers.

Produced by Lou Ostrow and directed by Harold Schuster, the film is an effective piece of family entertainment and makes its point without over-indulgence in flag-waving.

*Previewed at studio.*—W. R. W.

Release date, Feb. 13, 1942. Running time, 69 minutes. PCA No. 7885. General audience classification.

Hugh Aylesworth.....Roddy McDowall  
Annie.....Jane Darwell  
Tom Sanders.....Stanley Clements  
Katharine Alexander, Don Douglas, Freddie Mercer, Ann Todd, Jill Esmond, Freddie Walburn, Leon Tyler, Billy Benedict.

## "FANTASIA" REVISED FOR GENERAL RELEASE

"Fantasia," produced by Walt Disney and released by RKO, has been revised for general release. The running time has been cut from 135 minutes to 82 minutes by several eliminations, the principal ones being the Bach "Toccata and Fugue" and many of the intercut shots of Mr. Stokowski conducting the orchestra. The intermission has been omitted. The rest of the picture stays the same, with only occasional bars of the score being eliminated—except in the Beethoven Sixth Symphony where a whole sequence is cut—and further tightening of the animated designs. The picture has a national release date of April 3, 1942. See Product Digest page 262 for review.

## Castle in the Desert

(20th Century-Fox)

Farewell to Charlie Chan

For its final item in its long series of Charlie Chan melodramas the studio which gave the Earl Derr Biggers character its screen career offers one of the most fascinating films in the sequence.

Scene of the screenplay by John Larkin is a castle in the Mojave Desert where a descendant of the Borgias is suspected of a series of murders. Chan, his Number Two son, and many others arrive at the scene, which is without phone connection or other means of communication with civilization, and everybody is under suspicion, also in danger of death, for most of the picture. Chan's solution of the mystery leaves a number of story threads hanging loose, but satisfies the requirements as to surprise.

Production is by Ralph Dietrich and the direction by Harry Lahman, both adequate to the job in hand.

*Previewed at studio.*—W. R. W.

Release date, Feb. 27, 1942. Running time, 63 minutes. PCA No. 7821. General audience classification.  
Charlie Chan.....Sidney Toler  
Brenda Hartford.....Arleen Whelan  
Carl Detheridge.....Richard Derr  
Douglas Dumbrille, Henry Daniell, Edmund MacDon-  
ald, Sen Yung, Lenita Lane, Ethel Griffes, Milton  
Parsons, Steve Geray, Lucien Littlefield.

## A Tragedy at Midnight

(Republic)

Comedy-Mystery

This is another film in the "Thin Man" tradition. Republic's associate producer Robert North and director Joseph Santley have concocted 68 minutes of laughs and thrills, aided and abetted by personable Margaret Lindsay and John Howard, two marquee attractions. Despite the worn plot-pattern worked around the central figures of a private detective-husband harassed by the police and his scatter-brained but loyal, clue-following wife, it's good entertainment.

A young radio detective, given to solving crimes on his sponsored program before the city's police have cracked the case, wakes up one morning to find a dead woman in the bed his wife ordinarily occupies. The wife, just returned from an all-night visit to the hospital where her sister has given birth to a baby, walks into the room.

On her way out to buy a divorce, she meets a police detective, discovers the woman is dead and her husband suspect. She pitches in to help absolve her mate. Between them, they discover the identity of the woman, her checkered career, her friends and enemies and eventually track down the killer. There's a time element

to hold the audience's suspense. The husband must solve the crime on his next radio broadcast before the police nab him as the alleged murderer. There are plenty of laughs worked in with the chills in the interim and until the final windup. Over a national hookup, while the police are on their way to arrest the husband for the crime, the radio-detective solves it to the delight of his wife, his sponsor, his valet, the police and everybody else involved.

It's fun for those in the audience who like their detective stories spiced with comedy situations and wise-cracks.

*Previewed in Republic's home office projection room for the trade press.*—J. E. SAMUELSON

Release date, Feb. 2, 1942. Running time, 68 minutes. PCA No. 8018. General audience classification.  
Gregg Sherman.....John Howard  
Beth Sherman.....Margaret Lindsay  
Cassidy.....Roscoe Karns  
Mrs. Wilton.....Mona Barrie  
Keye Luke, Hobart Cavanaugh, Paul Harvey, Lilian Bond, Miles Mander, William Newell, Wendell Niles, Archie Twitchell.

## Code of the Outlaw

(Republic)

Western

Those stalwart "Three Mesquiteers," Bob Steele, Tom Tyler and Rufe Davis, whose popularity is attested by the fact that they achieved eighth position in MOTION PICTURE HERALD's Western poll, bring their joint talents to "Code of the Outlaw," a western that meets the requirements demanded of this type of film.

With the original screen play by Barry Shipman and based on characters created by William Colt MacDonald, the story is a rather interesting one, and opens with the Three Mesquiteers being called upon to capture the bandits who have stolen a very large payroll. This brings them into contact with Bennie Bartlett, a tough youngster, who knows of the whereabouts of the stolen money since his father, now slain, was the bandit leader. The young outlaw finally begins to defrost under the benign influence of kindness, and the stolen money is restored.

The sequences dealing with the transition of character and the conflict in young Bennie Bartlett are well done, for they are handled with understanding without resorting to maudlin sentimentality. Bennie acts the part with naturalness and should appeal, without difficulty, to the men and boys in the audience.

Horses, stage-coaches, hold-ups, shooting and action are satisfactorily in evidence and music, too, makes its appearance in the song, "Rootin' Shootin' Terror of the West," which has a little more spirit than most songs of this genre.

The Three Mesquiteers and "Code of the Outlaw" aim to please, and they should.

Louis Gray was the associate producer and John English directed.

*Previewed at the company projection room before an audience of trade-press reviewers who seemed to be interested in the proceedings.*—I. S.

Release date, Jan. 30, 1942. Running time, 57 minutes. PCA No. 8016. General audience classification.  
"Tucson" Smith.....Bob Steele  
"Stony" Brooke.....Tom Tyler  
"Lullaby" Joslin.....Rufe Davis  
Sam Hardin.....Weldon Heyburn  
Tim.....Bennie Bartlett  
Sue Dayton.....Melinda Leighton  
Donald Curtis, John Ince, Ken Duncan, Phil Dunham, Max Waizman, Chuck Morrison, Carleton Young.

## Ferry Pilot

(Crown Film Unit - A.B.F.D.)

War Documentary

Acting on the thesis that direct realist treatment of war is sounder box-office than fictional composition, the M. O. I. sponsored Crown Film Unit has again turned out a documentary which is excellent propaganda and tip top entertainment. "Ferry Pilot," which cinematically tells the story of the men and women who ferry Spitfires, Whitleys, Ansons, etc., from factory to airfield, is one of those films which will please the technician and en-



thrall the audience. Better flying sequences have probably never been made and the camerawork, cutting and direction are the work of men of zeal and imagination.

The film more or less depicts a day in the life of a bunch of ferry pilots, from the first pulling back of the blackout curtains in the duty office, to the delivery of the last Whitley in the clouded sunset. The routine is interesting and the nonchalant atmosphere of office and aerodrome typical. Americans as well as Britishers are featured.

Highspot of the picture is a battle between Spitfires and Heinkels, ending in the destruction of one of the bombers. Through it all the Whitley pilot handles his "kite," unaware of the danger at his rear. It is a stirring passage, with some camera gun shots of actual combat giving it added conviction. No less rousing, however, is a brilliantly shot sequence in which a test pilot tries out a new Spitfire through all the tricks and aerobatics in the flier's armory. The camerawork in this passage, as well as in some lustrous cloud flying sequences, is superb.

There is a painfully patrician English flavour about some of the young men in the duty office, but it hardly mars the general note of nonchalant virility.

Ian Dalrymple produced, direction was by Pat Jackson, and to Chick Fowle goes credit for the camerawork.

Seen at a private press review the film roused considerable enthusiasm both as a technical achievement and as entertainment, and was rated a worthy successor to "Target for Tonight."—A. F.

Running time, 27 minutes. General audience classification.

## FAR EAST COMMAND (RKO)

*March of Time* (23,107)

With the war in the Pacific sharing front-page headlines with the war in Europe and Africa, the editors of *March of Time* this month continue their coverage of the Far East battle zones with a film study of Malaya and Singapore and the important role being played by the Australian and New Zealand people. The film for the most part is a pictorial survey of the Pacific situation bringing to the fore the preparations and precautions currently being taken by the Allied countries in the Pacific.

The film depicts the abundance of herds and dairy products in Australia and New Zealand, the excellent industrial facilities, the modern hospitalization and conveniences of an educated people, the part the Anzacs, the Australian, and New Zealand Army Corps, are playing and will play in the Pacific war, and the facilities and transportation for basing American troops in those countries. In conclusion the film stresses the imperative necessity for an all-out effort of the United States to reinforce these nations in the face of their imminent danger—Japan. Like many previous issues on the war from *March of Time*, this film is complete, concise and to the point.—G. S.

Release date, February 13, 1942. 17 Minutes

## WAR CLOUDS IN THE PACIFIC (MGM)

*Special* (X-310)

Completed by the Canadian government just prior to the Japanese declaration of war, "War Clouds in the Pacific" has been taken for distribution by Metro Goldwyn Mayer because of the film's prophetic depiction of Japanese policies. Accompanied by a documented commentary, similar to that used by *March of Time*, the film reveals the immense volume of Trans-Pacific commerce, with Japan in sixth place among the trading nations of the globe; the degree of Nazi infiltration in Nippon's factories, shipyards, laboratories and governmental chambers; the key figures in the Nazi inspired strategy of the New Japan, and the indicated tactics of the Japanese sea and land forces. Also shown are the critical spots for possible attacks in Pacific waters and along the Asiatic mainland from central China to the Philippines; the challenging question of direct bombing routes through the Aleutian Islands to the Pacific Northwest, and the part which may be

assumed by the Soviet Union in the current crisis. The film also shows, and the commentary does not hesitate to explain, somewhat anachronously how well Pearl Harbor, Wake Island, Guam and other strategic points in the Pacific are fortified and prepared for any attack.—G. S.

Release date, December 24, 1941 21 Minutes

## ADVANCE SYNOPSSES AND INFORMATION

### THIS TIME FOR KEEPS (Metro-Goldwyn-Mayer)

*Romance, Comedy*

PRODUCER: Samuel Marx. Directed by Charles Riesner.

PLAYERS: Ann Rutherford, Robert Sterling, Guy Kibbee, Irene Rich, Virginia Weidler, Henry O'Neill.

#### SYNOPSIS

Young Lee White (Robert Sterling), not long married to Katherine Bryant (Ann Rutherford), anticipates a pleasant vacation from marital responsibilities when his wife leaves town to a friend's wedding. Actually, he becomes bored and gladly accepts the hospitality of his father-in-law (Guy Kibbee) and mother-in-law (Irene Rich). Lee soon finds himself a partner with his father-in-law in the real estate business. Lee is so continually harassed by the well-meaning interference of his in-law that domestic squabbles result between him and Kit. An offshoot of the main story has Bryant's youngest daughter, Harriet (Virginia Weidler), a forthright tomboy, trying to discourage the romance of her sister, Edith (Dorothy Morris).

### ALONG CAME MURDER (Metro-Goldwyn-Mayer)

*Melodrama*

PRODUCED by Jack Chertok. Directed by Fred Zinnemann.

PLAYERS: Van Heflin, Marsha Hunt, Lee Bowman, Samuel S. Hinds, Cliff Clark, Eddie Quillan.

#### SYNOPSIS

Van Heflin and Marsha Hunt, a police chemist and his laboratory assistant, are interrupted in their work on a murder case by Lee Bowman, Van's old friend, who has helped elect a reform mayor. The mayor is murdered while investigating Bowman, and Van and Marsha take up the search. Bowman's underworld connections are gradually uncovered, while laboratory tests prove his direct connection with the crime. Marsha, who had thought herself in love with Bowman, turns to Van.

### MAN WITH TWO LIVES (Monogram)

*Melodrama*

PRODUCER: A. W. Hackel. Directed by Phil Rosen.

PLAYERS: Edward Norris, Frederick Burton, Addison Richards, Edward Keene, Hugh Southern, Eleanor Lawson.

#### SYNOPSIS

Phillip Bennett (Edward Norris) and Louise Hammond (Eleanor Lawson) are engaged to be married. Phillip is apparently killed in an auto accident. Dr. Clarke (Edward Keene), who claims to have brought animals back to life, is called upon to perform the same act for Phillip. Dr. Clarke performs his magic at the same hour that a noted criminal is being electrocuted. Phillip is led instinctively to the criminal's haunts and assumes leadership of the criminal's gang. A vicious crime wave breaks out in the city. The police trap Phillip but he avoids the trap only to be killed by Dr. Clarke. A transition to the hospital finds Phillip coming out of a four-day coma in which he dreamed these adventures.

## SERVICE DATA

### Sergeant York (WB)

Audience Classification—General

Legion of Decency Rating—Class A-2

Round Table Exploitation—Oct. 11, '41, Pages 51, 66; Nov. 1, '41, Pages 54, 61; Nov. 22, '41, Page 82; Nov. 29, '41, Page 78; Dec. 13, '41, Pages 50, 54; Dec. 20, '41, Pages 74, 75; Jan. 10, '42, Page 60; Jan. 17, '42, Pages 60, 61; Jan. 24, '42, Pages 49, 52, 53; Jan. 31 '42

### Shadow of the Thin Man (MGM)

Audience Classification—General

Legion of Decency Rating—Class A-2

Round Table Exploitation—Nov. 29, '41, Page 75; Dec. 13, '41, Pages 50, 54; Dec. 20, '41, Pages 70, 74; Dec. 27, '41, Page 76; Jan. 3, '42, Page 50; Jan. 10, '42, Page 57; Jan. 17, '41, Page 65

### Smilin' Through (MGM)

Audience Classification—Adult

Legion of Decency Rating—Class A-1

Round Table Exploitation—Oct. 18, '41, Page 66; Oct. 25, '41, Page 88; Nov. 8, '41, Page 63; Nov. 15, '41, Page 64; Dec. 6, '41, Page 60; Dec. 13, '41, Page 50; Dec. 20, '41, Page 75; Jan. 10, '42, Page 62; Jan. 17, '42, Page 65; Jan. 24, '42, Page 52

### Target for Tonight (WB)

Audience Classification—General

Legion of Decency Rating—Class A-1

Round Table Exploitation—Nov. 29, '41, Page 74; Dec. 6, '41, Page 62; Dec. 20, '41, Page 71; Jan. 24, '42, Page 49

### Tarzan's Secret Treasure (MGM)

Audience Classification—General

Legion of Decency Rating—Class A-1

Round Table Exploitation—Nov. 1, '41, Page 55; Dec. 6, '41, Page 58; Dec. 13, '41, Page 52; Dec. 27, '41, Page 70; Jan. 3, '42, Pages 57, 58; Jan. 10, '42, Page 62; Jan. 17, '42, Page 58; Jan. 24, '42, Page 52

### Texas (Col.)

Audience Classification—General

Legion of Decency Rating—Class A-2

Round Table Exploitation—Dec. 6, '41, Page 59; Dec. 13, '41, Page 52; Jan. 24, '42, Page 48; Jan. 31, '42, Page 72

### They Died with Their Boots On (WB)

Audience Classification—General

Legion of Decency Rating—Class A-1

Round Table Exploitation—Dec. 27, '41, Page 76; Jan. 10, '42, Pages 56, 57; Jan. 31, '42, Page 68

### Weekend in Havana (20th-Fox)

Audience Classification—Adult

Legion of Decency Rating—Class A-2

Round Table Exploitation—Oct. 18, '41, Page 63; Dec. 6, '41, Page 63; Dec. 13, '41, Page 54; Dec. 20, '41, Page 73; Jan. 10, '42, Page 62; Jan. 31, '42, Page 68

### We Go Fast (20th-Fox)

Audience Classification—General

Legion of Decency Rating—Class A-1

Round Table Exploit—Jan. 10 '42 Page 61

### Yank in the R.A.F., A (20th-Fox)

Audience Classification—General

Legion of Decency Rating—Class A-1

Round Table Exploitation—Oct. 4, '41, Page 68; Oct. 18, '41, Page 63; Oct. 25, '41, Pages 85, 86, 88; Nov. 1, '41, Page 60; Nov. 18, '41, Page 67; Nov. 15, '41, Page 66; Nov. 22, '41, Pages 78, 82; Nov. 29, '41, Page 74; Dec. 6, '41, Pages 63, 64; Dec. 13, '41, Page 54; Dec. 20, '41, Page 75; Dec. 27, '41, Page 76; Jan. 3, '42, Page 57; Jan. 10, '42, Page 57; Jan. 17, '42, Page 60



# FEATURE SERVICE DATA

To aid showmen in checking  
Round Table Exploitation;  
Audience Classification;  
Legion of Decency Rating

## **All That Money Can Buy (RKO)**

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Nov. 22, '41, Page 79; Jan. 24, '42, Page 48

## **Babes on Broadway (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 13, '41, Page 52; Jan. 3, '42, Page 50; Jan. 10, '42, Pages 57, 62; Jan. 17, '42, Page 65; Jan. 24, '42, Pages 50, 52; Jan. 31, '42, Page 68

## **Bugle Sounds, The (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Jan. 31, '42, Page 69

## **Chocolate Soldier (MGM)**

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Oct. 18, '41, Page 66; Nov. 8, '41, Page 67; Nov. 15, '41, Pages 62, 63, 66; Nov. 29, '41, Page 78; Dec. 20, '41, Page 71; Dec. 27, '41, Page 76; Jan. 10, '42, Page 62; Jan. 17, '42, Pages 59, 65; Jan. 24, '42, Page 52

## **Corsican Brothers, The (UA)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Jan. 3, '42, Page 57; Jan. 31, '42, Page 69

## **Down Mexico Way (Rep.)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Jan. 17, '42, Page 65

## **Dr. Jekyll and Mr. Hyde (MGM)**

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Sept. 20, '41, Page 72; Sept. 27, '41, Page 61; Oct. 11, '41, Pages 51, 56; Oct. 18, '41, Pages 66, 67, 68; Oct. 25, '41, Page 88; Nov. 1, '41, Pages 60, 61; Jan. 24, '42, Page 52;

## **Dumbo (RKO)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 13, '41, Page 53; Dec. 27, '41, Pages 70, 75; Jan. 3, '42, Page 50; Jan. 10, '42, Page 57; Jan. 24, '42, Pages 48, 53

## **Feminine Touch, The (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Nov. 8, '41, Page 63; Nov. 15, '41, Page 66; Dec. 20, '41, Page 72; Jan. 24, '42, Page 52

## **H. M. Pulham, Esq. (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 13, '41, Page 52; Dec. 27, '41, Page 74; Jan. 24, '42, Page 49

## **Feature Service Data is indexed in The Release Chart starting on Page 500.**

## **How Green Was My Valley (20th-Fox)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Nov. 8, '41, Page 62; Dec. 6, '41, Page 59; Jan. 3, '42, Page 59; Jan. 17, '42, Page 65

## **International Lady (UA)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Nov. 1, '41, Pages 58, 59; Jan. 24, '42, Page 50

## **It Started with Eve (Univ.)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Nov. 22, '41, Page 83; Nov. 29, '41, Page 77; Dec. 6, '41, Page 62; Dec. 20, '41, Page 74; Jan. 10, '42, Pages 57, 62; Jan. 17, '42, Page 65

## **Johnny Eager (MGM)**

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Jan. 31, '42, Page 69

## **Kathleen (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Jan. 3, '42, Page 58; Jan. 17, '42, Page 65; Jan. 31, '42, Page 72

## **Keep 'Em Flying (Univ.)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Nov. 29, '41, Page 75; Dec. 20, '41, Page 72; Dec. 27, '41, Page 75; Jan. 17, '42, Page 58; Jan. 31, '42, Page 71

## **Lady Be Good (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Oct. 11, '41, Page 53; Oct. 18, '41, Pages 68, 69; Nov. 22, '41, Pages 78, 82; Dec. 6, '41, Page 63; Dec. 13, '41, Page 54; Dec. 20, '41, Page 75; Jan. 10, '42, Page 62; Jan. 17, '42, Page 61

## **Lydia (UA)**

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Oct. 11, '41, Page 53; Oct. 25, '41, Page 88; Jan. 3, '42, Page 59; Jan. 31, '42, Page 69

## **LEGION of DECENCY Ratings**

Class A-1 Unobjectionable  
Class A-2 Unobjectionable for Adults  
Class B Objectionable in Part  
Class C Condemned

## **Maltese Falcon, The (WB)**

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 20, '41, Page 72; Jan. 10, '42, Page 60; Jan. 31, '42, Page 68

## **Man At Large (20th-Fox)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Oct. 25, '41, Page 83; Jan. 31, '42, Page 69

## **Man Who Came to Dinner (WB)**

Audience Classification—Adult  
Legion of Decency Rating—Class B  
Round Table Exploitation—Jan. 24, '42, Page 50

## **Married Bachelor (MGM)**

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Nov. 1, '41, Page 59; Dec. 20, '41, Page 72; Jan. 24, '42, Page 50

## **Mr. Bug Goes to Town (Par.)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Jan. 24, '42, Page 49

## **Never Give a Sucker an Even Break (Univ.)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Jan. 3, '42, Page 58; Jan. 17, '42, Page 65

## **Nothing But the Truth (Par.)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Oct. 25, '41, Page 87; Nov. 22, '41, Pages 78, 82; Nov. 29, '41, Pages 75, 78; Dec. 6, '41, Page 62; Dec. 13, '41, Pages 51, 55; Jan. 10, '42, Page 62; Jan. 24, '42, Page 53

## **One Foot in Heaven (WB)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Nov. 22, '41, Page 82; Nov. 29, '41, Page 75; Dec. 6, '41, Page 58; Dec. 13, '41, Page 55; Dec. 20, '41, Pages 73, 75; Jan. 10, '42, Pages 61, 62; Jan. 31, '42, Page 70

## **Pacific Blackout (Par.)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Jan. 17, '42, Page 59

## **Rise and Shine (20th-Fox)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 20, '41, Page 71; Jan. 3, '42, Page 57; Jan. 24, '42, Page 50; Jan. 31, '42, Page 72



# SHORTS

## advance synopses and information

### SOLDIERS IN WHITE (WB)

*Technicolor Special (7002)*

This Warner Brothers' short subject was produced in cooperation with the United States Army and deals with the important Medical Corps branch. The subject was filmed at Fort Sam Houston, Tex., and describes the work of the corps. William T. Orr is cast as a young interne, who is disgruntled about being drafted and placed in the medical corps as a buck private. He is injured, and, while in the hospital, John Litel, enacting a major, explains how Army doctors made important advances in medical science. Orr is inspired and promises to become a good soldier. The romantic interest is centered around Eleanor Parker, who joins the Army nursing corps and becomes Orr's superior officer.

Release date, February 7, 1942

20 Minutes

### KEEP SHOOTING (RKO)

*Ray Whitley (23,502)*

In the badlands of the Mexican borderland, Ray Whitley and his boys are riding along, singing, when they hear gunshots. They are just in time to frustrate a holdup of the stagecoach to Guadalupe and to save Senorita Carlos and her little sister Nita. Ray and the boys accompany the party to the Carlos ranch. They are just in time for the fiesta, and in gratitude, Senor Carlos invites Ray and the boys to attend. Ray is secretly suspicious of Pecos Joe and when he sees Joe sneak into Senor Carlo's private office, Ray follows and a fight occurs. Pecos Joe calls for help and as his henchmen enter through a window they are rendered harmless by the persuasive powers of Handlebar Hank, a friend of Ray's.

Release date, January 30, 1942

17 Minutes

### WE DO IT BECAUSE (MGM)

*Passing Parade (K-382)*

John Nesbitt in this Passing Parade subject investigates some anachronistic tendencies of everyday life. The subject first looks into the origin of the hand shaking custom, which, it is explained, originated with the Vikings. To the Vikings the best proof of peaceful intentions was the offer of an unarmed right hand. Other habits that Nesbitt covers are the tipping of hats to women, the custom of shaving, the clinking of wine glasses, the origin of the wedding ring, the custom of kissing, cutting meat with a blunt knife, and the launching of a ship. The last is played for comedy, with the ship sinking as it slides down the ways.

Release date, January 24, 1942

10 Minutes

### INFORMATION PLEASE, No. 4 (RKO)

(24,204)

John Gunther, foreign correspondent and novelist, is the guest expert in this issue of the series. The first question placed before the panel asks for the names of popular queens as represented by different pieces of wearing apparel making up the costume of a model. Well known lines of poetry are then acted out in pantomime and answered by experts Adams and Kieran with a musical poser missed by expert Levant. Kieran and Adams easily identify well known illustrations found in today's display ads. Mr. Gunther comes through with a perfect score in identifying various countries in South America.

Release date, January 16, 1942

10 Minutes

### Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 498 and 499.

### THE TANGLED ANGLER (Col.)

*Fable Cartoon (3752)*

Petey Pelican, in the role of fisherman, happily ambles along the river bank on his way to his favorite fishing haunt. Avoiding noises that might scare the fish, Petey casts his line, and then sits down to wait. A saucy fish, attracted by the can of worms, hops upon the bank behind Petey, who gives chase, and catches Mr. Fish. He prepares the sly fish for a feast. Plucking a flower, the fish pleads with the sentimental Petey to accept it as a last remembrance. Then after winning the sympathy of the pelican, the fish tosses a bee from the flower into Petey's pouch. The irate pelican loses his fish.

Release date, December 26, 1941

8 Minutes

### THE GREENIE (MGM)

*Miniature (M-332)*

Taking the thesis that the United States always has been a refuge for those seeking respite from poverty and bigotry, this Miniature tells of a Polish boy just arrived in New York. Although unable to speak English the boy leaves his lower east side apartment to play. Passing an open field he sees an unfamiliar, to him, sight. A group of boys are playing baseball. When the boys drop their bats and gloves to jump on a passing ice wagon, the Polish lad walks over to the diamond and inspects the equipment. When the boys return, they set upon him but learning he is unable to speak English they give him an opportunity to show his stuff. The Greenie comes through at bat.

Release date, January 24, 1942

10 Minutes

### MELODIES, OLD AND NEW (MGM)

*Our Gang Comedy (C-394)*

Our Gang stage a musical comedy to raise money for the gang's football uniforms. Darla opens the first act by singing "When Mama Wore a Bustle," accompanied by a dance chorus of eight boys and eight girls. Froggy and his brother do a routine titled "The People's Choice." The third act has a quartet, Spanky, Mickey, Buckwheat and Froggy, rendering "Songs of Long Ago." The finale presents "Dances, Old and New," contrasting the dances of mother's day with the latest terpsichorean creations.

Release date, January 24, 1942

11 Minutes

### KALTENBORN EDITS THE NEWS

*Newsreel Distributors (Series)*

H. B. Kaltenborn, news analyst, in this series answers questions pertinent to the war and especially as it concerns the United States. Released by Newsreel Distributors, the subjects appear weekly—on Fridays. The questions are submitted by theatre patrons, the three outstanding being used in the subject.

Released weekly.

Average 6 Minutes

### AQUA ANTICS (MGM)

*Pete Smith Specialty (S-364)*

This is the second of two short subjects showing the tricks performed by water-skiers. The first was "Water Bugs." For his first demonstration, Pete Smith shows Pete Peterson using his feet to turn the prow of a free-board completely to the rear, while being towed at a speed of more than 50 miles per hour. Other performers are Bob Butts, who slides down the Ocean Park shoot-the-chutes standing up; Windy MacDonald, who, with the aid of a blimp, travels through the waves at better than 50 miles an hour on one ski, and Carey Loftin, who drives a motorcycle over the pier with Peterson following behind on skis.

Release date, January 24, 1942

10 Minutes

### FRAIDY CAT (MGM)

*Technicolor Cartoon (W343)*

Tom Cat is listening to a creepy mystery program on the radio. Jerry Mouse sizes up the situation and proceeds to play upon the cat's mood. First, he lets the shade fly up, the noise so startling the cat that he hides behind the radiator. Then the mouse turns on the valve and live steam burns Tom's tail. To relieve his suffering, the mouse almost drowns the cat with the contents of a seltzer bottle. Jerry has particular success with a vacuum cleaner which sucks eight lives out of the cat. Tom finally discovers that the mouse is the cause of all his troubles and there follows a hot chase which wrecks the house and leaves cat and mouse exhausted.

Release date, January 17, 1942

9 Minutes

### YOUR RINGSIDE SEAT WITH TEX McCRARY

*Newsreel Distributors (Series)*

In this weekly series for Newsreel Distributors, Tex McCrary discusses personalities, trends and other matters as they concern world affairs. Titles of the subjects released since December 5th are: "Free France Is Charles De Gaulle," "Our War—Round One," "The Bite of a Bomber," "Turkey on the Spot," "Franklin D. Roosevelt the Man," "U. S. Censorship," "Union Now."

Released weekly

Average 8 Minutes

### A HOLLYWOOD DETOUR (Col.)

*Color Rhapsody (3504)*

This is a burlesqued tour of Hollywood in which a narrator takes the audience on a merry trip around the town and shows Hollywood Boulevard, the Brown Derby, Malibu Beach, Beverly Hills, Santa Anita Race Track, and Grauman's Chinese theatre. A running gag throughout has Barrymore being mobbed by autograph hounds.

Release date, January 23, 1942

8 Minutes

### WEST POINT ON THE HUDSON (MGM)

*FitzPatrick Traveltalk (T-316)*

Here is a picturization of the United States Military Academy at West Point, New York. Shown are the grey stone buildings of the historic institution, the oldest of which is the library, modeled on the lines of a castle; the arrival of new cadets and the training they receive; the West Point air field; athletic fields, Flirtation Walk, and the cadets on full dress parade.

Release date, January 10, 1942

9 Minutes



# SHORTS CHART

Production Numbers  
Release Dates  
Running Time

## COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
<b>INTERNATIONAL FORUM</b> (Two Reels)			
1941-42			
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365

<b>RAYMOND GRAM SWING— HISTORICAL REELS</b> (8 Minutes)			
1941-42			
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411

<b>ALL STAR COMEDIES</b> (Average 17 Min.)			
1940-41			
2438	Host to a Ghost	8-8-41	211
(Clyde)			
1941-42			
3421	Love in Gloom	8-15-41	236
(Youngman-Radio Rogues)			
3401	An Ache in Every Stake	8-22-41	265
(Stooges)			
3422	Half Shot at Sunrise	9-14-41	322
(Karns)			
3423	General Nuisance	9-18-41	322
(Keaton)			
3424	The Blitzkiss	10-2-41	333
(El Brendel)			
3402	In the Sweet Pie and Pie	10-16-41	322
(Stooges)			
3425	Lovable Trouble	10-23-41	352
(Clyde)			
3409	Mitt Me Tonight	11-6-41	375
(Glove Slingers)			
3426	She's Oil Mine	11-20-41	397
(Keaton)			
3403	Some More of Samoa	12-4-41	453
(Stooges)			
3427	Sweet Spirits of Nighter	12-25-41	453
(Brendel)			
3110	The Kink of the Campus	12-25-41	477
(Glove Slingers)			
3404	Loco Boys Make Good	1-8-42	465
(Stooges)			
3428	Three Blonde Mice	1-22-42	..
(Mowbray)			
3429	Sappy Birthday	2-5-42	..
(Clyde)			
3411	Glove Birds	2-12-42	..
(Glove Slingers)			
3405	Cactus Makes Perfect	2-26-42	..
(Stooges)			

<b>COLOR RHAPSODIES</b> (7 Minutes)			
1941-42			
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwags	2-22-42	..
3506	Concerto in B-Flat Minor	3-20-42	..

<b>PHANTASIES CARTOONS</b> (Average 8 Min.)			
1940-41			
2707	The Merry Mouse Cafe	8-15-41	265
1941-42			
3701	The Crystal Gazer	10-10-41	352
3702	Dog Meets Dog	3-6-42	..

<b>FABLES</b> (8 Minutes)			
1940-41			
2758	Playing the Pied Piper	8-8-41	226
1941-42			
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	12-26-41	497
3753	Under the Shedding Chestnut Tree	2-22-42	..

<b>CINESCOPES</b> (Average 9 Min.)			
1941-42			
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to August, 1941, see page 227.

Prod. No.	Title	Rel. Date	P.D. Page
<b>COMMUNITY SING (Series 6)</b> (10 Minutes)			
1941-42			
3651	No. 1 (Don Baker)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-1-41	..
3655	No. 5 (L. White)	12-19-41	..
3656	No. 6 (D. Baker)	1-23-42	..
3657	No. 7	2-22-42	..

<b>QUIZ REELS</b> (Average 10 Min.)			
1941-42			
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-6-42	..

<b>PANORAMICS</b> (10 Minutes)			
1941-42			
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17-41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time in the Army (Private Potts)	2-12-42	..

<b>TOURS</b> (10 Minutes)			
1941-42			
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	..

<b>SCREEN SNAPSHOTS (Series 21)</b> (10 Minutes)			
1941-42			
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	..
3856	No. 6	2-12-42	..

<b>WORLD OF SPORTS</b> (9 Minutes)			
1941-42			
3801	Tee Up	8-1-41	238
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806		1-23-42	..

## M-G-M

<b>CRIME DOES NOT PAY</b> (Average 20 Min.)			
1940-41			
P-206	Sucker List	9-27-41	224

<b>TWO REEL SPECIALS</b> (20 Minutes)			
1941-42			
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477

<b>SPECIAL SUBJECT</b> (21 Minutes)			
1941-42			
X-310	War Clouds in the Pacific	12-24-41	495

<b>FITZPATRICK TRAVELTALKS (Color)</b> (9 Minutes)			
1941-42			
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333

Prod. No.	Title	Rel. Date	P.D. Page
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477
T-315	Historic Maryland	12-27-41	477
T-316	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	..

<b>PETE SMITH SPECIALTIES</b> (10 Minutes)			
1940-41			
S-270	Water Bugs	8-16-41	225
S-271	Football Thrills of 1940	9-20-41	323
S-272	Flicker Memories	10-4-41	333

1941-42			
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-364	Aqua Antics	1-24-42	497

<b>PASSING PARADE</b> (10 Minutes)			
1940-41			
K-288	Of Pups and Puzzles	9-16-41	225
K-289	Hobbies	9-20-41	309

1941-42			
K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	..

<b>MINIATURES</b> (10 Minutes)			
1940-41			
M-238	Ghost Treasure	8-2-41	225
M-239	Triumph Without Drums	10-18-41	333
M-240	Viva Mexico	11-1-41	377

1941-42			
M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497

<b>OUR GANG COMEDIES</b> (Average 11 Min.)			
1941-42			
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pippis	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497

<b>TECHNICOLOR CARTOONS</b> (9 Minutes)			
1940-41			
W-251	Little Cesario	8-30-41	309
W-252	Officer Pooch	9-6-41	309
W-253	Flying Bear	11-1-41	377

1941-42			
W-341	The Night Before Christmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497

## PARAMOUNT

<b>ANIMATED ANTICS</b> (7 Minutes)			
1940-41			
HO-12	The Wizard of Arts	8-8-41	226
HO-13	Twinkletoes in Hat Stuff	8-29-41	309

<b>UNUSUAL OCCUPATIONS (Color)</b> (11 Minutes)			
1940-41			
LO-6	No. 6	8-1-41	225
1941-42			
LI-1	No. 1	10-3-41	323
LI-2	No. 2	12-5-41	411
LI-3	No. 3	2-27-42	..

<b>BENCHLEY COMEDIES</b> (10 Minutes)			
1941-42			
SI-1	How to Take a Vacation	10-10-41	323
SI-2	Nothing But Nerves	1-9-42	433

Prod. No.	Title	Rel. Date	P.D. Page
<b>FASCINATING JOURNEYS (Color)</b> (10 Minutes)			
1941-42			
MI-1	Road in India	10-24-41	377

<b>SUPERMAN COLOR CARTOONS</b> (8 Minutes)			
1941-42			
WI-1	Superman	9-26-41	251
WI-2	Superman in the Mechanical Monsters	11-21-41	435
WI-3	Superman in the Billion Dollar Limited	1-9-42	486

<b>GABBY COLOR CARTOONS</b> (7 Minutes)			
1940-41			
GO-8	It's Hap-Hap Happy Day	8-15-41	224

<b>HEDDA HOPPER'S HOLLYWOOD</b> (10 Minutes)			
1941-42			
ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	12-5-41	411
ZI-3	No. 3	2-20-42	..

<b>HEADLINERS</b> (10 Minutes)			
1941-42			
AI-1	Beauty and the Beach	9-26-41	322
AI-2	The Copacabana Revue	11-28-41	397

<b>COLOR CLASSIC CARTOON</b> (7 Minutes)			
1940-41			
CO-1	Vitamin Hay	8-22-41	309



Product Digest Section 499



# THE RELEASE CHART

## Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 498-499.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 466.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
ADVENTURES of Martin Eden	Col.	...	Glenn Ford-Claire Trevor	Feb. 26, '42	...	...	...	p476	....
All American Co-Ed	UA	...	Frances Langford-Johnny Downs	Oct. 31, '41	49m	Oct. 18, '41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28, '37	p330	....	....
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17, '41	106m	July 19, '41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10, '42	105m	Dec. 6, '41	p394	p376	....
Along Came Murder	MGM	...	Van Heflin-Marsha Hunt	Not Set	...	...	...	p495	....
Always in My Heart	WB	...	Kay Francis-Walter Huston	Not Set	...	...	...	p464	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19, '41	68m	Sept. 6, '41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12, '41	56m	Oct. 25, '41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullivan-Charles Boyer	Oct. 31, '41	89m	Nov. 1, '41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19, '41	57m	July 25, '41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14, '41	57m	...	...	p230	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6, '42	56m	Jan. 17, '42	p462	p408	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan. '42	118m	Dec. 6, '41	p393	p363	p496
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5, '41	74m	Aug. 30, '41	p233	p207	p421
Bahama Passage	Para.	4111	Madeleine Carroll-Stirling Hayden	Not Set	82m	Dec. 13, '41	p420	p320	p452
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9, '42	111m	Dec. 6, '41	p393	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10, '41	60m	Sept. 6, '41	p245	p235	....
Bashful Bachelor, The	RKO	...	Lum and Abner	Mar. 20, '42	...	...	...	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25, '41	85m	Dec. 13, '41	p406	p363	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12, '41	87m	Aug. 23, '41	p250	p161	p386
Below the Border	Mono.	...	Rough Riders	Jan. 30, '42	...	...	...	p464	....
Big Blockade, The (British)	Ealing-UA	...	War Documentary	Not Set	77m	Feb. 7, '42	p493	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24, '41	64m	Nov. 1, '41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12, '41	58m	...	...	p376	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20, '42	...	...	...	p467	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7, '41	86m	Sept. 6, '41	p261	p235	p452
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26, '41	67m	Dec. 20, '41	p419	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 15, '41	65m	Aug. 30, '41	p246	....	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15, '42	...	...	...	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 6, '42	75m	Dec. 20, '41	p419	....	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15, '41	88m	Nov. 1, '41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6, '41	70m	Dec. 6, '41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6, '42	61m	Jan. 17, '42	p461	p432	....
Borrowed Hero	Mono.	...	Alan Baxter-Florence Rice	Dec. 5, '41	65m	Dec. 6, '41	p407	p364	....
Born to Sing	MGM	...	Virginia Weidler-Ray McDonald	Not Set	82m	Jan. 24, '42	p475	p442	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6, '42	59m	Jan. 10, '42	p463	....	....
Brooklyn Orchid	UA	...	Marjorie Woodworth-William Bendix	Not Set	50m	Jan. 31, '42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan. '42	101m	Dec. 20, '41	p417	p387	p496
Bullet Scars	WB	...	Regis Toomey-Adele Longmire	Not Set	...	...	...	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12, '42	...	...	...	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17, '41	60m	Oct. 4, '41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3, '41	70m	Aug. 2, '41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28, '41	69m	Nov. 15, '41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22, '42	...	...	...	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13, '42	67m	Jan. 10, '42	p450	p443	....
Canal Zone	Col.	...	Chester Morris-John Hubbard	Mar. 19, '42	...	...	...	....	....
Captains of the Clouds	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21, '42	115m	Jan. 24, '42	p473	p308	....
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27, '42	63m	Feb. 7, '42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1, '41	82m	July 26, '41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5, '41	62m	Aug. 23, '41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18, '41	p317	p289	p496
Citizen Kene	RKO	201	Orson Welles	Sept. 5, '41	119m	Apr. 12, '41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29, '42	...	...	...	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30, '42	57m	Feb. 7, '42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	Not Set	58m	Dec. 13, '41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8, '42	65m	Dec. 13, '41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12, '41	73m	Nov. 15, '41	p362	p351	....
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Dec. 25, '41	110m	Dec. 20, '41	p431	p299	p496
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31, '41	p330	....	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	(REVIEWED)		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
Courtship of Andy Hardy, The	MGM	...	Mickey Rooney-Lewis Stone	Not Set	...	...	...	p476	...
Cowboy Serenade	Rep.	144	Gene Autry-Smiley Burnette	Jan. 23, '42	66m	Jan. 24, '42	p474	p443	...
DANGEROUSLY They Live	WB	121	John Garfield-Raymond Massey	Feb. 14, '42	78m	Dec. 27, '41	p429	...	...
• Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3, '41	64m	Oct. 11, '41	p307	p219	...
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16, '42	63m	Nov. 8, '41	p350	p332	...
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29, '41	56m	Oct. 4, '41	p298	...	...
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russel	Dec. '41	82m	Nov. 15, '41	p361	p351	...
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10, '41	70m	Nov. 15, '41	p363	p343	...
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26, '41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6, '41	p394	p387	...
Don't Get Personal	Univ.	6037	Hugh Herbert-Anne Gwynne	Jan. 2, '42	60m	Jan. 3, '42	p441	p343	...
Double Trouble	Mono.	...	Harry Langdon	Nov. 21, '41	63m	Nov. 15, '41	p363	p332	...
• Down Mexico Way	Rep.	042	Gene Autry	Oct. 15, '41	78m	Oct. 18, '41	p319	p277	p496
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2, '41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8, '41	74m	July 26, '41	p249	p149	p236
• Drifftin' Kid	Mono.	...	Tom Keene	Oct. 17, '41	55m	Sept. 27, '41	p286	p277	...
Dude Cowboy	RKO	282	Tim Holt	Dec. 12, '41	59m	Sept. 6, '41	p246	...	p260
Dudes Are Pretty People	UA	...	Marjorie Woodworth-Jimmy Rogers	Dec. 25, '41	...	...	...	...	...
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31, '41	64m	Oct. 4, '41	p297	...	p496
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23, '42	...	...	...	p409	...
ELLERY Queen and Murder Ring Col.		3030	Ralph Bellamy	Nov. 18, '41	70m	Sept. 27, '41	p286	...	...
FANTASIA (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3, '42	82m	Nov. 16, '41	p494	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3, '41	79m	July 19, '41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13, '41	p275	p247	p496
Ferry Pilot (British)	ABFD	...	War Documentary	Not Set	27m	Feb. 7, '42	p494	...	...
Fiesta	UA	...	Armda-Antonio Moreno	Nov. 28, '41	45m	Dec. 27, '41	p430	...	...
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19, '41	...	...	...	p364	...
Fleet's In, The	Para.	...	Dorothy Lamour-William Holden	Not Set	93m	Jan. 24, '42	p474	p464	...
Fly By Night	Para.	...	Nancy Kelly-Richard Carlson	Not Set	68m	Jan. 24, '42	p475	p376	...
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24, '41	60m	Oct. 25, '41	p330	p161	...
Forbidden Trails	Mono.	...	Buck Jones-Tim McCoy	Dec. 26, '41	59m	Jan. 3, '42	p441	p396	...
Forgotten Village, The	Mayer-Burstyn	...	Documentary	Sept. 16, '41	67m	Aug. 30, '41	p246	...	...
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 13, '42	68m	Nov. 8, '41	p350	p332	...
Freckles Comes Home	Mono.	...	Johnny Downs-Gale Storm	Jan. 2, '42	...	...	...	p396	...
Frightened Lady (British)	Hoffberg	...	Marius Goring-Helen Hays	Nov. 7, '41	80m	Nov. 15, '41	p363	...	...
'Frisco Lil	Univ.	...	Irene Hervey-Kent Taylor	Mar. 20, '42	...	...	...	p467	...
GAUCHOS of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24, '41	56m	Oct. 25, '41	p330	p308	...
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24, '41	67m	Sept. 20, '41	p276	p218	...
General Suvorov	Artkino	...	Documentary	Sept. 19, '41	100m	Sept. 27, '41	p287	...	...
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16, '42	66m	Jan. 10, '42	p449	p432	...
Gentleman from Dixie	Mon.	...	Jack LaRue-Marian Marsh	Sept. 5, '41	63m	Sept. 13, '41	p259	p206	...
(formerly Li'l Louisiana Belle)									
Ghost of Frankenstein, The	Univ.	...	Lon Chaney-Sr. Cedric Hardwicke	Mar. 13, '42	...	...	...	p463	...
Girl from Leningrad (Russian)	Artkino	...	Zoya Fyodorova	Dec. 19, '41	92m	Dec. 27, '41	p431	...	...
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19, '41	69m	Oct. 11, '41	p306	...	p367
Girls Town	Prod.	202	June Storey-Edith Fellowes	Mar. 6, '42	...	...	...	p476	...
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5, '41	80m	Sept. 6, '41	p261	p235	...
Gold Rush, The	UA	...	Chaplin—Words and Music	Not Set	...	...	...	...	...
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27, '41	70m	Nov. 29, '41	p385	p289	...
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10, '41	73m	Sept. 13, '41	p275	p247	...
Great Man's Lady, The	Para.	...	Barbara Stanwyck-Joel McCrea	Not Set	...	...	...	p396	...
Gunman from Bodie	Mono.	...	Buck Jones-Tim McCoy	Sept. 26, '41	62m	Oct. 18, '41	p319	p263	...
(formerly Bad Man from Bodie)									
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17, '41	68m	Nov. 1, '41	p342	p263	...
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11, '41	66m	Sept. 20, '41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arlene Judge	Dec. 18, '41	...	...	...	p376	...
Hatter's Castle (Paramount-British)	...	...	Robert Newton-Deborah Kerr	Not Set	100m	Dec. 20, '41	p418	...	...
Hayfoot	UA	...	William Tracy-James Gleason	Dec. 12, '41	48m	Jan. 10, '42	p450	...	...
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26, '41	84m	Dec. 20, '41	p431	...	...
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24, '41	70m	Aug. 2, '41	p248	p207	p210
Henry and Dizzy	Para.	...	Jimmy Lydon-Charlie Smith	Not Set	...	...	...	p443	...
Here Comes the Marines	Mono.	...	Wallace Ford-Toby Wing	Dec. 26, '41	...	...	...	p432	...
Hi, Gang (British)	General Film	...	Bebe Daniels-Ben Lyon	Not Set	100m	Dec. 27, '41	p430	...	...
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15, '41	p362	p351	p496
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26, '41	116m	Aug. 2, '41	p251	p208	p452
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20, '41	p273	p235	p452
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11, '41	...	...	...	p364	...
House of Spies	MGM	...	Conrad Veidt-Ann Ayars	Not Set	82m	Jan. 24, '42	p474	...	...
(formerly Salute to Courage)									
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Jan. 23, '42	118m	Nov. 1, '41	p341	p320	p496
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20, '41	69m	July 26, '41	p249	p197	p236
INTERNATIONAL Lady	UA	...	Ilona Massey-George Brent	Sept. 19, '41	102m	Oct. 18, '41	p317	p277	p496
International Squadron	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11, '41	87m	Aug. 16, '41	p262	p196	p452
(formerly Flight Patrol)									
Invaders, The (British)	Col.	...	Howard-Massey-Olivier	Not Set	123m	Nov. 8, '41	p349	...	...
(formerly 49th Parallel)									
It Started with Eve	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26, '41	90m	Oct. 4, '41	p297	p205	p496
(formerly Almost an Angel)									
I Killed That Man	Mono.	...	Ricardo Cortez-Joan Woodbury	Nov. 28, '41	71m	Nov. 15, '41	p363	...	...



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
I Thank You (British)	General Film	.....	Arthur Askey-Richard Murdoch	.....	81m	Oct. 11,'41	p306	.....	.....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	.....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	.....	.....
Joan of Paris	RKO	218	Michele Morgan-Paul Henried	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	.....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	.....
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p496
Juke Box Jennie	Univ.	.....	Ken Murray-Harriet Hillard	Mar. 27,'42	.....	.....	.....	.....	.....
Juke Girl	WB	.....	Ann Sheridan-Ronald Reagan	Not Set	.....	.....	.....	p464	.....
Jungle Book, The	UA	.....	Sabu	Jan. 30,'42	.....	.....	.....	p396	.....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	63m	Oct. 11,'41	p307	.....	.....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p496
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	80m	Nov. 22,'41	p386	.....	p496
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	.....
King, The (French)	Trio Film	.....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	.....	.....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	.....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Not Set	130m	Dec. 27,'41	p429	p320	.....
LABURNUM Grove (British)	Anglo Film	.....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	.....	.....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	.....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	.....
Lady Has Plans, The	Para.	.....	Paulette Goddard-Ray Millan	Not Set	75m	Jan. 24,'42	p475	p464	.....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	91m	Jan. 31,'42	p485	p351	.....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10,'42	60m	Dec. 13,'41	p407	p387	.....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	.....
Lawless Plainsman	Col.	.....	Charles Starrett-Russell Hayden	Mar. 12,'42	.....	.....	.....	.....	.....
Law of the Jungle	Mono.	.....	Mantan Moreland	Feb. 6,'42	.....	.....	.....	p476	.....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	64m	Dec. 20,'41	p419	p364	.....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	.....
Let's Go Collegiate	Mono.	.....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	.....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	.....	.....	.....	p409	.....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	64m	Dec. 27,'41	p431	p320	.....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 13,'42	.....	.....	.....	.....	.....
Lone Star Law Men	Mono.	.....	Tom Keene-Betty Miles	Dec. 5,'41	.....	.....	.....	p387	.....
Lone Star Ranger	20th-Fox	.....	John Kimbrough-Sheila Ryan	Not Set	.....	.....	.....	p443	.....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	.....	.....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	.....
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p452
Love on the Dole (British)	UA	.....	Clifford Evans	Dec. 12,'41	100m	Apr. 19,'41	p418	.....	.....
Lydia	UA	.....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	.....	p496
MAD Doctor of Market Street	Univ.	.....	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	.....
Magnificent Ambersons, The	RKO	.....	Joseph Cotton-Dolores Costello	Mar. 13,'42	.....	.....	.....	.....	.....
Major Barbara (British)	UA	.....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	.....	p85	p353
Male Animal, The	WB	.....	Henry Fonda-Olivia De Havilland	Not Set	.....	.....	.....	p464	.....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	.....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	.....
Man from Headquarters	Mono.	.....	Frank Albertson-Joan Woodbury	Jan. 23,'42	67m	Jan. 31,'42	p486	p443	.....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	.....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	105m	Dec. 27,'41	p429	p332	p496
Man Who Returned to Life	Col.	3034	John Howard-Roger Clark	Feb. 5,'42	.....	.....	.....	p476	.....
Man Who Seeks the Truth	Dome (French)	.....	Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	.....	.....
Man with Two Lives	Mono.	.....	Edward Norris	Mar. 13,'42	.....	.....	.....	p495	.....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	.....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	.....
Maxwell Archer, Detective (British)	Mono.	.....	John Loder-Leueen MacGrath	Not Set	.....	.....	.....	p476	.....
Mayor of 44th St.	RKO	.....	George Murphy-Anne Shirley	Apr. 10,'42	.....	.....	.....	p487	.....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	.....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20,'41	89m	Oct. 25,'41	p321	p277	.....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	.....	.....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	.....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 6,'42	72m	Jan. 10,'42	p450	p443	.....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	.....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58	Nov. 22,'41	p373	p364	.....
Miss Polly	UA	.....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	.....	.....
Mister V (British) (formerly Pimpernel Smith)	UA	.....	Leslie Howard	Not Set	122m	July 5,'41	p450	.....	.....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	.....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	.....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	.....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Not Set	78m	Dec. 13,'41	p405	p376	p496
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31,'41	67m	Oct. 4,'41	p298	.....	.....
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	.....
Mr. Wise Guy	Mono.	.....	East Side Kids	Feb. 20,'42	.....	.....	.....	p475	.....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	.....
Musical Story, A	Artkino	.....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	.....	.....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p452
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496



Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31, '41	75m	Aug. 2, '41	p248	p207	p236
New Wine	UA	...	Ilona Massey-Binnie Barnes	Oct. 10, '41	87m	Aug. 2, '41	p248	p157	p452
Niagara Falls	UA	...	Marjorie Woodworth-Tom Brown	Oct. 17, '41	43m	Sept. 27, '41	p285	...	...
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6, '42	67m	Feb. 7, '42	p494	p487	...
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28, '41	80m	Sept. 6, '41	p261	p235	...
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20, '41	63m	Sept. 6, '41	p245	p235	...
No Hands on the Clock	Para.	4113	Chester Morris-Martha Parker	Not Set	76m	Dec. 13, '41	p406	p364	...
North of the Klondike	Univ.	...	Brod Crawford-Lon Chaney, Jr.	Jan. 23, '42	58m	Jan. 24, '42	p475	p396	...
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10, '41	90m	Aug. 2, '41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30, '42	80m	Nov. 8, '41	p349	p332	...
Old Mother Riley's Circus (British)	Anglo-Amer.	...	Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29, '41	p385	...	...
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13, '42	69m	Feb. 7, '42	p494	p487	...
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1, '41	103m	Oct. 4, '41	p297	p206	p496
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10, '41	56m	Sept. 20, '41	p276	p263	...
Outlaws of the Desert	Para.	...	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27, '41	p287	...	...
PANAMA Hattie	MGM	...	Ann Sothorn-Red Skelton	Not Set	...	...	...	p396	...
Pacific Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Jan. 2, '42	76m	Dec. 13, '41	p406	p364	p496
(formerly Midnight Angel)									
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12, '41	75m	July 19, '41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26, '42	...	...	...	p442	...
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Jan. 16, '42	95m	Dec. 6, '41	p407	p320	...
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19, '41	62m	Nov. 15, '41	p374	p351	...
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29, '41	76m	Sept. 6, '41	p246	...	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26, '41	96m	Nov. 8, '41	p349	p332	...
Powder Town	RKO	...	Victor McLaglen-Edmond O'Brien	Apr. 17, '42	...	...	...	...	...
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23, '41	p249	...	...
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22, '41	61m	July 26, '41	p250	p197	p236
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30, '41	66m	Nov. 1, '41	p342	...	...
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21, '41	80m	Feb. 15, '41	p386	...	...
RAIDERS of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13, '42	64m	...	...	p432	...
Reap the Wild Wind	Para.	...	Ray Milland-Paulette Goddard	Not Set	...	...	...	p408	...
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12, '41	62m	Dec. 20, '41	p418	p409	...
Remarkable Andrew, The	Para.	...	William Holden-Ellen Drew	Not Set	80m	Jan. 24, '42	p473	p443	...
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynyard	Not Set	112m	Apr. 12, '41	...	...	...
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Dec. 26, '41	86m	Dec. 20, '41	p417	p408	p452
Report from Russia	Artkino	...	Documentary	Not Set	45m	Jan. 17, '42	p462	...	...
Ride 'Em Cowboy	Univ.	...	Abbott and Costello	Feb. 20, '42	...	...	...	p464	...
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18, '41	57m	Jan. 31, '42	p485	p387	...
• Riding the Sunset Trail	Mono.	...	Tom Keene	Oct. 31, '41	56m	Dec. 6, '41	p395	p320	...
Riding the Wind	RKO	283	Tim Holt	Feb. 13, '42	60m	Sept. 6, '41	p246	...	...
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10, '41	56m	Sept. 13, '41	p275	p247	...
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27, '41	p286	...	...
Right to the Heart	20th-Fox	229	Brenda Joyce-Cornel Wilde	Jan. 23, '42	74m	Jan. 10, '42	p451	p432	...
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12, '41	60m	Dec. 13, '41	p420	p364	...
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21, '41	92m	Nov. 15, '41	p361	p351	p496
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19, '41	60m	Dec. 13, '41	p407	...	...
Road to Happiness	Mono.	...	John Boles-Mona Barrie	Jan. 9, '42	83m	Jan. 10, '42	p450	p396	...
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16, '41	60m	Aug. 30, '41	p234	...	...
Rock River Renegades	Mono.	...	Corrigan-Kane-Terhune	Feb. 27, '42	...	...	...	...	...
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20, '42	74m	Feb. 7, '42	p493	p487	...
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13, '41	59m	Dec. 20, '41	p419	p289	...
SABOTEUR, The	Univ.	...	Robert Cummings-Priscilla Lane	Mar. 6, '42	...	...	...	...	...
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29, '41	60m	Jan. 17, '42	p462	p299	...
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30, '41	71m	Oct. 11, '41	p305	p299	p432
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5, '41	62m	Dec. 6, '41	p395	...	...
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13, '41	67m	Nov. 22, '41	p373	p289	...
Secrets of the Wasteland	Para.	...	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27, '41	p287	...	...
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27, '41	134m	July 5, '41	p250	p111	p495
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25, '41	p329	p308	p495
Shanghai Gesture, The	UA	...	Gene Tierney-Walter Huston	Jan. 15, '42	105m	Dec. 27, '41	p442	...	p452
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	...	Dec. 20, '41	p419	...	...
Shut My Big Mouth	Col.	...	Joe E. Brown-Adele Mara	Feb. 19, '42	...	...	...	p476	...
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12, '41	64m	Nov. 15, '41	p362	p343	...
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19, '41	63m	Sept. 13, '41	p259	p137	...
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4, '41	65m	Dec. 6, '41	p394	p331	...
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Feb. 27, '42	71m	Jan. 10, '42	p450	p442	...
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7, '41	57m	Jan. 31, '42	p486	p218	...
• Six Gun Gold	RKO	186	Tim Holt	Aug. 8, '41	57m	Jan. 31, '42	p486	p218	...
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21, '41	93m	Sept. 13, '41	p257	p235	...
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7, '41	72m	Oct. 18, '41	p318	p299	...
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6, '41	71m	Ang. 16, '41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13, '41	p257	p247	p495
Snuffy Smith, Yard Bird	Mono.	...	Bud Duncan-Edgar Kennedy	Jan. 16, '42	67m	Jan. 31, '42	p485	p408	...
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13, '42	75m	Feb. 7, '42	p493	p487	...
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 9, '42	98m	Jan. 10, '42	p449	p432	...
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7, '42	108m	July 5, '41	p430	...	...
(formerly Atlantic Ferry)									
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 20, '42	...	...	...	...	...
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17, '41	75m	Oct. 25, '41	p330	p308	...
Soviet Power	Artkino	...	Documentary	Sept. 6, '41	112m	Sept. 27, '41	p287	...	...
Spooks Run Wild	Mono.	...	Bela Lugosi-Leo Gorcey	Oct. 24, '41	64m	Oct. 11, '41	p306	p277	...
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13, '42	...	...	...	...	...



Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13, '41	68m	Dec. 6, '41	p395	p376	....
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27, '41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10, '41	62m	Oct. 19, '41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6, '41	68m	Nov. 15, '41	p362	p308	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Mar. 27, '42	....	....	....	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13, '41	p405	p320	p452
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31, '41	90m	Oct. 18, '41	p318	p289	p421
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29, '41	86m	Aug. 22, '41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14, '41	99m	Sept. 20, '41	p273	p158	p452
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5, '41	90m	Oct. 18, '41	p318	p299	p452
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5, '41	68m	Jan. 3, '42	p441	p331	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7, '41	66m	Nov. 1, '41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	Mar. 27, '42	....	....	....	p487	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12, '41	50m	Aug. 9, '41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8, '41	48m	Aug. 16, '41	p318	....	p495
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15, '41	p375	p289	p495
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9, '41	94m	Oct. 11, '41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2, '42	60m	....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1, '42	137m	Nov. 22, '41	p373	p308	p495
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17, '41	80m	Mar. 8, '41	p406	....	....
This Time for Keeps	MGM	....	Ann Rutherford-Robert Sterling	Not Set	....	....	....	p495	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4, '41	77m	June 21, '41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23, '41	72m	Oct. 25, '41	p330	p263	p367
Thunder River Feud	Mono.	....	Range Busters	Jan. 9, '42	....	....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13, '41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Feb. 15, '42	....	....	....	....	....
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30, '42	....	....	....	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10, '41	60m	Dec. 6, '41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27, '42	....	....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17, '41	70m	Nov. 1, '41	p342	p308	....
Torpedo Boat	Para.	....	Richard Arlen-Jean Parker	Not Set	70m	Jan. 24, '42	p474	p464	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2, '42	68m	Feb. 7, '42	p494	p476	....
Tramp, Tramp, Tramp	Col.	....	Jackie Gleason-Jack Durant	Mar. 12, '42	....	....	....	....	....
Treat 'Em Rough (formerly Panama Kid)	Univ.	....	Peggy Moran-Eddie Albert	Jan. 30, '42	61m	Jan. 24, '42	p475	p408	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4, '41	71m	Dec. 6, '41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27, '41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Jan. 15, '42	....	....	....	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melynn Douglas	Nov. '41	94m	Oct. 25, '41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2, '41	65m	Sept. 27, '41	p287	....	....
Two Yanks in Trinidad	Col.	....	Pat O'Brien-Brian Donlevy	Mar. 26, '42	....	....	....	....	....
UNDERGROUND Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21, '41	....	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7, '41	67m	Sept. 20, '41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12, '41	96m	Aug. 30, '41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18, '41	p318	p289	p421
VALLEY of the Sun	RKO	216	Lucille James-James Craig	Feb. 6, '42	84m	Jan. 10, '42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6, '41	p394	p387	....
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17, '41	80m	Sept. 13, '41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12, '41	66m	Oct. 25, '41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19, '41	64m	Sept. 13, '41	p260	p247	p495
We Were Dancing	MGM	....	Norma Shearer-Melvyn Douglas	Not Set	94m	Jan. 17, '42	p461	p443	....
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13, '42	....	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15, '41	56m	Dec. 20, '41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15, '42	....	....	....	....	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31, '42	82m	Dec. 27, '41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15, '41	78m	July 26, '41	p249	p196	p367
Wings of Victory	Artkino	....	Vladimir Belokurov	Nov. 14, '41	95m	Nov. 15, '41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Dick Foran	Dec. 12, '41	70m	Dec. 13, '41	p420	....	....
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb. '42	112m	Jan. 17, '42	p461	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12, '41	71m	Dec. 20, '42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3, '41	97m	Sept. 13, '41	p257	p149	p495
Yank on the Burma Road, A (formerly China Caravan)	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17, '42	p462	p432	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30, '41	97m	Oct. 25, '41	p329	p289	p451
• You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25, '41	88m	Sept. 27, '41	p285	....	p421
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25, '41	79m	Dec. 6, '41	p394	p376	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Jan. 2, '42	73m	Jan. 10, '42	p451	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7, '41	62m	Nov. 1, '41	p342	p332	....

*Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 466.*



---

# IMPORTANT NOTICE

## *Eastman Motion-Picture Film Cans and Cores* **MUST BE RETURNED**

---

WAR requirements have sharply curtailed the supply of metal and plastics needed to manufacture 35-mm. motion-picture film cans and cores. Consequently, the Eastman Kodak Company urges the prompt return of these essential supplies. They must be used over and over again.

Help maintain the supply of motion-picture film by seeing to it that all Eastman cans and cores are kept in good condition, collected, and shipped to the Kodak Park Works, Rochester, N. Y.

By doing your part in this emergency, you help yourself and everyone connected with the motion-picture industry—as well as all those who depend more than ever on the screen for vital information and entertainment.

*Write for prices and detailed shipping information.*

---

***Motion Picture Sales Division***  
**EASTMAN KODAK COMPANY, ROCHESTER, N. Y.**



# At Your Service, Uncle Sam!



TREASURY DEPARTMENT

WASHINGTON

January 28, 1942

To the Moving Picture Exhibitor Addressed  
Dear Sir:

Very soon you will be offered a new Donald Duck picture in technicolor entitled "The New Spirit" which is very entertaining. It was made especially for the United States Treasury by Walt Disney as a contribution to the nation's war effort. It carries a patriotic message to every American, showing through the medium of Donald Duck how each citizen can do his or her bit by paying his income tax promptly.

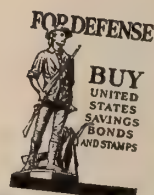
This picture will have widespread publicity, and I believe your patrons will be looking for it eagerly. It will be offered to you free and I hope that you will elect to show it.

Since its greatest effectiveness will be between now and March 16, I further hope that you will show it as soon as you can get it, and then send it along without delay so that the next exhibitor may show it promptly.

I shall appreciate very much your cooperation.

Sincerely yours,

*Henry M. Vignuth*



Please accept the *Play-date* designated.  
Thanks for your co-operation.

COMING TO YOU FROM  
OUR NEAREST EXCHANGE

NATIONAL *Screen* SERVICE  
PRIZE BABY OF THE INDUSTRY





# MOTION PICTURE HERALD

## REVIEWS

*(In Product Digest)*

Ride 'Em, Cowboy  
Courtship of Andy Hardy  
This Time for Keeps  
Pardon My Stripes  
Mr. Wise Guy  
Duke of the Navy  
Nine Bachelors

**Arbitration Order Curbs Special Privileges for Majors' Theatres**

**Carolina & Connecticut Owners Demand New Film Buying System**

**No Strikes in This Industry for the Duration, Definitely: IATSE**

**AAA Names 156 New Arbitrators for Decree Panels in the Field**

**British Navy and Air Force Rush Films to Neutrals to Block Nazis**

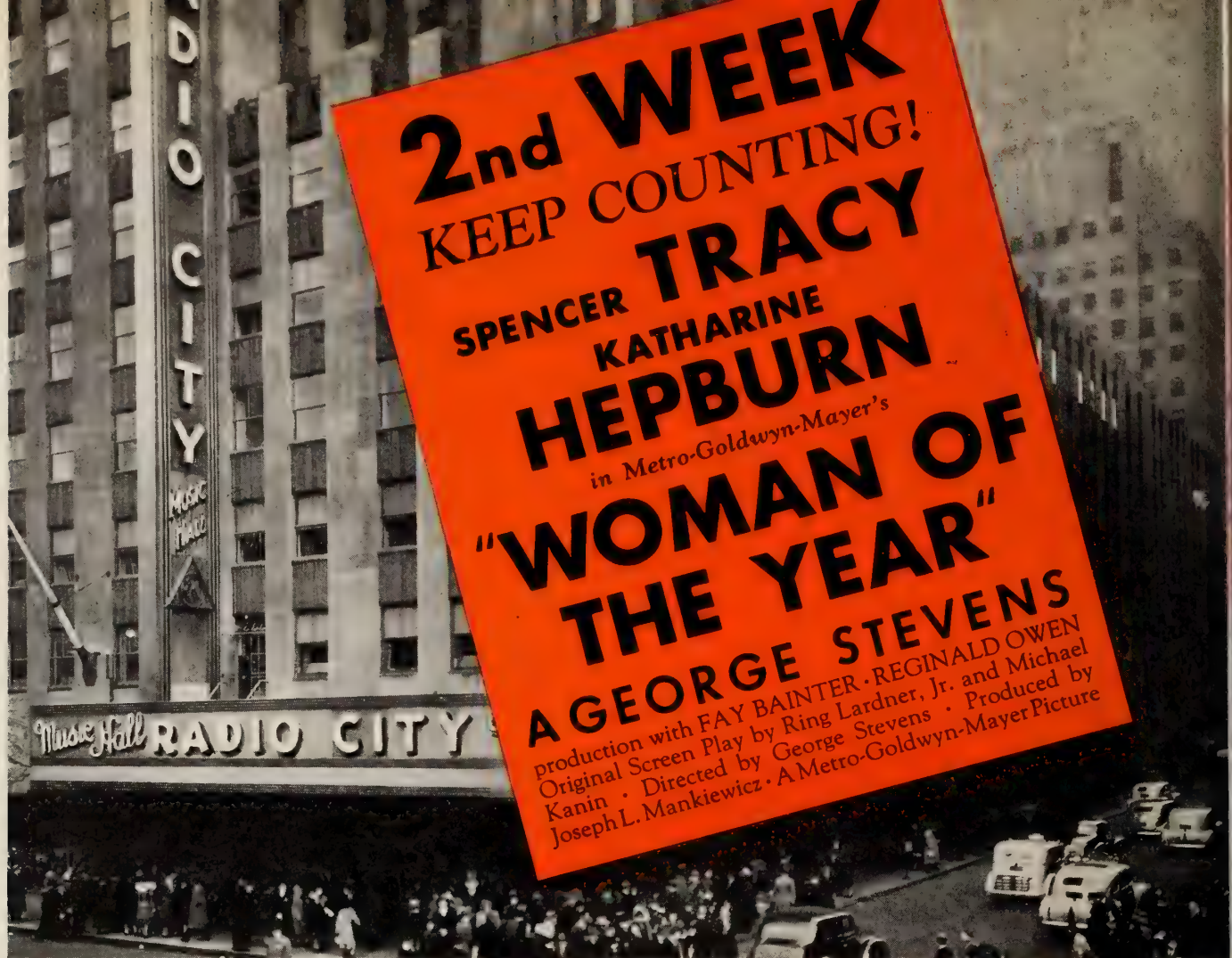


VOL. 146, NO. 7

FEBRUARY 14, 1942

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1942 by Quigley Publishing Company.





"Get the 3<sup>d</sup>  
one ready, Leo.  
I've just  
started!"



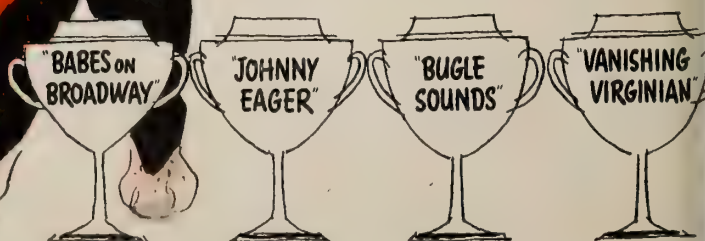
3

"When M-G-M  
gets topped,  
there's only  
one company  
can do it!"

2

WOMAN OF THE YEAR

WATCH THIS LINE OF  
1942 TROPHIES GROW!



Play "THE NEW  
SPIRIT," U. S. Treas-  
ury short — it's



"WOMAN OF THE YEAR" IS FILM OF THE YEAR—This is well-nigh the perfect picture any  
you look at it." **Lee Mortimer, DAILY MIRROR**

"Delightful comedy . . . fresh and screamingly  
funny . . . leaves the audience weak from laugh-  
er." **Kate Cameron, DAILY NEWS**

"SUPERB MOVIE. IT SHOULD BE CALLED  
FILM OF THE YEAR. Seldom have I seen a  
more freshly written, gayer, wiser, more beauti-  
fully acted and directed entertainment than this  
one." **William Boehnel, WORLD-TELEGRAM**

"Into a gloomy world comes a bright spot, a pic-  
ture called 'Woman of the Year'."  
**Eileen Creelman, SUN**

"If 'Woman of the Year' is not one of the best  
pictures of the year, than this department is call-  
ing its shots very badly. Katharine Hepburn and  
Spencer Tracy play the leading roles with such  
skill and gusto that it becomes irresistibly enter-  
taining." **Howard Barnes, HERALD TRIBUNE**

"The first honest-to-God Number 1, Class A  
smash of 1942. 'Woman of the Year' is one of  
those things everybody will see sooner or later. It  
would be best, of course, to see it at once."  
**Leo Mishkin, TELEGRAPH**

"'Woman of the Year' is the movie comedy of  
the year." **John T. McManus, PM**

"For the first time in months, this critical spec-  
tator feels like tossing his old hat into the air and  
weaving a joyous snake dance in celebration of  
Metro's triumphant 'Woman of the Year'."  
**Bosley Crowther, TIMES**

"Sure to be one of the pictures of the year...Both  
principals perfectly cast . . . Their hugely amusing  
performances, slick lines and situations add up to  
delightful entertainment. You'll find it grand fun."  
**Rose Peliswick, JOURNAL-AMERICAN**



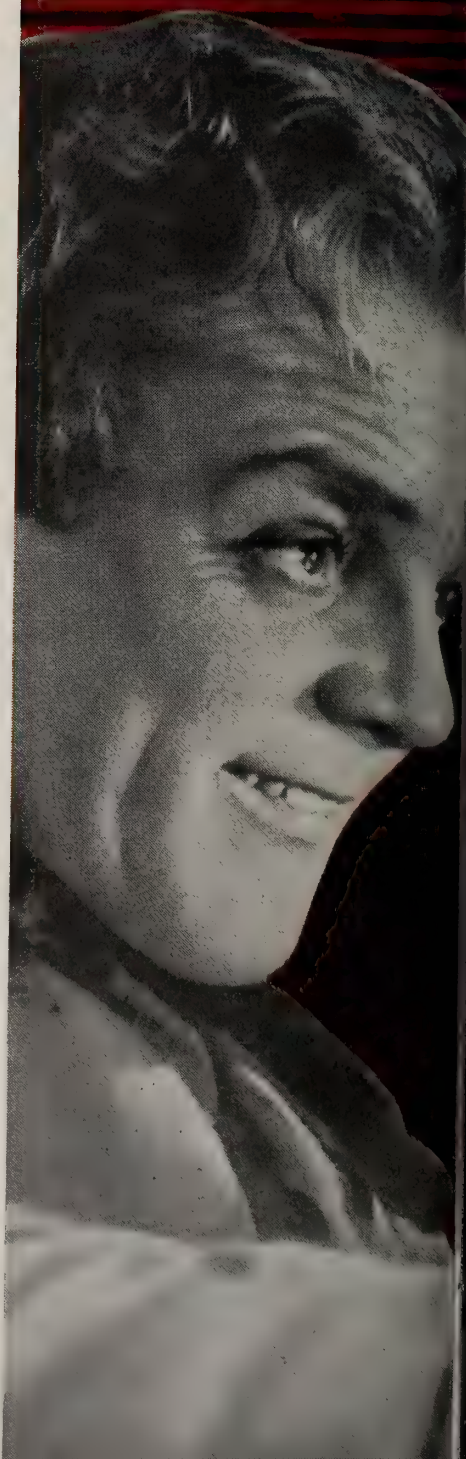
# "THE WOMAN OF THE YEAR" HAS A MARK TO SHOOT AT!



The 'Sergeant'

**NOW**

in **NEW YORK**  
**LONDON**  
**CAIRO**  
**OTTAWA**  
**TORONTO**  
**VANCOUVER**





rk' of 1942!

**JAMES**

**CAGNEY**

and the Royal Canadian Air Force in

**CAPTAINS OF  
THE CLOUDS**

**IN TECHNICOLOR**

with

**DENNIS MORGAN • BRENDA MARSHALL**

**ALAN HALE • GEORGE TOBIAS • REGINALD GARDINER • REGINALD DENNY**

Directed by **MICHAEL CURTIZ**

Screen Play by Arthur T. Horman, Richard Macaulay, Norman Reilly Raine  
From a Story by Arthur T. Horman and Roland Gillett • Music by Max Steiner

**WARNER BROS.**

are deeply grateful to the  
R.C.A.F. for making the picture  
and its gala opening possible!





# ROXIE IS EVERYONE'S SWEET HART!

Just read these signed  
valentines from the  
trade-paper lads!

"'Roxie Hart' uproarious  
boxoffice hit! Will prove a  
lusty boxoffice baby! Ginger  
Rogers scores a resounding  
personal hit in the title role!  
Adolphe Menjou sells a glo-  
rious role joyously!"

— Hollywood Reporter

"'Roxie Hart' looks like  
a boxoffice hit for any lo-  
cation. Sure-fire entertain-  
ment that exhibitors and  
fans will relish! There's  
a treat in store for the  
Ginger Rogers fans!"

— Showmen's Trade Review

"'Roxie Hart' unfolds  
with excitement, sus-  
pense, but above all,  
great comedy! It's a  
show for almost any  
type audience and will  
garner big business!"

— Daily Variety

"'Roxie Hart' colorful, force-  
ful, rowdy! William A. Wellman  
and Nunnally Johnson appear  
to have enjoyed the assignment  
immensely and that enjoyment  
comes through to the audience!"

— Motion Picture Daily

AND HERE'S ONE  
FROM 20TH . . . TO YOU!

FOR SHOWMEN SMART  
"ROXIE HART"  
WILL TEAR RECORDS APART  
RIGHT FROM THE START!

Watch the boxoffice reports from the  
first big opening at RKO Palace,  
Rochester! Roxie is rocking the town!

GINGER ROGERS in "ROXIE HART" with  
Adolphe Menjou • George Montgomery  
and Lynne Overman • Nigel Bruce • Phil Silvers • Sara  
Allgood • William Frawley • Spring Byington • Ted North  
Helene Reynolds • Directed by William A. Wellman • Pro-  
duced and Written for the Screen by Nunnally Johnson • Based  
upon the Play "Chicago" Written by Maurine Watkins and  
Produced by Sam H. Harris • Dances Staged by Hermes Pan





# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 146, No. 7



February 14, 1942

## PUBLIC RELATIONS

THE newly organized committee of advertising and publicity directors of the New York home offices of the picture industry, set up by and through the lawyers "Committee of Six," is a promisingly constructive arrangement to put new forces behind representation of the motion picture to the public.

It has been the occasional comment on this page that vast energies and resources have ever been put into the competitive selling of the wares of the screen, but relatively little into the selling of the screen.

The destiny of the screen is inevitably made up of the component performances of its pictures, but there is a place for an order of publicity and institutional functioning which maintains the interests of the whole. Every competent picture supports the cause of the screen, every great picture advances it; but there may well be precautions taken to be sure that the public is aware that it is being served, handsomely, generously and at a price empowered by the pooled buying power of the many.



## ENTIRELY TECHNICAL

NOW that the causes of war are swelling the floods of publicity and adding to the press organizations many an unskilled worker, it becomes perhaps of service to suggest that:

*Blue, especially in the lighter hues, against a white ground, as in the White House letterhead, does not reproduce in ordinary line cuts for black-and-white printing. Obviously, this also applies to blue ink signatures.*

*"Mats", meaning stereotype matrices, are useful only for the newspaper reproduction of line drawings and coarse screen halftones, not to exceed 85 lines to the inch. They are entirely useless for most periodical publications on finished paper like, for instance, this page.*

*Electrotypes, commonly called "electros", are heavy, expensive of both metal and transportation. As publicity vehicles they are handicapped and incur the displeasure of editors generally because they do not permit any elasticity of treatment of the material concerned. Electros broadcast for publicity commonly go direct to the bell-box, which is print shop vernacular for the scrap heap.*

Also while we are on the subject, it may be well to add once again that the fine screen—120 line—halftones used by THE HERALD will not reproduce in newspapers.



## LANDLORD MANAGERS

STUPIDLY greedy theatre managers, rather than the motion picture, brought the decline of the American stage, so Miss Eve Le Gallienne told an audience at the University of Cincinnati the other day.

That "certain type of theatre manager," she observed, "is not a theatre worker but a real estate agent, who doesn't know the theatre and doesn't know the country. He simply wants money and thinks that anything can go 'in the sticks'.

The people rebelled, so these men killed the goose that laid the golden egg. I'm glad they did. They were dishonest."

That is a shade reminiscent of some observations on this page a while ago about selling methods calculated to make the local picture showman into a landlord, too.

Incidentally Miss Le Gallienne now would have a government subsidy for "at least six drama centers throughout the country, with free schools for training. Libraries, museums, orchestras and opera companies are subsidized, but the theatre is the only great cultural institution left to the mercy of commercialism."

One might remind the gifted Miss Le Gallienne of that remarkable politico-artistic and red enterprise known as the Federal Theatre of aromatic memory. It was subsidized.



## "ESSENTIAL"

PROGRESS is had for the interest of the motion picture in the ruling of General Louis B. Hershey, draft chief, that this is an "essential industry" not to be unduly invaded by military requisitioning of "essential workers."

This is satisfactory documentation of the Administration's various expressions concerning the vital service that the screen can render the nation-at-war.

This is, however, an industry of machines as well as men, and the makers of theatre equipment and supplies are yet to have the official assurances and allotments that will guarantee or even promise continued operation at standards of efficiency.



## DOUGLAS CHURCHILL

THE passing of Mr. Douglas Churchill, recorded in this issue, removes from the Hollywood scene one of its most competent journalists. He was a native son of California, as rare in journalism as native New Yorkers are in New York. Newspapermen mostly come from somewhere else.

Mr. Churchill brought to his labors in the motion picture community a full equipment of attainment and experience in newspaper work, and held steadfastly to the better standards of the daily press in his picture writings. His style was pleasant but direct, clear. His copy stood in marked contrast and sharp focus against a field of much confusion. His contributions to the New York Times were among the most cogent reports that came out of Hollywood. Interestingly he persisted in being objective, refused to be a "columnist."

It is to be said of Douglas Churchill that he was a good reporter—which in the newspaper world is the best that can be said of a man.



FURTHER news on submarine operations; the infernal muskrats which infest the backwaters of our Tinker's Dam in the Silvermine valley of Connecticut are now working under the ice and eating up the editor's imported lotus roots. He is considering mines and poison gas. The spring fiction of the seed and nursery catalogues floods this desk with propaganda which one would like to believe—but doesn't.

—Terry Ramsaye



# This Week

## in the News

### Where to Ask

PRIORITY applications from the motion picture industry are moving through the Washington mills with dispatch. A. Julian Brylawski, in charge of film priorities for the War Production Board, reported "My desk is clear" this week, following an intensive effort to speed action on requests by theatres, producers and film manufacturers.

Proper routing to the proper place at Washington will insure continued quick handling of film priority requests, he said. Applications should be addressed to "A. Julian Brylawski, Second Wing, Third Floor, Temporary Building E," at Washington.

Mr. Brylawski reports that so far all industry requests have been approved.

### Berlin Says

BERLIN, in a German language broadcast via short-wave last Saturday, 8:15 A. M., to North and South America, "discovered" through the reports of "Swedish correspondents in Los Angeles and San Francisco" the existence of a "critical situation in the United States film industry in Hollywood."

The productions of the "film trust" are getting poorer and poorer and the public is tiring of propaganda pictures, said Berlin. The movie stars are being used to sell war bonds and Hollywood actresses have volunteered as blood donors. "However, the Red Cross declared that these young ladies were far too slim."

Berlin also reported the wild west movie business shot to pieces. "The Army has already confiscated the best cowboy horses and sent the film cowboys to its training camps."

### Lorentz Finds His Man

NOW it can be told. Pare Lorentz, documentary film producer, privately, and for the Government ("The River," "Plow That Broke the Plains," "Fight for Life"), and who for months has been an RKO producer, but apparently without assignment, will produce "Name, Age and Occupation."

The news blossomed via release from the home office publicity department, Tuesday. It said Mr. Lorentz insisted for the past five months his main "concern was the discovery of a leading man whose traits would combine those of Thomas Meighan in his younger days, and Gary Cooper"; and that "the search ended some weeks ago in New York City, where Lorentz found his man." He was not identified.

"Name, Age and Occupation" is a "dramatic story of America, told in personal, rather than in cavalcade or newsreel terms." Depicted is the life of an American man from 1919 to 1942.

SPECIAL privileges to affiliated theatres curbed by AAA award Page 13

NO STRIKES for the duration is definite pledge by IATSE Page 14

CENSORING of films for export begun by U. S. under 1917 Act Page 16

WASHINGTON has pattern for standard code of theatre protection Page 20

DOUGLAS, Dancer and Disney's Donald Duck get the axe Page 24

REPUBLIC, United Artists, PRC set new release blocks Page 26

ESSENTIAL rating given industry by Army, permitting deferments Page 27

BRITISH Navy, Air Force deliver their own and U. S. films to world Page 33

REVISED 'buying methods demanded by units in Carolina, Connecticut Page 34

AAA names 156 new arbitrators to panels in the field Page 40

PERCENTAGE deals cover 50 per cent of receipts in Canada Page 42

NO TRIAL DATE in sight for U. S. case against Little Three Page 46

## SERVICE DEPARTMENTS

Asides and Interludes Page 37 Managers' Round Table Page 55

Hollywood Scene Page 38 What the Picture Did for Me Page 48

PRODUCT DIGEST, including Reviews and Release Chart Page 65

### Says Mr. Wilkerson

THE FIRST that William Richard Wilkerson, publisher of *The Hollywood Reporter*, heard of "Lord Haw Haw" was when he saw the name in his own paper, he testified for deposition in Los Angeles last Saturday in the million dollar libel suit instituted by Jimmy Fidler, radio commentator, who has legally objected to being called "The Lord Haw Haw of Hollywood."

According to the Los Angeles *Herald Express*, Mr. Wilkerson also deposed that he had not heard of the name since, either, and that he did and does refuse a retraction. He attributed the story and reference to a Washington correspondent of *The Reporter*.

"I seldom read what goes into the paper until after it is published," he was quoted.

It was also the publisher's quoted judgment that Mr. Fidler's appearance before the Senatorial committee investigating the motion picture industry was "unfair and hurtful" to Hollywood, but that despite that he felt the studios were still operating at a profit.

### Salvaging for War

A TEN-POINT theatre program for the conservation and salvage of materials vital for defense, has been formulated by the IATSE, to help the government's war effort, Richard Walsh, president of the IATSE, announced in New York Wednesday.

The program resulted from conferences held by union officials with the motion picture industry's War Activities Committee,

headed by Chairman George J. Schaefer and co-ordinator Francis S. Harmon. While this plan applies only to theatre operation, similar programs are now being evolved for both the distribution exchanges and the producing studios.

The program will be distributed to every IATSE projectionist, maintenance man and stagehand in the U. S.

The program basically, follows:

1.—Keep projection rooms and equipment clean, avoiding wear and tear; 2.—Lubricate properly all equipment; 3.—Make only necessary replacements to conserve spare parts; 4.—Burn carbons at minimum current; Use carbon savers; 5.—Clean lenses, protect condensers and reflectors; 6.—Service regularly all electric current distribution points; 7.—Allow sufficient warming-up period for all vacuum tubes; 8.—Inspect, thread and rewind film carefully; 9.—Handle reels and film containers with care, they cannot be replaced. 10.—Do not throw anything away, keep all worn-out parts.

## PICTURES ADVERTISED THIS WEEK

"Woman of the Year," MGM, 2 cover, Page 3

"Captains of the Clouds," Warners, Pages 4, 5

"Roxie Hart," 20th-Fox, Page 6

"Kings Row," Warners, Pages 15, 17, 19

"Song of the Islands," 20th-Fox, Pages 22, 23

"Mr. V," United Artists, Page 31

"Mr. Bug Goes to Town," Paramount, Pages 35, 36

"Lady for a Night," Republic, Page 39



## Filming Pearl Harbor(s)

NEWSREELS were busy with war this week. Over the weekend they carried, after two months, the pictures which their cameramen filmed during the attack on Pearl Harbor, December 7th. The Navy Department now releases 625 feet of the film which had been withheld for study by the Pearl Harbor Commission, and other officials.

Al Brick, 20th Century-Fox studio cameraman, on location in Hawaii, made the only film record of the actual attack on December 7th. The scenes released included burning hangars, planes on the ground smashed by Jap bombs, the roaring fire that enveloped the battleship Arizona, and pictures of the capsized Oklahoma, targetship Utah, and wreckage of the destroyers Cassin and Downes. The Navy deleted all pictures of actual combat, wounded or dead, and its forces in action. None of the scenes matched the action of the historic films of the Japanese bombing of the Yangtze gunboat Panay in 1937.

Within stone's throw of their Manhattan decks on Monday newsreel editors again had spot war news when the French liner Normandie, being converted by the U. S. Navy as the USS. Lafayette, burned at its North River pier. More than 20 camera crews covered the blaze for the five newsreels from the shore, river and air. The reels were not permitted to use flares or searchlights after dark and did not have pictures of the vessel capsizing.

## Remembering Edison

THE NINETY-FIFTH anniversary of the birth of Thomas Alva Edison, February 11, was honored this week nationally by presidential proclamation suggesting display of the flag and exercises in schools and churches.

In New York the Museum of Science and Industry in Rockefeller Center, presented a display of Edison inventions represented by models, with a program of lectures. The museum also presented three historic motion pictures including "The Execution of Mary Queen of Scots," produced in 1894 for the peep-show kinoscope with which Mr. Edison, through Raff & Gammon, first marketed his invention of the motion picture. The program included excerpts from "The Great Train Robbery," of 1903, the first "story picture" which so largely shared in the rise of the nickelodeon, and "The Dream of a Rarebit Fiend," made in 1906, one of the early specimens of "trick" or process photography in the United States, following upon the methods of Melies in France.

The films shown were from the archives of the Film Library of the Museum of Modern Art, which now holds the most completely representative collection of historically significant motion pictures in the world.

# Steps in the Big Industry Makeover

THE MACHINERY for weaving a new pattern of public relations and operations for the organized industry started to function, formally, on Wednesday, in New York. There, nine advertising-publicity executives of the Big Eight, and Republic met, at headquarters of the MPPDA, to start formulating policy and procedure for their part of the project which came out of the recent New York meetings of the "committee of six" motion picture lawyers.

The three Hollywood members of this strategy committee—Mendel Silberberg, Columbia; Maurice Benjamin, MGM, and Herbert Freston, Warners, returned to Hollywood, were reporting to production and executive managements on the drafts of their New York industry policy making, concerning the Production Code Administration, war-time priorities, labor, publicity, taxes, press and public relations, and other matters.

The three New York members—J. Robert Rubin, Loew's; Austin Keough, Paramount, and Joseph Hazen, Warners, were similarly reporting to home offices, preparatory to formal presentation to company directorates of the blue print for effecting some militant movements and realignments in industry institutional conduct.

In personnel shufflings, official announcement came last Friday of the resignation of Charles Clyde Pettijohn, general counsel of the Hays Organization some 20 years; the name of Henry Schreiber, attorney in the New York office, was unofficially mentioned as Mr. Pettijohn's successor, likewise that of Jack Bryson, now the industry's legislative contact in California. Out of half-a-dozen names nominated for a new post of special labor counsellor, that of Dr. Clarence A. Dykstra was mentioned the most prominently. He is president of the University of Wisconsin, and his appointment, or that of any other in the position would be in line with the lawyer-strategists' recommendation

that labor relations, under Pat Casey, be extended. In this connection, Victor Clarke has already been appointed a labor assistant to Mr. Casey. Mr. Clarke held a similar post up to a year ago.

Added this week to those already mentioned as successor to Bert New, until recently MPPDA Washington legislative contact, was the name of Kyle Palmer, Capitol writer for the Los Angeles Times.

Last week there were intimations that there was another part of the project afoot which would enlist the services of Wendell L. Willkie. By telephone, late Wednesday, from his private law offices at 15 Broad Street, New York, Mr. Willkie told MOTION PICTURE HERALD he had received no bid from industry lawyers for his services, and that he had not been discussing any motion picture posts.

Judge Stephen Jackson, of New York City's Children courts, is another mentioned for a post in the realignment, a post in the Production Code Administration.

Other designations are in the making, among them those of an official industry spokesmen on each coast, considered necessary by the lawyers' "committee of six," it is said, because the old organized industry policy of making no official statements on anything controversial was considered detrimental to the industry's relations and position with press and public.

At Wednesday's meeting of the New York Advertising and Publicity Directors, there were discussions on methods of cooperating with the industry's new exhibitor-distributor "Unity" program, on selection of a permanent secretary, and on using the committee as a clearing house for interchange of information about trade and press functions, among other matters. David Lipton of Columbia, presided under a policy of rotating chairmanships among the nine members of the committee.

## AMPA Honors Showmen

PUBLIC manifestation of industry approval for the work of the men in the field will be climaxed in early March at a "Theatre Showmanship Show," now being arranged by the Associated Motion Picture Advertisers in New York. Vincent Trotta, president, announced the plan following a meeting of the executive committee of leading circuit heads at the Astor Hotel in that city Wednesday. On the committee are Spyros Skouras, National Theatres; Joseph Vogel, Loew's; Charles Koerner, RKO; Harry

Kalmine, Warner Bros. and Leon Netter, Paramount.

The program will include presentation of the 1941 Quigley Grand Awards to Arnold Stoltz, manager of Warner's Avon Theatre, Utica, N. Y., and Frank Bickerstaff, of the L & J Theatres, Athens, Ga. The winners will be brought to New York by, and the guests of, the MOTION PICTURE HERALD.

Also to be featured is an exhibit of outstanding exploitation material entered in the Awards' competition during 1941 and arranged especially for the attention of the many theatre managers in the metropolitan area expected to attend.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Watterson R. Rothacker, Vice-President; Terry Ramsaye, Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Leon Friedman, manager; William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, representative; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, representative; London Bureau, 4, Golden Square, London W. 1, Hope Williams Burnup, manager; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Edean, representative; Mexico City Bureau, Apartado 269, Mexico City, Luis Becerra Celis, representative; Buenos Aires Bureau, Corrientes 2470, Buenos Aires, Argentina, Natalio Bruski, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1941 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.





NEW STUDIO for Monogram Pictures. Above are shown W. Ray Johnston, president (right), and Trem Carr, production chief (seated), completing deal with Ralph Like for the latter's production plant. Besides these studio and office facilities, Monogram also acquired former Charles Ray lot. At right is a view of the studio building, looking along "President's Row", where the offices of Mr. Johnston and Steve Broidy, sales manager, are located.



By Staff Photographer

APPOINTED executive secretary of United Motion Picture Industry—Leon Bamberger, formerly with RKO handling sales promotion and direct mail advertising, who assumed his new post Monday, with offices at Hotel Astor, New York.

FILM SET EXHIBIT is now drawing large crowds to the Baltimore Museum of Art. At right one of the displays is shown being examined by Jean James, Warner starlet; Hugh Reticker, John Hughes, Carl Jules Weyl, art directors; and Bert Teitelbaum, supervising director. The models have been taken from "Smiling Ghost", "Great Lie" and "Male Animal".



# *This Week*

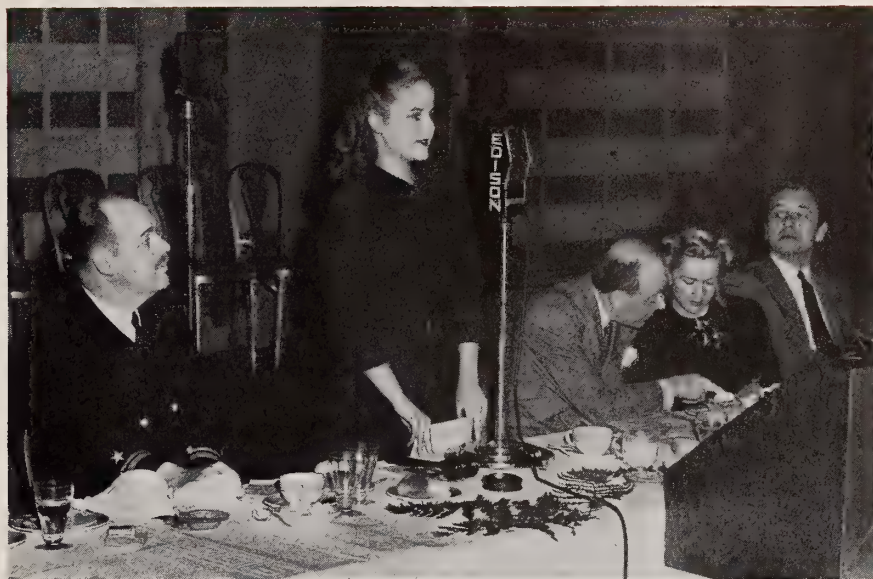
■ ■ ■ the Camera observes







ON COAST to launch Columbia's "Victory Sales Campaign for Columbia's Greatest Year"—Lou Astor, sales executive, and A. Montague, general sales manager, as they arrived in Los Angeles. Campaign prizes will be Defense Bonds—\$50,000 worth.



By Staff Photographer

FILM PLAYERS AT AMPA luncheon in New York joined in urging support for the Navy Relief Society. Shown on the dais are Lieut. John J. Casey, Patricia Reardon, Vincent Trotta, president of AMPA; Bonita Granville and Paul Henreid.



By Staff Photographer

OPPOSITION TO STRIKES in wartime was voiced by Richard Walsh (left), president of the IATSE, after Miami meeting of executive board (see page 14).



FILM FOLK GO PARTYING. Mrs. Frank Young, Mrs. Mike Kukhart, Mrs. Domini Frisina, Mr. Frisina (of Frisina circuit of Springfield, Ill.), Mr. Kukhart, Vogue theatre, Chicago; and Mr. Young, office manager of United Artists branch in Chicago, at dinner-dance of the Reelfellows Club at the Congress Hotel in the Midwestern metropolis.



AT VIRGINIA OWNERS' MEETING: Above, William F. Crockett, MPTOVA head, receiving autographed copy of "The Vanishing Virginian" from its author, Mrs. Rebecca Yancey Williams. Below, William Sussman, Fox sales executive; Ed Kuykendall, MPTOA chief; Claude Lee, Paramount director of exhibitor relations.







VISITING the Herald's Round Table department was Charles Schlaifer (left) when this picture was taken. Mr. Schlaifer was recently placed in charge of special promotion for Samuel Goldwyn.



TEXAS SHOWMEN greet Gene Autry as he arrived in Houston for ten-day appearance at Coliseum in connection with his rodeo, feature of annual Fat Stock Show. Greeters are Fred Cannata, general manager, and Dick Stout, vice-president, of Horwitz-Texan Theatres.



THEATREMEN FETED BY FELLOW TOWNSMEN. Harry Arthur, Sr., of the Fox theatre in Anaheim, Calif., cutting the cake at the party given him by the Anaheim Fusileers, local businessmen's club, celebrating his 78th birthday. At his left is Milt Arthur, Long Beach showman, and at his right George King, a son-in-law and Santa Ana exhibitor.



ON TOUR of Army camps for the USO, Joe E. Brown, star of Columbia's "Shut My Big Mouth", is shown (above) chatting with U. Hollingsworth, Washington exhibitor, at Fort Belvoir party arranged by Columbia for Washington showmen.



NEXT HONOR GUEST of the AMPA will be Lieut.-Col. Melvin E. Gillette (above) who is in charge of the Army's training film laboratory at Fort Monmouth, N. J. At the luncheon, to be held at Hotel Edison in New York, he will speak on the use of films in the Army.



# CURB SPECIAL PRIVILEGES FOR AFFILIATED HOUSES

## *Arbitrator Rules Owner Companies Must Submit to Clearance Changes*

Distributors' claims that Section XVII of the consent decree frees them of responsibility in clearance cases in which their affiliate theatres are involved were swept aside last week by a Kansas City arbitrator in one of the broadest interpretations of the consent decree yet written in a motion picture arbitration case.

Section XVII protects the right of distributors to license affiliated houses upon such terms and conditions as suit the distributor.

Wendell H. Cloud, Kansas City lawyer, ruling as arbitrator on the clearance demand of the Dickinson theatre, in Mission, Kan., declared that Section VIII meant, "Any and all complaints by an exhibitor that the waiting time applicable to his theatre by contract is unreasonable shall be subject to arbitration."

He ordered all five consenting distributors, four with Kansas City affiliates, to reduce from 56 to 28 days the clearance held by Kansas City first runs over the suburban Dickinson theatre at Mission. A one day margin was set for the Aztec theatre, intervening competitive house in Shawnee, Kan.

### *New Light on Decree*

The ruling may, in effect, give new life to the clearance provisions of the consent Decree and restore Section VIII as one of the paramount clauses in the document.

"Section XVII must be read in connection with every other section of the decree which affords any relief by way of arbitration," Mr. Cloud wrote. "... The language of Section VIII authorizes the arbitrator to determine whether clearance is reasonable or unreasonable, regardless of the fact that a theatre involved is affiliated with a distributor." Section VIII, he said, gives an arbitrator full power to set clearances in future contracts while Section XVII applies only to existing franchises.

If distributors were completely exempted from arbitration by reason of affiliation with theatres it "would vitiate and render utterly futile all of the provisions of the decree with reference to the arbitration of clearance controversies," the arbitrator wrote. Section XVII has been widely used as an escape clause by distributors during the first year of arbitration.

In the Kansas City area it would be hard to imagine a controversy in which theatres owned by or affiliated with the consenting distributors were not involved, he said.

In the Dickinson case four distributors, Loew's, Paramount, RKO and 20th Century-Fox were interested in the operation of four out of the five first run houses cited by the complainant. They control the Midland, Newman, Orpheum, Esquire and Uptown theatres respectively. Additionally, 20th-Fox, through National Theatres, operates the second run Plaza theatre and a large

circuit run by the Fox Kansas City Corporation.

"The Decree is nothing more nor less than a judgment entered in a court of competent jurisdiction upon the agreement of the parties to the action then and there pending. The action was one brought by the United States against the defendants named therein, complaining of certain monopolistic activities in violation of the laws of the United States dealing particularly with trade and commerce and unlawful restraints and monopolies," Mr. Cloud said.

Its purpose was to grant "relief to independent distributors from alleged monopolistic practices by the distributors," he commented. "Furthermore, I consider the decree to be remedial in nature."

"If the decree is to be construed in the manner contended for by the defendants in this proceeding, then there is nothing to prevent the distributors from imposing or granting to an exhibitor such as the complainant a clearance of one year, or five years," Mr. Cloud said. "Regardless of whether such a clearance was reasonable or unreasonable, not only would he be without remedy by way of arbitration, but it is possible that the entering of the decree might be considered to be a legalizing of such a practice."

Clearly this was not the intent of the decree, he commented. Mr. Cloud cited rulings by the Appeal Board in the "Earle Theatre vs. Loew's, Inc." case at Philadelphia in support of his stand. He likewise cited Appeal Board distinctions between the terms clearance and run to dismiss claims by the defendants that an earlier availability for the Dickinson would necessitate a change in the theatre's run.

### *28-Day Limit Set*

In the light of the evidence and the intent of the consent decree Mr. Cloud said that he saw no reason why clearance over the Dickinson should be longer than the 28 days held by Kansas City first runs over theatres in Independence, Mo., the Aztec in Shawnee, and other towns in the Kansas City exchange area.

Mr. Cloud's 43 page decision was the longest, and one of the most exhaustive, studies of clearance written by a motion picture arbitrator. Four pages were devoted to a detailed description of the characteristics and growth of Kansas City and all the suburban areas involved in the action. Five pages described the theatres in the case.

### *Community Growth Cited*

Testimony on admission prices in the area was followed by a five page description of the growth and business and residential character of the Mission suburban section. Mr. Cloud cited Post Office revenue statistics and the testimony of the town greeter to show the rapid growth of Mission since 1939.

The latter, employed by the Shawnee-Mission Cooperative Club as official greeter for new families moving into the area, testified "that she had personally greeted and

welcomed to the community approximately 3,000 families in the last three years."

Glen W. Dickinson, operator of the Dickinson theatre, and of four other houses, "appears to be an experienced motion picture theatre operator, having been in the business quite extensively over a period of 20 years," Mr. Cloud remarked.

"Give-aways, 'Bank Nights' and other inducements were found to have been used by both the complainant and other theatres in the controversy. Mr. Cloud said that he did not attach great significance to this and held that the complainant "was not guilty of any great impropriety, which should be charged against him in deciding the clearance controversy, by his use of stimulants to develop a new district."

Considerable importance was attached by Mr. Cloud to plans on the part of the Fox Kansas City company to build a new house at Fairway, between Mission and downtown Kansas City. He regarded this as evidence of new audiences in the area and of the fact that the suburban theatres were not serious competitors of the downtown houses. Elsewise, he observed, Fox would not build a new house to compete with its established theatres.

### *Managers Should be Rewarded*

Distributor contentions that historical clearances should not be changed "does not recognize progress in communities" nor "aggressiveness and far-sightedness as to the location of theatres by exhibitors," Mr. Cloud asserted. If independent exhibitors show enterprise in developing new territory they should be rewarded, he said.

"Availabilities of the theatres involved have been determined and fixed by the distributors" the evidence showed, according to Mr. Cloud. He said the independent exhibitor had "little if any influence" in this determination. Mr. Cloud quoted letters from E. C. Rhoden, divisional manager of Fox Midwest Theatres, Inc., to Ward Scott and Mr. Fuller of the Fox Film Corporation, written in 1934 and 1935, which discussed clearance scales in the area.

"It would appear that the product of all the companies had been sold largely on the plans set out in the Ward Scott letter," Mr. Cloud declared. He added that it also appeared that the distributors had freely sold early first runs to towns outside of the Kansas City metropolitan area, with the exception of Mission.

"One is led to the conclusion that the whole pattern of distribution may be somewhat arbitrary and not founded upon sound and reasonable deductions, and as highly favorable to the Fox affiliate exhibitors and other affiliated exhibitors" Mr. Cloud commented.

"Were all the theatres on a comparable basis as to availability of pictures," Mr. Cloud said, "rental terms, license fees and revenues should be strongly determinative factors in such a controversy as this. In the absence of a comparable basis, however, in my opinion these factors should not be considered, and have not been considered to be determinative."



# NO STRIKES IN THIS INDUSTRY, DEFINITELY, SAYS IATSE

## *Walsh Says Offending Locals Will Be Suspended*

"No strikes" by the IATSE in the motion picture business so long as the war lasts. And the IATSE says it means it. It will suspend offending locals; and it has reiterated its previous pledge of labor peace.

That reiteration came last week from Richard F. Walsh, president, who returned from the annual executive board meeting in Miami, called newspaper men to his office, and told them the board had endorsed his viewpoint that there be no striking during the war; a viewpoint expressed by him at a meeting in Washington recently, of the American Federation of Labor officers. He is an AFL vice-president.

Referring to the Indianapolis situation, Mr. Walsh pointed out that the local had been suspended. It had presented demands patently unreasonable, and not in its contract with employing exchanges, he said. The International union respected that contract. Hence, it suspended the local.

He explained that the local had demanded limitation of the number of reels to be inspected daily. The practicability of this method is still to be demonstrated. The exchanges refused the request, advanced as a condition for a new contract. The local's members refused to work. The exchanges closed. And the IATSE suspended the local. Mr. Walsh cited it as an example of the situations which may confront and confound the union periodically despite its wish to avoid strife.

## *Cites Local Autonomy*

The Local 306-Loew circuit dispute in New York, which Herman Gelber, Local 306 president, asserted might develop into a strike if the circuit did not comply to union demands that film be transported by union men, and not be delivered by MGM to non-union theatres, was brought to Mr. Walsh's attention. He replied that the dispute began before the war, and before the Local 306 elections, that it probably would not become a strike, and that it was entirely local.

He stressed he was continuing the policy of local autonomy, which calls upon the international officers only in urgency.

The exchange workers' negotiations for new contracts have been stalled by inadequate wage advances offered by the distributors, Mr. Walsh said, adding the negotiations appeared to him the normal bargaining, and that agreements would certainly be reached.

Two appointments at the Miami meeting were disclosed: that of Carl Cooper, West Coast representative, to a vice-presidency; and that of Joseph Basson, defeated for reelection as Local 306 president, as special representative.

Mr. Walsh said it was difficult to find a site for the June 1st convention; but that he and Lou Krouse, executive secretary, had been made to choose a convention city.

## Indianapolis Local Hopes To Force Film Inspection; Protests Suspension

The Indianapolis City Council will vote Monday whether to enforce inspection of film in the city's exchanges. It will vote specifically on an ordinance introduced by the Film Exchange Employees Union, Local B-35, suspended by the IATSE, and barred from employment by closed exchange "back rooms". Theatres are being serviced by out-of-town exchanges; Richard Walsh, IATSE president, is endeavoring to settle the dispute, and affix responsibility for the incident which caused the union's suspension; and the union, with members idle, is backing the ordinance in the hope it will force reemployment by reopened exchanges. The ordinance makes it unlawful to receive a film not inspected and subsequently sealed; and a duty for the distributor to inspect "for any tears, flaws, or conditions in the film."

The local is also protesting its suspension by the IATSE, Indianapolis attorney James Watson asserting a local must be notified of charges, and given a date for hearing, before it can be suspended. He added: "Mr. Walsh gave no advance notice whatsoever, of this suspension."

Meanwhile, it has also asked Indiana fire marshal Glen Smith to compel film inspection; and Mr. Smith gave both sides this week to file briefs. He will then issue a ruling, which may be appealed in Marion County Superior Court, Indianapolis.

"Front of the house" employees are presently the object of renewed interest by the international union, Mr. Walsh remarked. It has 180 locals for such workers. Of competition for membership of such, by the CIO, and the Building Service Employees international, he dismissed the former, and commented of the latter that the IATSE holds the only applicable charter from the AFL.

Mr. Walsh added the Paramount Long Island laboratory would be organized shortly; that the IATSE problem whether to give a charter to the American Society of Cinematographers, might be resolved; that his union would continue supporting the AFL office workers' union drive to organize white collar film workers.

The IATSE will shortly issue to all projectionists, a special bulletin on priorities, for posting in booths.

## *CIO in Hollywood*

From Hollywood this week, it was reported the CIO's Local 9, of the United Office and Professional Workers of America, was recruiting among the industry's white collar workers, marking the first open membership drive since 1939, and opposing the AFL Screen Office Employees Guild, Local 852.

Returning to Hollywood from the Miami IATSE meeting, Fred Jackman, president of the American Society of Cinematographers, told members the rival Alliance Studio Photographers Local 659 would meet shortly to consider a separate charter for the ASC men.

In New York, Tuesday night, the representative council of the Screen Publicists Guild met "to establish campaign activities"; the campaign referred to being the effort to persuade the motion picture companies to agree to and negotiate quickly the long argued closed shop contract with the Guild,

affecting advertising and publicity workers in the majors' New York home offices.

The Guild again accused the companies of "stalling," in pamphlets distributed Monday in front of offices.

It added, for public digestion, that the Newspaper Guild was supporting it, and had telegraphed to home offices and Coast executives, asking "immediate agreement."

Meetings were held last week between the Guild officials and those of the Newspaper Guild, and of the CIO Screen Office and Professional Employees Guild, Local 109.

## *Home Office Unions*

New fields are opened to the Guild by the order, Tuesday, from the National Labor Relations Board, that Loew circuit and Marcus Loew Booking Agency writers elect a proper collective bargaining agency. The Screen Publicists Guild thus reaches into circuit and other advertising and publicity departments.

Loew's and Columbia home office white collar workers voted Wednesday, under National Labor Relations Board auspices, whether to be represented by the CIO Local 109 of the Screen Office and Professional Employees Guild.

Negotiations between the Local, representing the Screen Readers Guild, and the majors collapsed. The companies rejected demands for increases.

The Theatrical Managers and Agents Union, New York, has changed its name to "Association of Theatrical Agents and Managers," the name under which it was chartered by the AFL in 1928.

Harold Bortz has retired after 18 years as president of the Allentown, Pennsylvania, projectionists' local 585. H. J. Brown succeeds him. Other officers are John Spankovitch, vice-president; Harold Conrad, secretary; Walter Wehr, financial secretary; Richard Hartman, treasurer.



# Talking About "KINGS ROW"...

(and everybody is!)



heard daily over 165 stations of  
the Mutual Broadcasting System

*says*

**"I am nominating 'KINGS ROW' as the first picture of 1942 to be among the ten best of the year. It is one of the greatest milestones in motion picture history. You'll find yourself going to see it more than once."**

ANN SHERIDAN  
ROBERT CUMMINGS  
RONALD REAGAN  
BETTY FIELD

in  
**"KINGS ROW"**

with  
CHARLES COBURN  
Claude Rains • Judith  
Anderson • Nancy Coleman  
KAAREN VERNE  
MARIA OUSPENSKAYA  
HARRY DAVENPORT  
Directed by SAM WOOD  
Screen Play by Casey Robinson  
From the Novel by Henry Bellman  
Music by Erich Wolfgang Korngold

ADD THAT TO  
**RED BOOK**  
which labels it "The Picture of the Month"!

**LIBERTY**  
which hails its "Undeniable Fascination" . . .

**TIME**  
which calls it "Potent, Artful Cinema" . . .  
**52,367 MOVIEGOERS** who have thus far seen  
it at the Astor, New York and applauded  
'KINGS ROW' and...

**WARNER BROS!**



# U. S. CENSORING ALL FILMS FOR SHIPMENT ABROAD

## *Inspection of Reels for Export Begun under Law Passed in 1917*

Rigid inspection of all motion pictures exported from the United States was instituted this week as the U. S. Customs Service began enforcement of the 1917 Trading with the Enemy Act.

All prints of both newsreels and feature pictures again became subject to inspection at ports of departure under the terms of the law passed in 1917 and never repealed. Motion pictures were only one item on a comprehensive list of export articles which the act makes subject to license and inspection by the Customs Service.

The Treasury Department in invoking the law ordered that all pictures leaving the country be shown to a customs inspector and stamped before shipment. Customs spokesmen insisted that the measure was designed to insure that material licensed for export does not contain anything which might be injurious to the welfare of the country.

Initial confusion among industry foreign departments over the order this week appeared to be clearing up as foreign managers and the Motion Picture Producers and Distributors of America, Inc., acting in behalf of the industry, discussed the most efficient method of clearing pictures for foreign trade. It was reported Wednesday that conferences with Washington and local port officers in New York and Los Angeles had about completed arrangements for customs scrutiny and license procedure.

### *Viewed at Home Offices*

Meanwhile at New York customs inspectors were viewing all pictures ready for shipment in the projection rooms of the home offices. In the case of features it was understood that one print would be viewed by a customs officer and licenses for additional prints issued by title on presentation of affidavits that the cans contained the film named on the license application, and that the print was identical with that screened for the inspectors. Newsreels were being subjected to the closest scrutiny it was said and reports persisted that several deletions had been ordered at the request of Army, Navy or other government officials.

Irving Fishman, assistant to the deputy Collector of the Port at New York who is in charge of film licenses said that no eliminations had been ordered.

The industry, through Carl E. Milliken, acting foreign manager for the MPPDA is understood to have requested designation of New York and Los Angeles as official inspection points. This will permit speedier examination of pictures and eliminate delays at border stations or other exit ports from which prints actually leave the U. S. by sea or air.

Prints for Canada are not currently subject to the rigid inspection imposed on pictures headed for all other countries, it was

reported. Technically, however, it was said that the law applied to those pictures, too. A license is required.

Customs spokesmen, members of film company foreign departments and film shipping brokers reported on Monday that cooperation between the industry and the Customs Service had been excellent. Both groups, they said, earnestly seek a solution of the screening problem which would not overburden customs personnel or tie up exports. The industry pledged full cooperation in preventing pictures inimical to national interest from leaving the country.

No specific list of tabooed subjects has been submitted to the film industry by customs officials as yet. A customs officer at New York declared that it was up to the film companies to know what may and may not be sent for exhibition on foreign screens.

It is understood however that approval by the Army and Navy of newsreels and feature picture scenes affecting their services will be the principal criterion of customs inspection. In Washington however there were reports that the State Department, the Coordinator of Information, the office of the chief press censor, Byron Price, and the Coordinator of Inter-American affairs have listed topics which should be closely scrutinized by customs men before they grant export approval.

The first invocation of the Trading with the Enemy Act occurred several weeks ago when the Treasury Department warned all business houses that export of goods to countries dominated by Germany would subject them to \$10,000 fines. Hungary, Bulgaria and Rumania were typical of the nations listed. With Nazi bans on American films home office foreign managers indicated that the curb was academic insofar as motion pictures were concerned. The extension of the act last week however covered exports to England, the Far East, Australia, South America and all other overseas markets for Hollywood product.

## *Nazi War Films*

### *Widely Shown*

Nazi propaganda films "continue to penetrate into some parts of the world not yet formally lined up in the war, notably Spain, Sweden and Turkey," and therefore "the importance of effective action by the American motion picture industry in screening the argument for democracy and bringing it to the far corners of the world is clearly shown." This declaration was made in the February bulletin of the Non-Sectarian Anti-Nazi League, issued in New York last week, following a study of Nazi film efforts during late 1941.

The bulletin asserts that "Nazi motion pictures and Nazi-subsidized films produced in France are still being used to 'prepare'

countries psychologically" for the German invasion. According to the study, "Although Germany formerly supplied less than 10 per cent of the films in Turkey, the quantity is rapidly increasing. U. S. film companies have apparently had little success in weakening the Axis influence as they now find it necessary to ask increased prices for yearly production contracts. The sums required are in fact more than doubled."

In Sweden, the League reported, "UFA newsreels are increasing in quantity. A recent regulation intends to limit war propaganda by forbidding the accompaniment of newsreels with comment. However, Nazi propaganda manages to find its way into the UFA newsreels and is spread in this way throughout Sweden. Mechanical equipment all over the country is largely of German manufacture."

Despite Germany's costly war effort, said the bulletin, "heavy government subsidies to the state-controlled motion picture industry for propaganda purposes" insure continued production and distribution of Nazi films not only to Europe, but to South America, Asia and Africa.

## *New Zealand Offers*

### *Monetary Quotas*

Monetary withdrawals to the same amount permitted last year have been offered again by the government of New Zealand it was reported this week. The agreement which expired in December permitted distributors to withdraw approximately \$300,000 plus allowances for the amount spent on British production. Renewal of the agreement is under consideration by the monetary committee of the MPPDA.

Discussions with the Australian government on renewal or replacement of the financial agreement which expires March 1st are continuing. No agreement has been reached as yet. It was reported that Australian officials have indicated that they can grant no withdrawals in 1942 in excess of the \$3,000,000 permitted last year.

### *Free Japanese Payment*

The State Department has notified the foreign managers of major distributors that payments on 1937 Japanese revenue, frozen by the government in the Yokohama Species Bank at San Francisco on December 8th may be withdrawn on application. The majority of the distributors were reported to have received only half of the Japanese payments on the blocked revenues. An installment was due on December 8th the day after the attack on Pearl Harbor.

### *Mexico Deletes "Dawn"*

Mexico's federal Film Censoring and Supervision Department last week ordered the elimination of one sequence from "Hold Back the Dawn", a Paramount Picture, before granting a license. It was the first change for 1942 ordered for an American film.

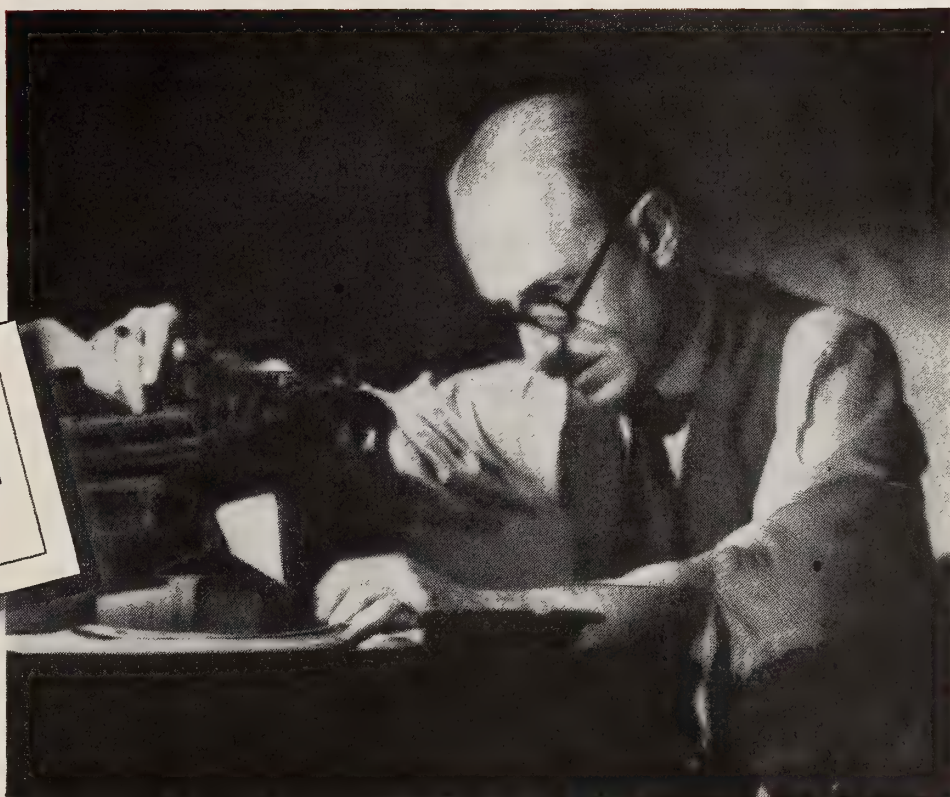


# Here's A Sure Bet on "KINGS ROW"!

An inside tip from

**LOUIS SOBOL**

whose column appears in  
the N.Y. Journal-American and  
papers throughout the country.



## "YOU MAY WAGER THAT IT IS A HIT!"

...which is exactly what **TIME, LIFE, REDBOOK, LIBERTY**, and the Astor's paying customers have said.

... And **WARNERS** are mighty happy about the whole thing!

**ANN SHERIDAN  
ROBERT CUMMINGS  
RONALD REAGAN  
BETTY FIELD**

in

**"KINGS ROW"**

with

**CHARLES COBURN**  
Claude Rains • Judith  
Anderson • Nancy Coleman  
**KAAREN VERNE**  
**MARIA OUSPENSKAYA**  
**HARRY DAVENPORT**

Directed by **SAM WOOD**  
Screen Play by Casey Robinson  
From the Novel by Henry Bellaman  
Music by Erich Wolfgang Korngold



## \$1,314,410 is Spent by Five on Advertising

Metro-Goldwyn-Mayer, Paramount, RKO Radio Pictures, Twentieth Century-Fox and Warner Bros. spent \$1,314,410 in magazine, radio and farm paper advertising in 1941, as compared with \$1,218,314 in 1940. According to a *Printers' Ink* annual compilation of the nation's leading advertisers with more than \$100,000 expenditures in these three media, excluding newspapers, MGM led the film companies last year with expenditure of \$520,215 on combined magazine and farm press advertising, \$252,501 on magazines and \$67,714 in farm press. In 1940, the total amount of advertising in these classifications spent by the company was \$641,147, with \$574,979 on magazines and \$66,168 on farm journals.

A total of \$392,919 was spent by Paramount in 1941 on the three media, compared with \$236,820 in 1940. The 1941 figure included \$379,649 in magazines, \$7,070 in radio and \$6,200 in farm newspapers. RKO spent \$163,937 for magazine advertising in 1941, as compared with \$77,497 the previous year, with no expenditures for radio or farm paper last year.

Twentieth Century-Fox spent \$125,750 in 1941 on magazines as compared with \$143,045 in 1940, with no radio or farm paper expenditures last year. Magazine expenditures only in 1941 by Warner Bros. amounted to \$111,589, compared with \$119,805 in 1940.

Eastman Kodak spent \$501,060 last year as against \$539,365 in 1940 with the full expenditure last year placed on magazines. Agfa Ansco Corp., manufacturers of film, spent \$232,619 in 1941 compared with \$124,750 the year before, both figures representing magazine expenditures. A total of \$453,815 was spent by RCA in 1941, including RCA Communications, RCA Mfg. Co., and the National Broadcasting company, compared with \$367,777 in 1940. The company spent \$433,962 on magazines and \$19,853 on farm papers last year.

Of the 21 advertisers whose expenditures in radio for 1941 reached the \$1,000,000 mark and over, Procter & Gamble Company led the list with \$9,401,353 spent on airline advertising. *Printers' Ink* estimated that 401 advertisers spent a total of \$103,729,951 in radio last year as compared with 360 advertisers in 1940 with a total expenditure of \$93,019,074. The 21 companies' expenditures totaled \$69,372,036.

A four-year comparison of total expenditures of more than \$100,000 in 1941, and media breakdown of motion picture companies, as compiled by *Printers' Ink*, follows:

TOTAL EXPENDITURES				
Company	1941	1940	1939	1938
MGM ..	\$520,215*	641,147*	474,539*	153,899
Par. ...	392,919**	236,820**	285,556**	369,454
RKO ..	163,937	77,497	.....	.....
20th-Fox	125,750	143,045	307,233†	174,482
W.B. ..	111,589	119,805	202,047	251,302

\*Includes farm paper expenditure in 1941 of \$67,714; 1940, \$66,168, and 1939, \$29,294.

\*\*Includes farm paper expenditure of \$6,200 and radio network expenditure of \$7,070 in 1941; and radio expenditure of \$14,189 in 1940, and \$13,022 in 1939.

†Includes radio network expenditure of \$13,083 in 1939.

MAGAZINE EXPENDITURES IN DOLS.				
Company	1941	1940	1939	1938
MGM ..	\$452,501	\$574,979	\$445,245	\$153,899
Par. ...	379,649	222,631	272,534	369,454
20th-Fox	125,750	143,045	294,150	174,482
W.B. ..	111,589	119,805	202,047	251,302

The separate magazine expenditure for RKO was not given.

## Fox Bankruptcy Claims Paid

Six years of litigation over the bankruptcy of William Fox ended at New York on Tuesday. Claims of \$55,000,000 against his bankrupt estate were settled for approximately \$895,000.

Checks in final settlement of claims against the former film magnate were handed out by Allen B. Endicott, Jr. of Atlantic City, bankruptcy referee in a conference room of the Guaranty Trust Company. The United States government was the largest creditor, receiving \$295,000 on a \$4,900,000 claim for income taxes, penalties and interest.

The Capital Company settled for \$287,500 on claims of \$5,000,000 for rentals on the Fox Theatre, San Francisco. The Chicago Title and Trust Company received \$125,000 on a \$1,250,000 debt. The Fox Theatre Corporation settled a \$30,000,000 claim for \$25,000 and a release from a counter demand by Mr. Fox for \$1,500,000.

## Atlas Stock in RKO Increased

The Atlas Corporation at the end of 1941 owned 44 per cent of RKO stock, common and preferred, it was disclosed by its annual report and portfolio statement, issued in New York Tuesday. In 1940, the corporation owned 39 per cent of RKO voting stock. Its total investment in the picture company, at the end of 1941, was \$6,556,588.

Other dealings of the finance house, were reported as follows: acquisition of 3,500 shares of Twentieth Century Fox preferred, amounting to \$65,188 in the market December 31st last; disposition in 1941 of its entire holdings in General Theatres Equipment, 7,000 shares of common; likewise, in the same year, of its holding in Keith-Albee-Orpheum Corporation, 7,000 shares of preferred; increase of investments in Paramount common, Walt Disney preferred, all RKO issues, Madison Square Garden stock, Hearst Consolidated Publications stock.

## Kent Returns East; Death in Family

Sidney R. Kent, president of 20th Century-Fox, curtailed his stay on the West Coast where he was to remain another month, to return East by plane on Tuesday, when news of the death of Mrs. Kent's mother reached him in Hollywood. Mr. Kent was accompanied by his wife and Mr. and Mrs. Robert T. Kane. Mrs. Kane also is a daughter of the deceased, Mrs. John Higginbotham. Mr. Kent is expected to return west in a week.

## Schaefer to Get New RKO Contract

George J. Schaefer, president of RKO, shortly will sign a new five-year contract with the company, it was learned in Hollywood this week. Mr. Schaefer has been on the West Coast for studio conferences. He will remain to supervise operations during the forthcoming absence of Joseph I. Breen, studio head, who is expected to leave soon for a vacation in Mexico.

## McCaughin Heads Censor Board

E. F. McCaughin, of Roanoke, Va., has been appointed chairman of the Division of Motion Picture Censorship by Attorney General A. P. Staples. Mr. McCaughin succeeds Colonel Peter Saunders, who returns to his old position as secretary to Virginia's new Governor Colgate Darden. The attorney general has also asked the General Assembly, now in session for an increase of \$1,450 for supplies and equipment for the Censor Board, making a total appropriation of \$43,865.

## Exhibitor Wins First Award on Specific Run

An exhibitor won specific run for the first time at Detroit Wednesday when former governor Wilbur H. Brucker ordered all five defendant distributors to grant second run after downtown to Erving A. Moss's Parkside theatre. Mr. Moss in his Section X complaint filed on September 12th demanded a run equivalent to that held by four second run United Detroit, and Michigan Cooperative theatres. He asserted that the Admiral, Rivola, and Aloma theatres enjoyed better run because of the circuit affiliations.

Governor Brucker ruled that distributors could not grant exclusive run to affiliate houses under the protection of Section XVII of the consent decree. He described the Parkside as one of Detroit's most important neighborhood houses, in a growing area, and ruled that public policy in line with the consent decree requires prompt showing of motion pictures in populous neighborhoods.

## New Orleans

An award by Philip B. James, arbitrator of New Orleans fourth case on Wednesday granted a clearance reduction from 60 to 10 days to the Ashton theatre, operated by W. A. Fonseca and Sons. The arbitrator ordered all five distributors to cut the margin of the intervening Poplar theatre but declared that he did not have authority to rule on a request by the complainant that the Ashton be designated as a first run theatre in a suburban zone. Costs were divided among the intervenor and defendants.

[SEE ALSO PAGE 40]

## Get \$350,000 In Dimes Drive

Theatres have collected \$350,000 up to this week, for the March of Dimes drive to aid the Warm Springs, Georgia, infantile paralysis sanatorium, it was reported Tuesday by Si Fabian, circuit head, and national treasurer of the film industry committee promoting the drive. It was further estimated that when the check from RKO for \$70,000 and the Loew circuit check for twice that amount are received, the total will be more than \$500,000.

Among large circuit checks received, are those of \$33,000 from Mullin and Pinanski; \$24,000 from Paramount-Richards; \$12,000 from Randforce; \$24,000 from Tri-States. Broadway legitimate theatres are expected to add about \$20,000 to the industry total.

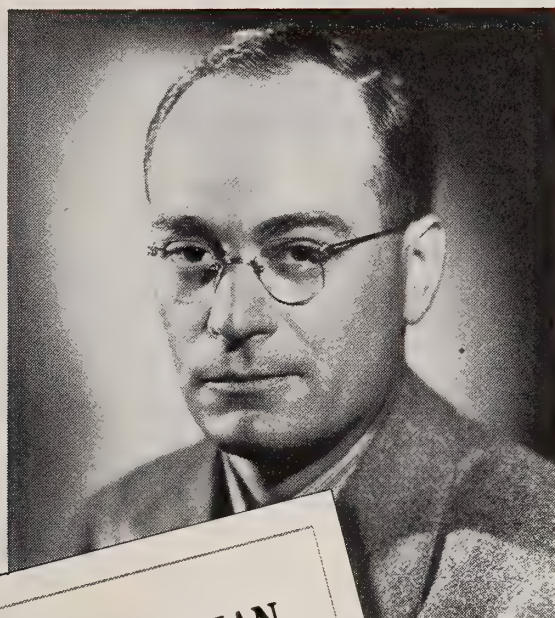
## RCA Plans New Tube Plant

Plans for the erection of a new radio tube manufacturing plant at Manheim Township, Lancaster, Pa., by the RCA Manufacturing Company, have been disclosed with the announcement that a large tract of land from the Frank McGrann properties adjacent to the Pennsylvania Railroad main line had been purchased by the radio company.

It is estimated that the new manufacturing activity on special purpose radio and electronic tubes, which is being undertaken in cooperation with the U. S. Navy, will ultimately provide employment for upward of 1800, of whom an estimated 80% will be female workers.



# A Difference of Opinion about "KINGS ROW..."



JOHN CHAPMAN

Syndicated  
Hollywood columnist  
of the N. Y. Daily News

*says*

**"'KINGS ROW'**

**will certainly be one  
of the Ten Best  
Pictures of 1942."**



RUSSELL MALONEY

writing  
on films in  
The New Yorker magazine

*says*

**"'KINGS ROW'**

**is plainly too good  
for the Ten Best  
Pictures of 1942."**

ANN SHERIDAN  
ROBERT CUMMINGS  
RONALD REAGAN  
BETTY FIELD  
in  
**"KINGS ROW"**  
with  
CHARLES COBURN  
Claude Rains • Judith  
Anderson • Nancy Coleman  
KAAREN VERNE  
MARIA OUSPENSKAYA  
HARRY DAVENPORT  
Directed by SAM WOOD  
Screen Play by Casey Robinson  
From the Novel by Henry Bellman  
Music by Erich Wolfgang Korngold

...And, best of all, the paying  
customers at the Astor Theater,  
New York, think it's terrific!  
And so do **WARNERS!**



# WASHINGTON GETS PATTERN FOR THEATRE PROTECTION

## *Los Angeles Submits Its Plan, Now Operating, as Model for Country*

Civilian defense officials in Washington have in hand a plan for placing air raid and war protection of motion picture theatres and other places of public amusement on a national pattern, first of its kind.

The Los Angeles Theatre Defense Bureau, though John Helms, director of the local Ninth Area, Office of Civilian Defense, has submitted the scheme to Washington officials.

On record as lauding the bureau which has set up a protective and public service system for theatres, bowling alleys, dance halls and night clubs is California's Governor Culbert L. Olsen.

First to be formed in the United States, the bureau was organized shortly after the December 7th attack on Pearl Harbor, and immediately coordinated defense, patriotic and safety activities of all places of amusement.

Members of the bureau, representing executives in all fields of the local amusement industry, are: B. V. Sturdivant, director; Tom W. Baily, L. E. Behymer, Maurice M. Cohen, Sherrill C. Cohen, Benjamin Decker, Marco Wolf, Louis J. Halper, Nat Holt, Clayton T. Lynch, Rodney A. Pantages, S. D. Perkins, Robert H. Poole, Charles F. Prickett, Charles P. Skouras and Gene Towne.

One of the primary purposes of the bureau was the keeping open of all amusement centers, provided, of course, they are safe, and of Class A construction. As a result, no theatre or amusement place was closed during the initial war hysteria, heightened on the Pacific Coast by blackouts and air raid alerts.

Education of all theatre, ballroom and bowling alley employes in measures for the complete safety of audiences was under way shortly after the organization's formation, and the public was educated in emergency measures.

A central committee was formed to pass on all requests for the use of theatre screens or auditoriums for benefit performances or worthwhile charities, or for use by authorities. Of 60 such requests, only 10 were approved.

The screens were thrown open to recruiting trailers for the armed forces, one of the results of which was the aiding of Los Angeles' Navy recruiting center to top the nation in enlistments.

The Army had to call upon the theatres to ask them to stop showing a trailer asking for air raid warning service recruits, because so many women volunteered that facilities for training them were overloaded.

Other accomplishments of the bureau include:

Preparation of a manual covering every possible emergency has been completed and

## **AFM BUYS \$600,000 BONDS, STAMPS**

The American Federation of Musicians and its Locals have notified the United States Treasury Department in Washington that its purchase of Government Defense Bonds and Stamps has amounted to approximately \$600,000, according to a survey conducted by the A. F. of M., Fred W. Birnbach, secretary of the organization, has announced.

is now undergoing final examination for approval by the Los Angeles Fire Department executives who are cooperating in the work. Every amusement operator will be given a copy, which covers the duties, in an emergency, of all employes. Periodic rehearsals and drills are being called in all amusement centers.

Every employe is being trained. Every manager is an official fire warden, in charge of his own theatre or center, and has been instructed in fire work. All assistant managers, usherettes and projectionists are being given the standard Red Cross training.

Every theatre is prepared for impromptu entertainment, in case of trouble. If lights go out, each house has emergency equipment.

Every amusement center is displaying the American flag and is showing films or trailers with patriotic appeals.

Los Angeles has been divided into 26 zones, each of which is in charge of a captain with several lieutenants, whose duties are to check all amusement places, every drill and every phase of the bureau's instructions.

Using the same zoning system, a complete telephonic network has been set up, whereby amusement places will be notified within three minutes of trouble; or, if civilian or military authorities wish information to be disseminated, this can be done immediately.

The bureau also is making films to educate the public in safety at home or in crowded places.

Every theatre is equipped with a radio for the pickup of presidential broadcasts, and all programs are arranged so that they may be interrupted for these broadcasts.

There are a total of 700 theatres and other amusement places in the Los Angeles area.

## **Massachusetts Issues Orders; Others Act**

An air raid defense "Manual for Theatres" has been issued by the amusement industry division of the Massachusetts Committee on Public Safety, for the particular use of theatre managements, so that they may: Condition theatre buildings, grounds,

and auxiliary equipment; organize and train personnel to operate the Air Raid Precautions Services according to plan.

Officers of the MCPS amusement division are: Samuel Pinanski, chairman; M. J. Mullin, executive director; Joseph H. Brennon, executive secretary; Arthur Howard, secretary.

Their manual is divided as follows: Duties of management; state and local ARP organization, and relation to theatres; emergency theatre protection; how to organize theatre ARP services; how to plan an ARP scheme.

## **Manager Determines Duties**

Management duties are determined by the theatre's vulnerability, degree of risk, and physical characteristics. Considering these, its duties specifically are to: Organize and train ARP services; inform and train personnel; plan orderly evacuation and protection of patrons; meet and rigorously observe all ARP local, state, and national regulations; cooperate, and know, all local ARP units; plan physical alterations where necessary, and for blackout participation; secure all materials necessary for protection of persons and property, and for equipment of ARP services.

The section on emergency protection of theatres marks the following problems: Air raid damages; causes of casualties and damage; fire.

And, in suggesting inspection and precaution against fire and accidents, this section mentions the roof, roof space, booth, auditorium, dressing rooms, stage, basement, fire doors, exits and fire escapes, hot water heaters, boilers, fire alarm boxes, hand rails, steam pipes, elevators, automatic sprinklers, housekeeping, electrical elements, lighting, fire extinguishers, sidewalk, blackout, utilities, ARP services and communications, first aid premises, exit lighting, auxiliary lighting, white paint in alleyways—as factors for the management to consider.

## **New York State Prepares Plans**

New York state's air raid precautions during wartime, as formulated by Governor Lehman's state defense council and offered on behalf of the joint Legislative Committee on Interstate Cooperation is expected to be enacted speedily.

As introduced last week by Senator Roy Page, of Binghamton, and Assemblyman Edmund J. Delany, Manhattan, the bill apparently would also provide immunity from liability for concerns complying with rules and regulations for blackouts, air raids or other activities in connection with protection of the civilian population.

The question of immunity from liability has been one considered by theatre owners in view of the obvious implications of theatres being used as places of shelter and refuge from blackouts, practice or real.

New York City, is of course, as a separate defense entity under Mayor LaGuardia, is not included in the statewide provisions.

Penalties set-up, with a misdemeanor as a re-



## Standard Code for Air Raids Discussed

(Continued from opposite page)

sult, are for persons or corporations who "willfully violate or disobey any duly promulgated rule, regulation or order" concerning things which might menace or endanger the security and safety of the civilian population.

Ordinary disobedience on rules concerning screening or extinguishment of lights, lighting devices and appliance would be an "infraction" with a \$25 fine or five days in jail or both as the maximum penalty.

### Chicago Sets Up Defense Group

Under the temporary chairmanship of Walter Immerman, Balaban and Katz executive, the first meeting of Division 7 of the Chicago Civilian Defense, which comprises all theatres in the downtown district, was held in the Balaban & Katz screening room, atop of the Chicago Theatre, last week.

A theatre committee, consisting of Abe Cohen, Shubert Theatres; William Holden, Chicago Theatre; Frank Smith, Palace, and James Trinz, Clark Theatre, was named Tuesday by John Balaban, head of Division 7. The group will formulate rules and regulations for protecting audiences in wartime emergencies.

### Seattle Has Defense Bureau

Formation of a theatre defense bureau to co-operate with the Seattle municipal defense commission was announced there this week. The bureau will be headed by Clarence R. Innis, Seattle attorney, and will be composed of representatives of theatres, ballrooms, night clubs and other amusement and entertainment places.

Other members of the bureau are James M. Hone, executive secretary of the Independent Theatre Owners; Bill Hamrick, Leroy V. Johnson, Guy Navarre, Neil Walton, Joe Rosenfield, Hugh Beckett, Ted Harris, Jack Fasso and Basil Grey. Attorney Melville Monheimer will be liason between the new bureau and the municipal defense group.

### Exhibitors Warned On Priorities

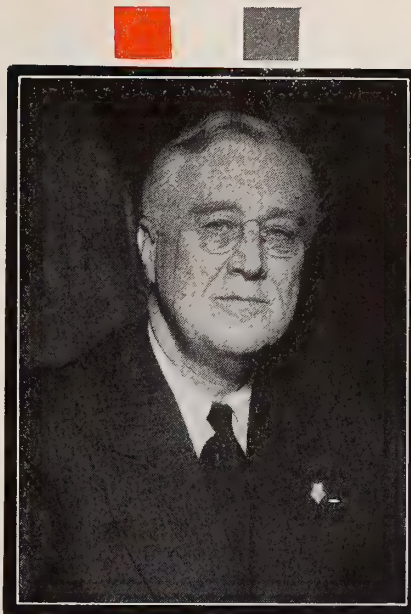
Warnings on conservation of materials, and also of shortages, were issued this week to exhibitors by two organizations, the Independent Theatre Owners of Ohio, and the Allied of Eastern Pennsylvania.

The latter noted, "The old way of handling supplies and equipment is out for the duration of the war," and listed its available priority information, thus:

"Repairs and Alterations: General and extensive alterations will not be permitted. Only alterations required for the safety of the public will be allowed. Machinery should be repaired now and put in first-class condition.

"Projectors and Sound Equipment: Unless damaged beyond repair no new equipment will be available. Keep your equipment in good condition by constant vigilance.

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in his current service bulletin, admonishes exhibitors to complete any contemplated alterations soon as possible, due to the impending Government restrictions on this type of work. He also lists supplies and materials which will likely be difficult to obtain due to shortages, and suggests that exhibitors check their equipment regularly, that it may last.



## The PRESIDENT SPEAKS:

"The American Motion Picture is one of our most effective media in informing and entertaining our citizens. The Motion Picture must remain free insofar as national security will permit. I want no censorship of the Motion Picture: I want no restrictions placed thereon which will impair the usefulness of the film other than those very necessary restrictions which the dictates of safety make imperative."

From President Roosevelt's Letter Appointing  
the Co-Ordinator of Government Films During  
the War Emergency



PRESIDENT ROOSEVELT's recent tribute to the motion picture and declaration for a free screen is being presented in theatre lobbies of the great mid-continent industrial centers by this poster. It was evolved and prepared by Earl Hudson for the houses of the United Detroit Theatres Corporation. The Co-operative Theatres of Detroit and the Butterfield Circuit are also showing the poster, and some midwestern Paramount affiliated houses are ordering it. It is the first institutional poster in behalf of the motion picture theatre of the war period.



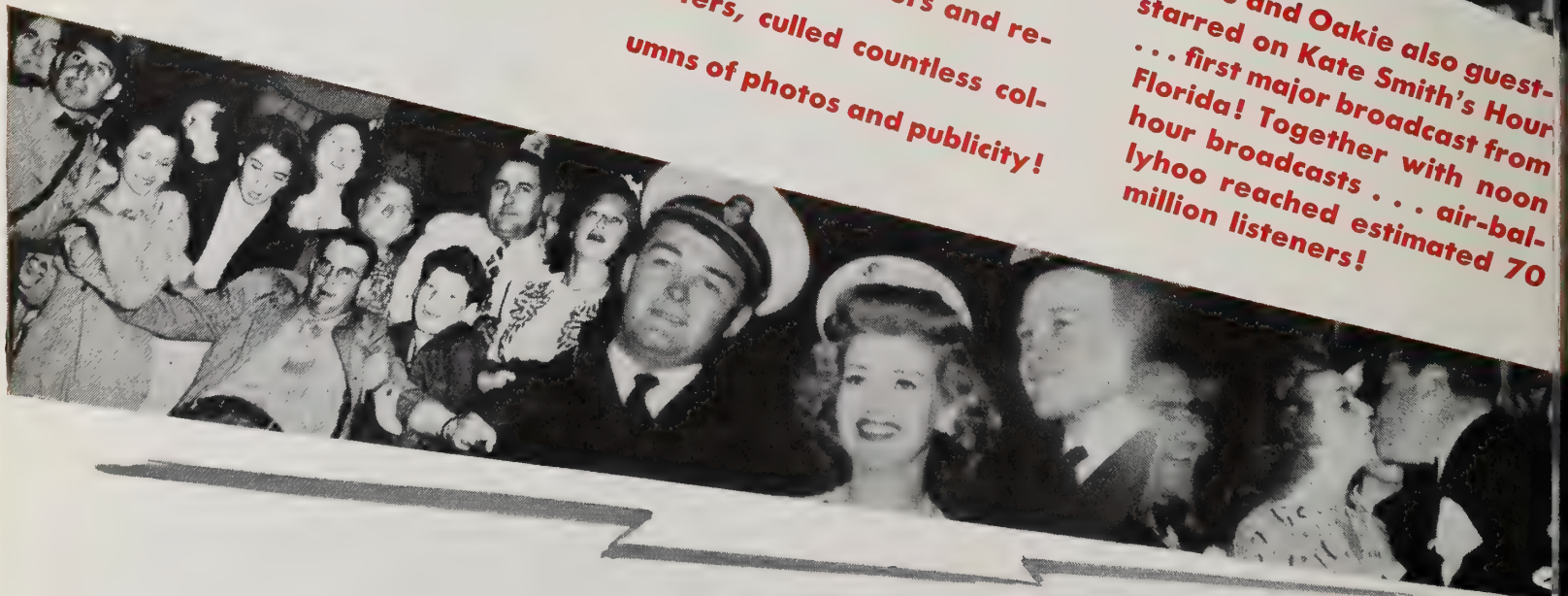
# From Miami to the Millions!



Lincoln Theatre, Miami Beach, sold out for premiere (Thursday) many days in advance! Proceeds went to Navy Relief Fund! Surf Theatre in Miami and Lincoln, Miami Beach, opened simultaneous runs following day!

Betty Grable and Jack Oakie appearing in person were mobbed by admirers and reporters, culled countless columns of photos and publicity!

Grable and Oakie also guest-starred on Kate Smith's Hour . . . first major broadcast from Florida! Together with noon hour broadcasts . . . air-balloo reached estimated 70 million listeners!





**UPER-SHOWMANSHIP  
TELLS 20TH'S "SONG OF  
THE ISLANDS" TO THE NATION!  
HERE ARE PHOTO-HIGHLIGHTS OF THE  
8.30 WORLD PREMIERE IN MIAMI THAT WAS  
RADIO-BALLYHOOD FROM COAST-TO-COAST!**

**Airplanes, sailboats, Hialeah  
Park races, special spot  
broadcasts, ballyhooed  
event! Costumed Hawaiian  
orchestra entertained in front  
of theatre! Drum and Bugle  
Corps paraded!**

**A force of foot policemen  
augmented by mounted of-  
ficers patrolled premiere! Air  
cadets as guard of honor for  
Betty Grable! Front was  
flooded with 50,000 watts of  
light!**

**U. S. Navy officials in South-  
eastern division turned out  
en masse! Also many State  
officials — Mayors of Miami  
and Miami Beach—social ce-  
lebrities — stars! Premiere  
was most colorful and spec-  
tacular event of Miami season!**



**20<sup>th</sup>  
CENTURY  
FOX**



# DOUGLAS, DANCER, DISNEY'S DONALD DUCK GET AX

## *Congressional Inquiry of OCD Expected as Result of Appointments*

by FRANCIS L. BURT  
in Washington

Appointment of Melvyn Douglas, Hollywood actor; a blonde dancer, Mayris Chaney, protegee of Mrs. Roosevelt; and persons who, it is alleged, have had ties with Communist and other subversive organizations, this week, created a tempest in Congress which may lead to a Congressional investigation of the U. S. Office of Civilian Defense and a reorganization of its activities to soft-pedal the esoteric and bear down more heavily on the practical aspects of preparing the nation to withstand enemy attack.

In Washington circles, Actor Douglas is seen as the innocent springboard from which critics of the OCD took off, rather than the primary objective of criticism. His, it is pointed out, merely happened to be an appointment well publicized, because anything to do with Hollywood and the picture industry is considered newsworthy, and it was noticeable that once the attack was launched, it was largely directed to other personalities who have been associated with the defense agency, the chairmanship of which New York's fiery Fiorello La Guardia promised to relinquish only the day before Congressional fire was placed under OCD. The Mayor did step out Tuesday at the height of the fireworks.

James M. Landis, new director of the OCD, Wednesday in Washington, said he had appointed Mr. Douglas. The actor's job will be to "funnel" the entertainment industry's aid to the defense agency, he said.

Dean Landis lauded the film industry for what it has already done to bolster Government campaigns to sell bonds and for other purposes. Explaining what might be accomplished by Mr. Douglas, he said that films and radio could arouse the nation to awareness of the need for such measures as sugar rationing.

### **Congress Questions Move**

It is pointed out that Mr. Douglas' post as head of an arts council might be one devoted to publicizing the protective program of the OCD, and so criticism there was not heavy. On the other hand, members of Congress questioned vociferously just how civilian protection was to be achieved by having an actor and a dancer provide amusement for children in air-raid shelters which have not been built.

Roughly, the debate in the House has been based on the question of whether it was not more important to provide protection for the civilian population in vulnerable areas than to outline amusements and body-building programs.

Several days of House criticism of the OCD came to climax Monday in passage of the OCD appropriation with a rider pro-

hibiting any expenditures for "fan dancing, theatricals" or other forms of entertainment, and the question of the propriety of the agency's civilian-defense-by-amusement program then shifted to the Senate. The House vote was a voice vote, and so no record of individual sentiment was obtainable.

The House, in another deficiency bill action, also refused to approve the Treasury's expenditure of \$80,000 for the making of the Donald Duck income-tax cartoon by Walt Disney. An idea of the sentiment of the body toward what some members term "boondoggling" was given in the vote of 125 to 82 by which the fund was turned down.

### **Senate Takes Up Fight**

As the Senate prepared to take up the deficiency bill, in which \$100,000,000 is carried for OCD's civilian defense, the appointment of Actor Douglas became a debating point in that Upper Chamber.

Senator Sheridan Downey, of California, defended the actor, declaring that he was sacrificing a "fabulous" income to serve on the OCD and sharply attacking House members who had called him a communist.

The California Senator also gave a warm endorsement to the industry for its efforts to forward the war program. Referring specifically to the many pictures produced for training and other purposes, he reminded the Senate that "to the making of these films have gone the talents of Hollywood's foremost directors, artists, producers, writers and technicians—free."

Over the week-end, Mr. Douglas issued a statement explaining that he was working at OCD without compensation.

### **Defends Job**

"I don't mind being criticized," he said. "But what began as a personal attack upon me has grown into an attack upon a job which needs to be done—a job which is an essential part of the civilian defense program."

That job, he said, was to meet the requests of actors, writers, playwrights, radio stars, song writers, band leaders and singers demanding that they be given a part in the war effort.

"The people in the entertainment world can contribute their talents and abilities to the civilian defense program," he pointed out. "They can dramatize defense; they can dramatize the war effort; they can bring home, to communities all over our land, the meaning of America at war."

The attack by Congress, Mr. Douglas asserted, has broadened into a generalized attack on a fundamental issue: Whether or not thousands of loyal Americans who work in the creative or entertainment world shall, because of their profession, be denied the privilege of helping to win the war.

Earlier, the Office of Civilian Defense had cited an \$8,000-a-year salary for Actor Douglas, but only to be paid for time actually devoted to his work. This, together with disclosure that Miss Mayris Chaney, professional dancer and friend of Mrs.

Roosevelt, had been given a \$4,600 post, promptly brought the 'rumpus', as Walt Disney later described it, to the specific House provision in the OCD appropriation allotment that none of the \$100,000,000 was to teach physical fitness by "fan dancing, street shows, theatricals or other public entertainments."

The nature of Actor Douglas's participation in the national war-and-defense effort assumed a different shade Wednesday in the "Washington Merry-Go-Around" newspaper syndicated column of Drew Pearson-Robert Allen, reporting as "Inside Fact," that: "Douglas has been promised a job as assistant to Harry Hopkins, handling lend-lease matters . . . It is doubtful whether Douglas knows much about shipping artillery, planes, shells, bombsights and tanks to Russia, Britain and China."

And a political flavor was injected by the New York *Herald-Tribune*, which reported that, "Some of Mr. Douglas's backers charge that his enemies are more hostile to him for his strong support of the New Deal than for any other reason."

In defense of the actor, the Screen Actors Guild, in a statement issued in Hollywood, Tuesday, sharply protested "the insulting remarks" of Congressmen.

### **Disney Fund Refused**

In the Disney matter, the House refused to vote reimbursement of \$80,000 to the Treasury for already having paid Mr. Disney that sum for actual production costs of the "New Spirit" income tax cartoon.

*At New York, Tuesday, just before departing for California, Mr. Disney said he had received no payment from the Treasury, to his knowledge, for "The New Spirit". Questioned about Washington reports that the Treasury Department had issued a check for production costs, he said that it might be in the mail to his Hollywood studio or New York office but that he had not heard of its receipt.*

Washington described Treasury Secretary Mongentha as "being unusually belligerent" in his attack on the Congressional critics.

## **Disney Says He'll Lose \$56,000**

"The Government told me it was important. So we hopped to it and turned out 'The New Spirit' in six weeks," Walt Disney declared in New York, on Monday. The creator of Donald Duck and Mickey Mouse explained how he had been recruited by the Treasury Department to produce the special short subject explaining how to pay the Federal income tax. He expressed surprise and disappointment over Congressional criticism of the project, which, he estimated, would entail a personal loss of at least \$56,000.

In Congress last week a deficiency bill appropriation for \$80,000 to pay the costs of the Disney-Treasury picture was harpooned by a



# Walt Disney Asks Payment for the Exhibition Loss

(Continued from preceding page)

minority group of Representatives in the course of an attack on Office of Civilian Defense and other wartime appointments and expenses. They attacked the employment of entertainment personnel and media by the Government to boost the war effort and eliminated a Treasury request for money to pay for the Disney film.

The picture originated in the Treasury Department, Mr. Disney said. He reported that Secretary Henry A. Morgenthau, Jr., had sought the aid of the Disney studio in publicizing the part that payment of the income tax plays in the war effort. More than 12,000,000 persons will pay income taxes for the first time this year, according to official estimates, Mr. Disney said.

## Disney Statement

"The Treasury wanted the public to know that the income tax was important, simple to calculate under the new form, and part of the war effort," Mr. Disney told reporters. "A Treasury official thought that a film, featuring a character the public knows and likes would be a direct way of publicizing and explaining the new income tax regulations."

"They asked me to do the job. I took my most valuable character, Donald Duck, and set aside all other work to produce a regular length short subject on the tax in less than six weeks," Walt Disney explained.

The \$80,000 requested from Congress by the Treasury Department is to pay original estimates of costs of film, labor, and prints, Mr. Disney said. Actually, he reported, the picture also would cost him between \$6,000 and \$7,000 in out-of-pocket expenses for production. Additionally, he estimated, that he would lose upward of \$50,000 in cancelled bookings of other Donald Duck short subjects.

## Cites Example

As an example he cited cancellation by the Radio City Music Hall of one of two weeks' booking of a Donald Duck. Elsewhere theatres also lack the screen time to play two Donald Duck shorts and are cancelling the regular Disney distribution to play the Government film. This playing time can never be recovered, he said.

Payment of the \$80,000 by the Treasury Department will not reimburse Mr. Disney for his own services. Likewise the picture has been widely publicized without cost, is being distributed without charge by the National Screen Service for the War Activities Committee, and is being played during donated screen time in more than 12,000 theatres. This time, and distribution, could never be purchased, Mr. Disney observed. Mats, stills and other campaign material were all donated to the Government. Prints were made by Technicolor, Mr. Disney said, at its lowest possible rate. In addition, work on other color pictures was held up to rush 1,100 prints of "The New Spirit" through the laboratories in four days.

## Disney Rushed Production

"I would have made the picture for nothing if it could have been done on a regular schedule," Mr. Disney said. "On the 18th of December we were asked for delivery of the picture by February 1st so it could be circulated before March 15th. Ordinarily production of a short subject extends over six months."

Mr. Disney told how story editors, artists, animators and all divisions of his studio worked overtime to make the picture at unprecedented speed. Actual production took only two weeks.

## DONALD DUCK TRAVELS FAST

Film distribution history is being made with the circulation of "The New Spirit", Walt Disney's Donald Duck short on how to pay your income tax. The film, made at the request of the Treasury Department, is scheduled to play more than 12,000 engagements before March 15th.

National Screen Service, which is distributing the picture without charge through its 31 exchanges, started the first of 1,100 prints to key situations last week. The War Activities Committee, sponsoring the short, expected it to have played first runs in every key city by the end of this week.

The 11,530 theatres which signed the industry defense pledge are receiving the picture first, after which it will be distributed free to any other theatre requesting it. Film carriers are transporting the picture without charge. Also, 100 16mm. versions have been made.

However, it entailed large overtime payrolls and special expenses, Mr. Disney said. Union agreements required that technicians and artists be paid time and a half and double time. Additionally, he said, it would not have been fair to ask his staff to work one to two weeks without pay on the project.

## Started Without Contract

He revealed that he started the picture without a contract and was half way finished before a letter from the Treasury Department formally promised to assume production costs. Otherwise, he said, it would have been impossible to circulate the picture in time.

"I'm not running the war. The Treasury asked me to do a job, and I did it. We put everything aside, and beat the six weeks deadline," he said.

Mr. Disney was emphatic in insisting he was merely doing his bit in an all-out war effort. He said he is working on other films for the Treasury Department, the War and Navy departments, and the Coordinator of Inter-American affairs. These take priority over everything else, he said, and are being made on contract at cost. The 20 Navy pictures, he said, are being made for approximately \$4,500 apiece.

## Sure Expenses Will Be Paid

Mr. Disney voiced confidence that the Government would fulfill its agreement and pay the estimated expenses. The congressional critics, he said, were a minority seeking to embarrass the administration. "But they sure can raise one hell of a fuss."

Among the features the production of which at the Disney studio has been delayed by the Government work are "Bambi," set for Spring release, "Wind in the Willows," "Peter Pan," "Alice in Wonderland," "Cinderella" and "Bongo," an animal story by Sinclair Lewis.

## Ritter Tour Extended

Tex Ritter, Columbia cowboy star, who, with Slim Andrews, has been making personal appearances in Georgetown, Ohio, has extended his itinerary to take in several additional towns in Maryland. Additional bookings for the cowboy stars include dates in West Virginia, North Carolina, Virginia, Delaware and Pennsylvania, taking the tour up to February 18th.

# SEC Reports Heavy Dealing in Film Stocks

A large number of transactions, some of them sizable, in an even dozen film corporations were reported Wednesday by the Securities and Exchange Commission at Washington, in its first summary for December.

The most important transactions were a series of buys which added 144,500 shares of common stock and 2,000 shares of preferred to Albee Corporation's holdings in Radio-Keith-Orpheum and 16,700 shares of common to its American Company's portfolio.

At the year-end, Atlas held 981,323 shares of common and 51,071 shares of preferred direct, and 284,930 shares of common through the American Company.

In another deal in RKO, L. Lawrence Green, New York, director, disposed of 2,000 shares of common stock, leaving him with 250 shares.

In a series of transactions in Warner Brothers common, Albert Warner acquired 28,100 shares, giving him a total of 102,648, and Jack L. Warner acquired 19,000 shares and sold 29,400 shares, leaving him with 133,460 shares. The only other transaction in the company was the disposition of 400 shares of common by Samuel Carlisle, New York, director, leaving him with 600 shares.

Year-end settlements in Universal Corporation saw 5,000 common voting trust certificate warrants going to Nathan J. Blumberg, president, as compensation, giving him a total of 20,000; 5,000 to J. Cheever Cowdin, representing his entire interest in that class, and 3,000 to Charles D. Prutzman, giving him a total of 9,000. Preston Davie, director, acquired 100 voting trust certificates, making his interest 5,000.

In the subsidiary Universal Pictures, Charles D. Prutzman sold 20 shares of preferred.

## Stromberg Resignation Made Official

Further shufflings of Hollywood personnel were highlighted this week by the departure of Hunt Stromberg on Tuesday from the MGM lot after 17 years as a producer at the sign of the lion. Metro accepted his resignation, tendered December 13th, at a conference this week between Louis B. Mayer and Sol A. Rosenblatt, Mr. Stromberg's attorney, with Nicholas Schenck and J. Robert Rubin participating by telephone. Mr. Stromberg's contract had three years to run.

Hollywood reports at midweek were that Mr. Stromberg would join David O. Selznick, producing one or two pictures a year for United Artists distribution. The deal was said to include a \$2,500 weekly salary and a percentage of profits. Discussions between Mr. Stromberg and Murray Silverstone for formation of an independent production unit for United Artists release are also reported at New York.

Sam Wood on Tuesday signed with Warner Brothers for a three-year term in which he will direct at least one picture a year. The deal reportedly contains a profit-sharing clause. His first Warner assignment will be "The Corn Is Green," following completion of "Pride of the Yankees" for Sam Goldwyn and "For Whom the Bell Tolls" at Paramount.

Upheavals among the RKO production staff were also reported to have sent Gabriel Pascal and Sol Lesser back to United Artists, through which they released prior to signing RKO contracts last Spring.



# REPUBLIC, UNITED ARTISTS, PRC SET NEW RELEASES

## *Budgets Increased on Spring Features; War, Comedy Stressed*

New product plans were announced this week by more producers. Republic announced that an estimated \$4,500,000 would be spent by the company to complete 22 of the 66 films on the 1941-42 schedule. United Artists reported that eight major productions would be released during the next 14 weeks. Producers Releasing Corp. announced a "materially increased budget" for "Men of San Quentin."

Last week, Motion Picture Herald reported that Universal would release 53 pictures in the new season; that Warner Bros. would release 45 to 50 and that Twentieth Century-Fox would deliver a total of 50 films this year.

Following a series of production conferences between Herbert J. Yates, Republic's chairman of the board, and M. J. Siegel, company president, it was announced in New York that more than \$3,000,000 would be spent in producing 11 features, ten westerns and one serial included in the 66 pictures scheduled for the company's 1941-42 program. Estimates for the productions are as follows: "Flying Tigers," co-starring John Wayne and Ray Middleton, to be made at a cost of \$750,000; "Lazy Bones," a Judy Canova comedy, at \$500,000; "Remember Pearl Harbor," feature presenting Republic's western star, Don Barry, budgeted at \$450,000; "Moonstruck," a musical, starring Betty Kean, Broadway player, at a cost of \$350,000, and "Road to Mandalay," an adventure story, to cost more than \$250,000.

Other Republic features scheduled are: "Suicide Squadron," "Yukon Patrol," "Secret Agent No. 39," "Big Top," "Roaring Timber" and "Ten Nights in a Barroom."

During the next three months, the company plans to make three Gene Autry pictures: "Bells of Capistrano," budgeted at approximately \$500,000, "Sing, Ranger, Sing," and "South of Rio Grande," which three films will fill out the Autry program of eight productions. "Sons of the Pioneers" and "Sunset Serenade" are the two Roy Rogers westerns to be made. "Phantom Plainsmen" and "Frontier Days," two Mesquiteer pictures slated for production, along with two Don Barry action series, "Bad Men of Butte" and "Code of the Desert," round out the western schedule.

## *United Artists Has 8 Ready*

Carl Leserman, general sales manager for United Artists, announced in New York this week that the company would release eight major productions during the period from February 6th to May 15th. Mr. Leserman said these films represented the largest production investments in the history of the

company. Beginning with last Friday, and release of "The Shanghai Gesture," the schedule is as follows:

February 27th: "Heliotrope Harry," an Edward Small production featuring Brian Donlevy, Miriam Hopkins and Preston Foster.

March 6th: "To Be or Not To Be," Carole Lombard's last picture in which she co-starred with Jack Benny; produced and directed by Ernst Lubitsch and presented by Alexander Korda.

March 20th: "Mister V," produced and directed by Leslie Howard, who also stars in the film, which is presented by Edward Small in association with United Artists.

April 3rd: Rudyard Kipling's "Jungle Book," produced in Technicolor by Alexander Korda with Sabu in the stellar role.

April 17th: Charlie Chaplin in "The Gold Rush," with music and words; produced, written and directed by Mr. Chaplin.

April 24th: "Twin Beds," Edward Small's production featuring George Brent, Joan Bennett, Mischa Auer, Una Merkel, Glenda Farrell and Ernest Truex.

May 15th: "Ships With Wings," an adventure film based on the exploits of an aircraft carrier, with John Clements, Leslie Banks, Jane Baxter, Ann Todd and Basil Sydney in leading roles.

## *PRC Preparing Comedy Themes*

Producers Releasing Corp. will gear its product to meet the demand for action and light comedy films during the war, it was announced by O. Henry Briggs, company president, upon his return to New York this week from regional conventions of PRC in Little Rock and Chicago. Mr. Briggs declared, "Entertainment and relaxation are the prime requisites for maintaining the movie-going public's daily work and that PRC is going to do its part in supplying that need." He predicted that the war would prove a box office stimulant in the U. S. as it did in England.

At the second of four regional sales meetings called by Arthur Greenblatt, PRC's general sales manager, held at Little Rock, Ark., last week, Mr. Briggs announced that a materially increased budget would go into effect for "Men of San Quentin," the Martin Mooney production now in preparation. This film is being produced with full cooperation of the California State Parole Board and Warden Clinton Duffy of the San Quentin prison. William Beaudine will direct, and Max King is associate producer with Mr. Mooney. It is scheduled for release May 8th.

One of the most difficult problems facing distributors today is the matter of automobile transportation for their country salesmen. Mr. Greenblatt told delegates at the third regional convention of the company held at the Congress Hotel, Chicago, last Saturday and Sunday. MOTION PICTURE HERALD reported on this and related

problems of distributors in these war times, on page 15, February 7.

Unless the government gives the film companies priorities on tires so salesmen can cover their territories properly, selling costs will increase considerably, not only because of the higher rail rates, but of the time lost waiting for connections between towns, many of which could be reached more conveniently and more economically by means of the automobile.

## *Columbia Holds Sales Meeting*

Last Friday, Columbia's Southern division branch managers met in a two-day conference at the Ainsley Hotel, Atlanta, with Rube Jackter, assistant sales manager, presiding. The meeting was called in connection with the company's sales drive, in which it has posted approximately \$50,000 in defense bonds as prizes. Among those scheduled to attend were: Sam Moscow, Southern division manager, and the following branch managers: R. J. Ingram, Atlanta; Joseph Gins, Charlotte; J. B. Underwood, Dallas; J. J. Rogers, Memphis; C. A. Gibbs, Oklahoma City, and H. Duvall, New Orleans.

## *Freeman Contest Winners Named*

Winners of the Y. Frank Freeman drive, conducted by the Balaban & Katz circuit in Chicago, were announced last Friday by Walter Immerman, general manager. The drive, which began on October 31st and ended December 31st, 1941, was for the most efficiency shown in the general and economic operation of houses in the circuit. Theatres were divided into different classes. Loop prizes were given on effort and expense control, while outlying classes were based on the greatest spread between expense and profits over the same period the previous year. Film rents were not involved in the contest.

In the Loop the result was a tie between William Holden and Charles Cottle, managers of the Chicago and Roosevelt theatres respectively. In the "A" class, George Grandt, Tivoli Theatre, won. Harry Oden-dahl, of the Congress, and Charles Nesbit, Tivoli, took the "B" class honors. Waldo Bail, LaGrange Theatre, LaGrange, Ill., and Jerome Winsberg, Senate Theatre, Chicago, were "C" class winners, and Al Leonard, Lakeside Theatre, was highest in the houses showing first week of general release in Chicago.

As originally announced, winners were to be given trips to Hollywood, with all expenses paid for them and their wives, but due to national conditions this was changed and all winners received \$500 in Defense Bonds, except in the Loop, where the prize was split between Mr. Holden and Mr. Cottle.



# FILMS ESSENTIAL, SAYS ARMY, ALLOWING DEFERMENTS

## Local Boards Will Have Discretion in Selecting "Irreplaceable" Men

Motion pictures are "essential".

This opinion was given at weekend by Brigadier General Lewis B. Hershey, USA, with a notation that the film industry is . . . "essential in certain instances to the national health, safety and interest, and in other instances to war production."

The granting of an "essential" rating to the industry allows deferment to its irreplaceable workers most of whom are in production, and are actors, writers, directors, and technicians.

The ruling by General Hershey, National Director of Selective Service, was officially called to the attention of General Donovan, State Director of Selective Service, at Sacramento, California, for application if deferment is sought by studios in behalf of men "who cannot be replaced because of the shortage of persons of their qualification and skill, and whose removal would cause a serious loss of effectiveness."

It was also the subject of a direct communication from General Hershey to Lowell Mellett, Coordinator of Government films, and liaison officer of the Federal Government with the industry.

Assailment of the ruling, however, and as a corollary of the industry, came from Congressmen who sought to convict the industry last Autumn of propagandizing for war.

## Senator Clark Objects

Senator D. Worth Clark, Idaho, chairman of the special Senate subcommittee which investigated propaganda in films and radio, called General Hershey's decision "little short of outrageous." Senator Burton K. Wheeler, Montana, chairman of the Senate Interstate Commerce Committee, of which the Clark subcommittee was a component, limited political pressure.

George J. Schaefer, president of RKO, and chairman of the film industry's War Activities Committee, issued the following statement over the weekend, in New York, before departing for Hollywood:

"This recognition by our Government of the essential nature of motion pictures in wartime which is in line with the position taken in the last war, should encourage every person in the industry to feel that he or she is doing a necessary job and is sharing in the drive for total victory.

"As for deferments from military service, determination of necessary men is one for the local draft boards and appeal agencies. Each case will be taken up on its merits. . . . The motion picture industry would not think of asking for blanket deferments, but this ruling does give us the right to apply for the retention of the services of indispensable individuals from time to time. In my opinion, deferment will be sought only for a negligible number of persons engaged in motion picture production.

"The industry will endeavor to carry out

## "ESSENTIAL" NOT FOR RADIO, PRESS

The office of Brigadier General Lewis B. Hershey told the New York *Daily Mirror* representative in Washington, Monday, that there were "no plans now" to put an "essential" rating on the stage, radio, newspaper, and magazine fields. The "essential" rating given the film industry was understood this week to apply only to production.

the letter and spirit of our national policy which is that every citizen and every pound of strategic materials should be utilized in the way deemed by the Government to be most helpful to the winning of the war."

## Freeman Lauds Ruling

Y. Frank Freeman, head of production for Paramount, and chairman of the Hollywood branch of the committee, said there Monday:

"By this ruling, the Government has not only recognized, but has assigned as a duty, the continuation of the American motion picture's activities in the production of films which, by their entertainment value, have contributed much to maintaining morale for the public and Armed Forces, as well as the continuation of the production of educational, informational, and Army Training films.

"Thus, the Government has assigned to the motion picture industry an essential role in the total War Effort.

"It therefore becomes incumbent upon each of us at all times to remain aware of the responsibility placed upon us by the Government, through the ruling by General Hershey and the statements by Mr. Lowell Mellett. It shall be an obligation imposed upon each of us in motion pictures to safeguard that responsibility by careful action here in Hollywood in relation to deferments requested.

## Film Workers Needed

"Determination of those men whose work is indispensable to our activities in carrying out the duties assigned to us by the Government in the total war effort, therefore will be carefully made in each individual case. There can be no thought of requesting categorical deferments.

"If I may voice the sentiments of all of us who work in motion pictures in Hollywood, I would say that every one of us is proud of this recognition of our activities by the Government and I would further say that there is not a group of people in the entire United States who will more zealously attempt to carry out their essential job for our country."

Mr. Mellett told Hollywood studio workers in January that unless asked by the

armed forces for specific tasks, their greatest war service would be to stay, and he added, "Your motion pictures are a vital contribution to the total defense effort."

Writing to General Hershey February 2nd, Mr. Mellett declared:

"I wish to offer my opinion that the continued effective operation of the motion picture industry is essential to the national war effort and that certain persons engaged in the industry, being essential to it, should receive special consideration in the administration of the Selective Training and Service Act. I am therefore asking that cognizance be taken of these facts and that the motion picture industry be protected, as far as it is possible, against the disruption of its operation through the calling of such essential men into the armed services."

## Essential for Morale

General Hershey, in his reply to Mr. Mellett, February 4th, said:

"In view of the statements contained in your letter with respect to the essential character of the motion picture industry, I shall inform the agencies of the Selective Service System that the continuance of motion picture production is in certain aspects essential to the national health, safety and interest, and in other phases essential to war production."

General Hershey told newspapers over the weekend that the decision was "definitely" not a "blanket deferment," and that local boards would not be impeded in sending men to the Army if they saw fit.

## U. S. Sets Policy for Stars' Appearances

The Hollywood Victory Committee received a communication from the Treasury Department in Washington on Tuesday purporting to establish policy for the Department and Hollywood on all matters relating to the industry's volunteer work for the Government.

Signed by Carlton Duffus, in charge of special activities of the Defense Savings staff of the Treasury, the letter urged the Committee to make certain that stars and players who volunteer for activities in connection with bond and stamp sales "fulfill" their "legal and contractual obligations" first, so that the Treasury Department "may not be calling upon any star or player at a time when he or she is obligated in Hollywood as a business contract.

## Clarifies Status

"We think," Mr. Duffus declared, "that this clarification is necessary for your records and for ours in order to prevent any occasion wherein the national emergency might be used by any individual to their own advantage in any matter which may have to do with commitments or contracts. In other words, we are eager to see the motion picture industry continue in business as per the newspaper report of the statement by Mr. Lowell Mellett."

Meanwhile, the Committee issued a "must call" for a special meeting scheduled on Thursday night at which committee members were

(Continued on page 30)

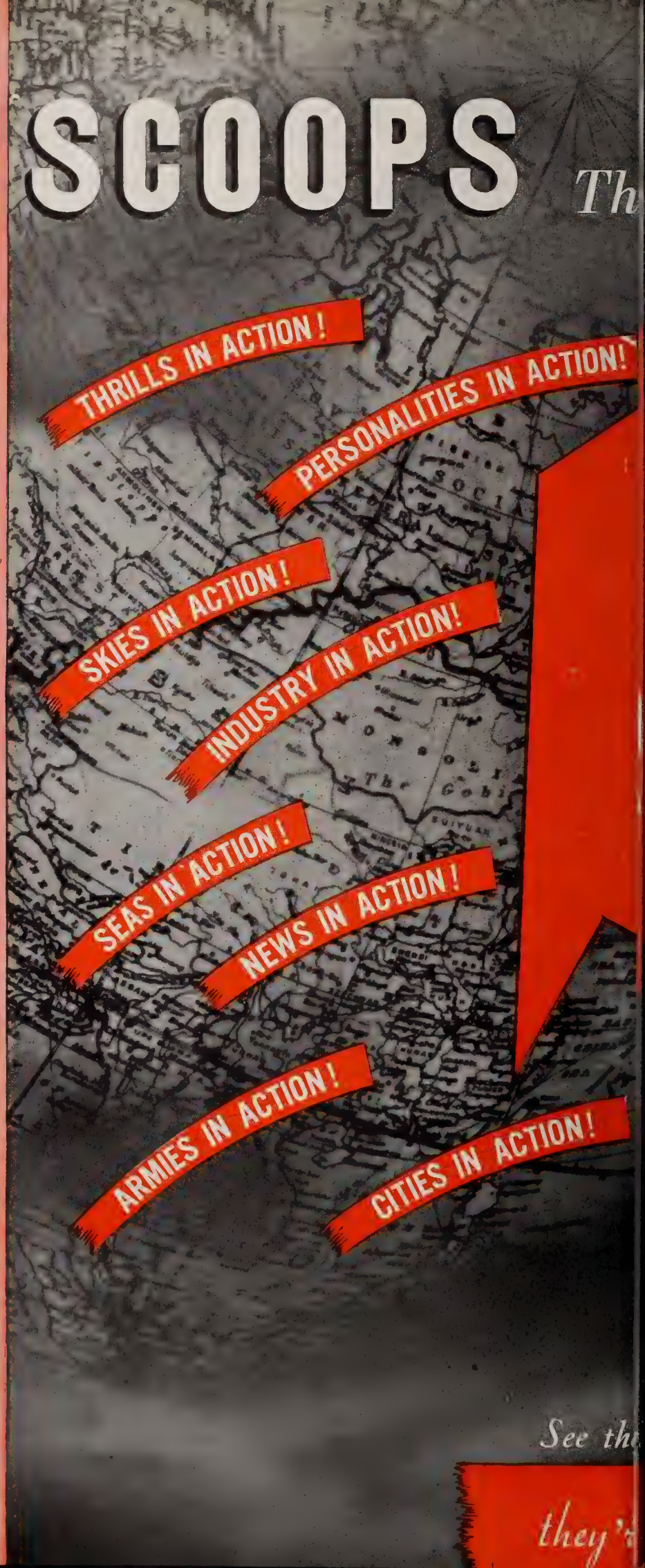


# U. A. SCOOPS *Th*

Showmanship will go into action to scoop all opposition in showing these amazing high-voltage shorts!

There'll be 12 . . . and the first 3 are ready right now! They are "Churchill's Island", "The Battle for Oil" and "This is Blitz".

Camera crews are busy in every corner of today's action-charged world securing the material for this most timely of all screen entertainment!



*See the*

*they're*



*Industry's Most Extraordinary Shorts!*

# **THE WORLD IN ACTION**

*Book them immediately! Sell them aggressively! And remember,*

**RELEASED THRU UNITED ARTISTS**



# STARS MOBILIZE FOR U. S.

(Continued from page 27)

to meet with Lieut. Commander Walter Winchell and his commanding officer, Lieut. Commander John T. Tuttle, Jr., public relations director of the Third Naval District, New York, the two newly appointed liaison officers to the industry from the Army and Navy.

## Stars Touring In Army Shows

On Tuesday, the Hollywood Victory Committee announced a new series of Army camp shows under way. Constance Moore was to open a three-week tour at Salt Lake City on Wednesday; the Ritz Brothers were to leave Hollywood on Friday for Fort Leonard Wood in Missouri to begin another tour, and Charles Butterworth was scheduled to leave the West Coast on Thursday for Indianapolis.

Rosalind Russell, Deanna Durbin, Jackie Cooper and Phyllis Brooks joined Hollywood players touring Army camps and Naval training stations last week for USO-Camp shows. Miss Russell toured five Texas camps with "Funzafire," her first appearance was at Camp Bowie on Tuesday. Beginning at Camp Edwards that same day, Miss Durbin toured six camps in the second corps area. Mr. Cooper and Miss Brooks began a two-week tour with the "All American Girl Revue" at Camp Livingston, La., last Thursday. Linda Darnell and Joe E. Brown added Fort Eustis and Fort Story, Virginia, to their itinerary with "Sunshine Unit" along the Atlantic seaboard.

## Theatrical Agents Help

USO-Camp Shows announced in New York on Monday that 21 leading theatrical agents and artists' representatives volunteered to serve as a committee to assist USO in recruiting free talent for special entertainment of enlisted men in the New York area. It is planned to have committee members accompany actors and units wherever possible to cooperate with military officials in presenting the shows.

Herman Citron is chairman and committee members include: Abner Greshlar, Jack W. Miller, Emil Lowe, Mark J. Leddy, Harry Lenetska, Lester Laden, Phil Coscia, David Jonas, Harry Ames, Herman Fialloff, Matty Rosen, Arthur Shields, Sam Rausch, Veto Melfi, Dick Henry, Charles Rapp, Nat Dunn, Fred Martens, Harry Green and Roger Murrel.

Meanwhile, the Associated Actors and Artists of America, parent body of all the entertainer unions of the A.F. of L. set up a talent co-ordinating committee to handle camp entertainment. Purpose was to guard against exploitation of amusement talent. The AAAA notified its five talent unions of this action and established branch offices in the East, middle west and on the West Coast.

## Networks Launch War Program

Robert Montgomery, screen star and Lieutenant in the U.S. Navy, heads the all-star cast assembled for the first program which America's four networks, NBC, CBS, Mutual and the Blue, launch this Saturday, February 14th. Archibald MacLeish will broadcast a special message from President Roosevelt. Under the general heading of "This Is War," the programs will have separate titles, the first of which is "America At War," and was written by Norman Corwin who also serves as director for all the radio shows. Top-ranking screen, stage and radio stars, and authors have pooled their talents to execute the programs which will be heard over 500 American stations and throughout the world.

## "VICTORY" CHAIRS AVOID PRIORITIES

"Victory" chairs are the answer of auditorium seating manufacturers to the Government's demand for conservation of critical materials. These new models, already announced by the American Seating Company, Heywood-Wakefield Company, and the Ideal Seating Company, use wood for end standards and other structural or finishing members regularly made of cast iron or steel.

Basic construction remains essentially the same, however; so that in hinge action, springs and general design the "Victory" models are essentially standard. The use of wood for the end standards and one or two other components, while not reducing strength or comfort, does effect a substantial reduction in the total amount of metal required per chair.

The United States Treasury Department reported this week that six major film companies have adopted its payroll savings plan for defense bond and stamps purchases. The companies are Columbia, MGM, Paramount, RKO, 20th Century-Fox and Warner Bros. The film firms have set up plans whereby employees may subscribe to bond purchases and pay through weekly reductions from salary.

## More Screen Stars Aid

Fred W. Beetson, chairman of the Hollywood Victory Committee, announced on the West Coast last Thursday that a project was under way whereby stars or feature players who travel across country would place themselves at the disposal of the Treasury Department to aid in bond sales. Edward G. Robinson was the first star to enlist for the plan. He left Hollywood by plane for New York last Friday and made stops en route.

The Technicolor trailer, "Any Bonds Today," originally set for release February 2nd, has been delayed, it was reported in New York by the industry's War Activities Committee last Friday. No new release date has been determined.

Dorothy Lamour and Sabu made personal appearances in Chicago last week to aid defense bond sales in that area.

Reports from Montreal on Tuesday disclosed that entire receipts of every theatre in the United Amusement Corp. circuit during the next three weeks will be used to purchase bonds of the new \$600,000,000 Canadian victory loan.

Ted Schlanger, Warner theatres' zone chief in Philadelphia, announced this week that all circuit houses in and around the city will institute sales of defense stamps and where such requests are made by patrons, stamps will be given in place of change by theatre cashiers.

## Hollywood Group Aids Canada

At the request of the Canadian Government, the Hollywood Victory Committee will cooperate in launching Canada's new victory loan drive, it was reported from the film capital on Tuesday. Janet Gaynor was to inaugurate a series of star appearances in Toronto on Fri-

day. Other star appearances are slated for February 20th, 27th and March 6th.

In addition to the five mobile film and recreational units currently operating on the Atlantic Coast under sponsorship of USO, ten trucks, now being constructed at the Ford plant in Detroit, which will be donated by Edsel Ford to USO are scheduled for tours along the West Coast in California, Oregon and Washington. Men in isolated Army and Navy posts along the coastlines will have motion pictures and other recreational facilities brought directly to them by these mobile trucks, it was reported at USO headquarters in New York on Monday.

## Off to the War

Frank Capra, film director, announced in Hollywood on Monday that he had received word to leave on Wednesday for Washington to take up active duty as a major in the Army Signal Corps. Mr. Capra was notified of his commission two months ago but had received permission to remain on the West Coast until he had completed work on his latest picture, "Arsenic and Old Lace."

The director served as a private in the first World War. He won two Academy awards for his directorial achievements, in 1935 for "It Happened One Night," and in 1936 for "Mr. Deeds Goes to Town." He is a past president of the Academy of Motion Picture Arts and Sciences.

## National Screen Trains Marines

National Screen Service has placed its complete facilities for instructions in camera animation at the disposal of the U.S. Marine Corps Photographic Section, Marine Schools, Marine headquarters in Washington approved a plan suggested by Captain W. M. Nelson, of the Quantico School, whereby National Screen will train three specially selected enlisted men working on detached duty. One of the marines is a cameraman, the other two are artists. They are making their headquarters at the company's home office.

## Radio Parts Needs Studied by Board

Conservation orders halting construction of new broadcasting stations or expansion of existing facilities in areas already receiving satisfactory primary service will be followed in the near future by the promulgation of similar restrictions on television and FM stations, it was learned this week in Washington.

Officials of the Defense Communications Board, however, would not disclose whether the orders now under consideration would stop television and FM development. An order halting construction in areas receiving primary service would be without meaning, since neither television nor FM have progressed to a point where national coverage is provided.

More in the immediate future, the possibility of action to provide for the pooling or exchange of repair and maintenance parts by broadcasters was seen in questionnaires sent out by the board asking for detailed information on spare parts in the hands of the industry.

The suggestion of pooling, it was said, came from broadcasters who were fearful of having to go off the air in the event they used their last tubes or needed immediately other spare parts or which they required priority ratings.

DCB officials would not say what action they planned to take on the basis of the information now being compiled.



**TWICE** THE DRAMATIC PUNCH OF  
ANY PICTURE YOU'LL PLAY THIS YEAR !!

Watch Its Two-Coast Premiere on  
Lincoln's Birthday at the Rivoli, New  
York City, and the Four Star, Los Angeles!

This is the first ad to appear in the trade papers on  
"Mister V" . . . but you've probably heard a lot about it  
already. It's getting the most amazing word-of-mouth build-  
up in months . . . a build-up that started with the first  
exhibitor who saw it! Watch "Mister V" pack dynamite  
into every box-office engagement. It's the most romantic,  
exciting role Leslie Howard ever played!

EDWARD SMALL  
presents

LESLIE  
HOWARD  
his greatest role since "PYGMALION"

as

**"Mister V"**

with

MARY MORRIS • FRANCIS SULLIVAN • HUGH McDERMOTT

Directed and Produced by LESLIE HOWARD

RELEASED THRU UNITED ARTISTS

NATIONAL RELEASE DATE MARCH 20, 1941



# IN BRITISH STUDIOS

By AUBREY FLANAGAN

In London

## Steady Theme

The war still dominates British film production as a theme and a background. Of seven films actually on the floor at the time of writing six are directly war subjects. Most of the others due immediately to follow those in current production in the Greater London studios have a similar inspiration or theme. Though the vast majority have a serious note, comedy finds its way into others. Will Hay's "The Goose Steps Out," now in production at Ealing, is directly comedy, despite its serious subject, and "These Our Strangers" has as many laughs as heart throbs in its script.

At Gainsborough the latest war subject is now in full swing. "We Shall Rise Again", which Anthony Asquith is directing, takes for its inspiration and subject matter the story of "La Libre Belgique", the Free Belgian newspaper produced in the Low Countries during the Nazi occupation.

Based on Oscar E. Millard's "Uncensored", "We Shall Rise Again" has been adapted by Wolfgang Wilhelm.

Eric Portman, stage actor who leapt to screen prominence in "49th Parallel", plays Andre, Brussels' cabaret artist whose underground work is that of a contact man between editor and printer. Phyllis Calvert, fresh from her co-starring role with Robert Donat in "The Young Mr. Pitt", is Julie, daughter of the newspaper's editor Lanvin, played by Frederick Culley. Others in the cast include: Raymond Lovell, Walter Hudd, Peter Glenville, Irene Handl, Josephine Wilson, Aubrey Mallalieu, Ben Williams, John Slater, Karl Jaffe, Philip Godfrey, Arthur Goulet and Alan Jeayes.

Background of the film is Brussels, 1939 and onwards, the panorama of a European city under the invader. Invaluable data and assistance is being given to the Gainsborough production by the Belgian Embassy in London.

Director Anthony Asquith has commenced production at Shepherd's Bush with scenes in Editor Lanvin's office at the outbreak of war; a war which makes the veteran editor decide to revive the secret paper that inspired his countrymen 25 years before.

Maurice Ostrer plans to follow this with a film of which the story will deal with the work of the Commandos.

The first Technicolor feature to be produced since the outbreak of war, a new film based on the life of the composer Handel, is on the floor at Denham, with Norman Walker directing. Walker, who claims to have spent a year on research, intends to use in the film some sort of the more famous works of the composer, including "The Messiah", with the London Philharmonic Orchestra recording the music.

Walker has gone to the prints and paintings of Hogarth for inspiration, and sequen-

ces will have as backgrounds the Courts of King George the First, King George the Second, Vauxhall Gardens, the King's Playhouse in the Haymarket, and old Covent Garden Opera House. Many of these settings have been based on Hogarth prints.

Wilfrid Lawson is playing Handel and Elizabeth Allan returns to the screen in the role of Mrs. Cibber, the Prima Donna.

Corona Films Ltd. started production this week at Gainsborough's Islington Studios on "Alibi", which is for British Lion release. Adapted from the French story "L'Alibi" by Marcel Achard, the film is being produced by Josef Somlo and directed by Brian Desmond Hurst.

For this subject, Somlo has assembled a cast including Margaret Lockwood as Helene, hostess in a Parisian night club who becomes involved in a murder case; Hugh Sinclair in the part of Calas, suave French detective.

The story of "Alibi" is laid in the Paris of 1937, and many of the chief scenes in the film take place at a night club where, before the fall of France, gangsters from America and the Parisian underworld conducted their struggle against the forces of law and order.

## "First of the Few"

About the end of January Leslie Howard will call "Cut" for the last time on his big film biography of the late R. J. Mitchell, the man who gave Britain the "Spitfire". Commenced at the Denham studios in October—exteriors at a fighter station and in Cornwall started a month earlier—"The First of the Few" will, with months of preparation, have taken nearly a year to reach the screen. Howard, co-starring with David Niven as well as producing and directing the film, is confident that exhibitors will not be disappointed with it.

Some of the more spectacular sequences have just recently been filmed, notably Britain's Schneider Trophy Win at Venice in 1927, when the Mitchell designed Supermarine Seaplane won at a speed of 281.49 miles an hour.

Howard was occupied for three days with this scene. Denham's biggest stage housed a huge set comprising a hangar, slipway, waterway with floating pontoons and boats, and a many-tiered grandstand built in the modern style and decorated with the flags of all nations.

Filippo Del Giudice, General Manager of Two Cities Film Company and a refugee from Fascism, makes a screen appearance in "The First of the Few". Facing the business end of the cameras for the first time in a career that has associations with such films as "Freedom Radio", "French Without Tears" and the recently completed "Unpublished Story" Del Giudice gave a hearty account of himself in an important if light-hearted scene.

## The Commandos

Probably by the time this reaches print Paul Soskin will have concluded work on his Commando subject, "The Day Will Dawn", which has proven such a slick piece of commercial foresight on his part. Two at least of Denham's major stages have for some weeks resounded to the lilting accents of Norwegian sailors and peasants, and the crackle of Bren gun and rifle fire from British Guardsmen re-enacting, under studio lights, roles they had already played in the rugged Fjords of Western Scandinavia. Sequestered harbours, fish oil refineries, snowcaked quaysides, village halls, and British invasion barges have provided a realistic background. The "Altmark" incident has been recreated during the past week.

Harold French directs a cast which includes Hugh Williams, Ralph Richardson, Deborah Kerr, Francis Sullivan and Griffiths Jones.

General Film will distribute.

Alexander Shaw, documentary film producer, has returned from India where he has been advisor to the Indian Government on films for the past year, and has resumed his position as Director of Production to the Strand Film Company.

During the time he was in India Alexander Shaw produced 25 films (most of them in six languages) about India's war effort, in addition to training a unit of young Indians in the making of propaganda films.

Says Shaw: "Until the war the India studios, obsessed with the idea of films running at least two hours, had left the short film severely alone. Then Government propaganda needed the film weapon and eight short films were produced.

"We made films on armament production, on A.R.P., and on the work of the Indian Forces; Indian cameramen have been mine-sweeping with the Navy, dive-bombing with the Air Force." "At the same time", Mr. Shaw added, "films have been made of the new India, on the great Indian built and controlled industries and on the India of science and art. The part played by the women of India in modern life has been filmed, as well as the India of tradition.

"The first batch of these films have already been shown with success in New York, Singapore, Cairo, Sydney and London and are taking their place beside short films from all over the Empire."

British National is probably the busiest British producing company at the moment, with two subjects, "One of Our Aircraft Is Missing" and "Let the People Sing", almost ready for trade showing; two more, "These Our Strangers" and "Sabotage at Sea", actually in production; and "Mr. Bunting at War" and a new Flanagan and Allen comedy in course of preparation.



# BRITISH NAVY, RAF DELIVER OWN, U.S. FILMS TO WORLD

## *Entertainment as Well as Propaganda Pictures Go to Neutral Countries*

by AUBREY FLANAGAN  
in London

Inspired probably by the ancient principle, "If I can't have it nor will you," British propaganda, as engineered and manifest through the Ministry of Information, has taken a new line, additional to, rather than substitute for its more direct processes. It is to crowd Nazi films off the screens of the few remaining neutral territories by distributing non-propaganda films from the studios of Britain and Hollywood.

Together with its own exclusively propagandist efforts the Ministry of Information is speeding forth over the five oceans of the world, to Reykjavik and Istanbul, Tierra del Fuego, Lisbon and the Leeward Islands, by airmail and by surface craft, and by RAF bomber, such inoffensive and seemingly irrelevant *opera* as "Tudor Rose" and "Kiss the Boys Goodbye."

### **Shortage of Product**

This newer development in the processes of propaganda by prevention is inspired by the product shortage, from which neutral as well as friendly territories are currently suffering. To the exploitation of this cinematic drought Herr Doktor Joseph Goebbels' propaganda machinery is well alive, and has been using every effort to flood the starved screens with films aimed to ballyhoo the Axis cause and war purpose.

That it is no less aimed at freezing out films from the democracies is a strong and natural reason for the counter offensive from the Ministry of Information's Film Division. Every fifteen minutes during which Nazi films can be crowded out of Sweden and Portugal, the South American countries and Turkey, is, ipso facto, a quarter of an hour gained by Allied propaganda.

The record of the Ministry's Overseas Film Dispatch is a record of considerable achievement, one which suggests that though the Films Division, despite the criticisms to which it has been open since its inception, is not prone to shout its own odds, it would seem to have been doing valuable work in the cause of Allied victory. It would probably not be inaccurate to say that in the battle for the neutral cinema screen the MOI is putting up as good a show as its Nazi opponents; in many instances it has probably already scored a victory.

### **50 Territories Covered**

Taking an average week, it is a fact that, through the machinery operated by the MOI's Overseas Films Section, at least 160 reels of film are despatched to over 50 territories. The geographical range of these territories is almost unlimited—so far as neutral and friendly countries are concerned at any rate.

In one week, detailed statistics for which are before us as we write, that ended Aug-

## **BRITISH THEATRES OFFERED TO ARMY**

"No single action probably has been more effective in demonstrating the British exhibitor's zeal for the national cause than the recent CEA gesture offering the War Office and the Civil Defense forces of the country the free use of all British picturehouses for film shows. Despite reiterated criticism of many of the Government's gestures to the industry, since the outbreak of war, British exhibitors have been both enthusiastic and unanimous in regard to the new scheme.

"If the War Office and Civil Defense organizations avail themselves of the exhibitor offer, every picturehouse will, for a set time every week—in some cases every day—become part of the military and civil defense machine. The CEA has offered the gratuitous use of the cinemas all over the country for the screening of training films to the armed forces, to the Home Guard and the Civil Defense bodies. The shows would be given "out of hours" when the cinemas are not normally open to the public, would be open only to military, Home Guard, and C.D. groups, would be staged in the largest metropolitan supers and the most remote small halls in Great Britain.

"Additionally, it is the CEA plan to get all projectionists into the Home Guard and to establish their work in the box during these shows as part of their service. It is suggested also that they could be of further service by using their technical knowledge and equipment in direct training of appropriate sections of the Home Guard and the Army itself." —A. F.

ust 30th, 1941, 309 reels of film were sent to 53 different territorial points. Naturally the vast majority of the films despatched are the Ministry's own offspring. Probably Number One Box Office Hit among them all has been "Target for Tonight."

Other titles, selected at random, include "Road to Victory," "Ordinary People," "Ack Ack," "South Africa Marches," "Fighter Pilot" and "Citizens' Advice Bureau."

Newsreels are a regular issue, and commentaries in Arabic, Turkish, French and Brazilian are added for appropriate territories. The polyglot talents of the Ministry's official Babel are further lent to the compilation of commentaries or dialogue in, for instance, Persian, Dutch, Spanish and Portuguese. The dubbing of films into foreign languages has included such subjects as

"Contraband," "Q. Planes" and "Drake of England."

Of 60 titles on one departmental list of films sent overseas with the MOI stamp of approval thereon, at one sitting, a schedule reveals that of all the copies, despatched at that time, seven were superimposed with translatable sub-titles, two were re-edited specially for the country whither it was sent, 28 were given particular editorial and other treatment, and the rest dubbed with commentaries specially devised and recorded in the appropriate languages.

In one schedule organized around one pivotal port, films were despatched in groups to Aden, Australia, Batavia, Cairo, Cyprus, Duala, Gambia, Gold Coast, Iran, Iraq, Kenya, Leopoldville, Malaya, New Hebrides, New Caledonia, Nyasaland, Northern Rhodesia, Syria, Turkey, Tanganyika, Uganda. The chart of distribution pays silent tribute to the ways and communications kept open by the British Navy and the Royal Air Force, and its Dominion brethren, and to the solution they have offered the problem of film distribution in a world at war.

### **Organization, Guile Necessary**

To reach the farthest, and, though nearer, least accessible objectives, a great deal of organization and guile has been necessary. It would seem that it has been forthcoming. Though the normal airmail services are used for such locations as India, Portugal and the Dutch East Indies, convoyed surface craft have taken British and American films to Australia, the Cameroons, Fiji and the Windward Isles. On this service, too, legitimately, since it is all in the cause of propaganda, the Royal Air Force has played a prominent part, taking cans of films, duped negatives, lavenders and black and whites to regions so far afield that to reach them means crossing enemy territory. The Embassies, the Consulates, the MOI's own foreign offices, and, in at least one outpost, the offices of one of the U. S. majors, are at the receiving end, thence distributing product to the neutral and friendly screens.

Currently the MOI is offering the widest and most wholehearted collaboration to both U. S. and British organizations who seek to get their product distributed throughout neutral territories. Efforts are made over and above the mere mechanical matter of despatch to see that the films do reach the screens when they arrive on foreign soil.

### **Films Recently Transported**

Indications of the catholicity of subject matter handled is contained in a list of films sent to one particular territory during the space of a fortnight. They included: "International Lady," "Lydia," "Thief of Baghdad," "Down Argentine Way," "That Night in Rio," "Man at Large," "Yank in the RAF," "Skylark," "Great Man's Lady," "Gone With the Wind," "Look Who's Laughing," "Tom, Dick and Harry," "Suspicion," "Flying Down to Rio," "My Life With Caroline" and "49th Parallel."

The MOI has long and ceaselessly asked the industry to give the nation service. It seems that now the MOI is in some degree giving service to the industry.



# CAROLINA, CONNECTICUT FOR REVISED BUYING

## *Straw Votes Continue Trend Toward Demand for Decree Changes*

Possibly foreshadowing the attitude of the parent organization, and that of all the units when the votes are counted, Connecticut Allied Monday voted unanimously for a selective method of film buying, to replace the present method by which films are offered in blocks of five.

The vote was the first on three proposals submitted by the National Allied board to units; and it approved the first of these proposals. The others are, that the distributors return to the selling of a full season's product at one time, allowing a cancellation of 20 per cent in each price bracket; and, that they return to the same, allowing the cancellation up to 20 per cent of the total film rental value of the contract.

Meanwhile, from the Carolinas, it is reported the exhibitor organization of those two states persists in its condemnation of the consent decree, and awaits its reformation or elimination so that it can "return to the old block buying, which would carry with it reasonable cancellation on all groups of pictures."

It was recalled that at the recent convention in Charlotte, N. C., of the Theatre Owners of North and South Carolina, the decree was assailed because of the following:

- 1—The lack of cancellation privileges of the forced buying in blocks of five.
- 2—The necessity of waiting until after pictures have been screened for their purchase and presentation, thereby increasing costs to the producer which in turn are being passed on to the exhibitor and,
- 3—Interference with the bookings of theatres by reason of delays occasioned in negotiations for pictures.
- 4—A steadily increasing demand for increased admission prices, preferred and extended playing time, and other exhibition conditions detrimental to the exhibitor welfare.

The Motion Picture Theatre Owners of America is advising its board of directors of the proceedings in the industry unity meetings up to the time they adjourned January 30th, asking reactions to certain proposals and soliciting suggestions.

In special bulletin to members, Ed Kuykendall, president, commented thus: "The proposals for selective buying and 20 per cent cancellations, as well as for changes in arbitration procedure that will give the average exhibitor his day in court, have made much progress. Most of these proposals have been outlined in the trade press accurately with the exception that the proposals from the exhibitor representatives are the result of cooperative effort on the part of all exhibitors in attendance and not from any one organization.

"This is not the time to seek credits and with a sincerity of purpose on the part of all I have every reason to hope for results in the fight to eliminate 'block of five' selling

## **BAMBERGER NAMED UMPI SECRETARY**

Leon Bamberger has been appointed executive secretary for the United Motion Picture Industry, assisting William F. Rodgers, its permanent chairman. Mr. Bamberger will have temporary headquarters in the Hotel Astor, New York, until more suitable offices are found. He has been, for the ten years past, RKO's sales promotion manager. He was appointed by Harry Brandt and Ned Depinet, the UMPI's co-trustees. He takes office Monday.

and a fair general sales policy that will enable us to have mutual understanding and removal of friction in this industry. M.P. T.O.A. will go the limit to attain this."

The Connecticut Allied vote for purely selective buying had been preceded by one for a return to block booking with the 20 per cent cancellation privilege; but this method is opposed by the Government, Department of Justice officials have indicated.

The selective method is based upon the supply to the exhibitor, by the producer, of the fullest possible information about star, story, and director. It is said to be virtually the method prescribed by the defunct Neely Bill.

## **Poll Substitute Methods**

The poll of units on substitute methods of selling was decided upon by the Allied directors, meeting in New York three weeks ago. It coincided with the Department of Justice report on one year's working of the decree; a report which criticized some aspects.

The New Jersey Allied discussed the new proposals Monday, at Trenton, but took no vote. Members are expected to mull them, then return opinions on a poll card handed out at the meeting. The unit also considered several bills in the state legislature, thought to affect their interests directly or indirectly.

Presiding was Harry Lowenstein, president. Chief speaker was A. N. Stackhouse, Burlington County Assemblyman. He praised the industry as a supporter of national morale.

## **Expect Action from "Unity" Committee**

Further action on industry "unity," which embraces many aspects of business and public relations, is expected to come out of the second meeting of the United Motion Picture Industry's subcommittee on trade practices and adjustment of disputes, scheduled for next Tuesday, again in New York.

A specific trade practice program, to supplant or implement the current consent decree, may come out of that meeting. Distributors and exhibitors at the first meeting,

with reports of subcommittees on taxation, goodwill, the industry's good name, and priorities heard from, had settled down to form a trade practice program considering all aspects now troubling the industry—when the Department of Justice released its report on the decree's first year.

Thereupon ensued caution, in view of the Department's reiterated desire for theatre-distributor divorcement, and the still pending New York, Buffalo and Oklahoma City anti-trust suits; and the business of setting up machinery and practices to end squabbles in the industry was shifted to the special subcommittee, which talked for an additional week and then adjourned without acting.

## **UMPI Seeks Permanent Office**

Tuesday begins more talk, and it is anticipated something may occur. Meanwhile, temporary offices of the UMPI are at New York's Hotel Astor, and permanent offices are being sought. Proponents of industry unity assert the organization known as UMPI may become virtually the "Hays office" of the "whole" industry: adjusting its disputes, forming its particular laws, handling its public relations, performing its research, interceding with public authorities, seeking necessary legislation, performing the myriad tasks the industry as a whole needs.

The Independent Theatre Owners of Washington, Idaho, and Alaska will meet Tuesday at the New Washington Hotel, Seattle. Some exhibitors from Oregon will attend. James Hone, executive secretary, said the usual banquet would not be held.

## **Mahan Is Honored in New Haven, Albany**

More than 100 Connecticut and out-of-state film men gathered for the testimonial dinner to J. Roger Mahan Monday night, February 9th, at the Hotel Taft in New Haven. Mr. Mahan, recently promoted to manager of the New York Warner exchange after two years as New Haven manager, was presented with a farewell gift.

At the same time the guests welcomed Philip Sherman, new manager for New Haven, who has spent three years as manager in Montreal for the company. Barney Pitkin, RKO manager, was chairman of the dinner, Harry F. Shaw, Loew-Poli division manager, was toastmaster, and Samuel Seletsky, Republic manager, treasurer.

Attending from the Warner home office were: Roy Haines, Arthur Sachson, Sam Lefkowitz, Harry Decker, Gus Solomon, Leo Jacobi, Irving Rothenberg, Lee Mayer, George Waldeman and Joseph Vergesslich.

## **Talks on Advertising**

Jean Benoit Levy, French film writer and director, spoke on "The Role of the Motion Picture in Advertising" Tuesday evening at the New School for Social Research in New York, as part of his series of lectures on "The Motion Picture, Is Present and Its Future." Scenes from four films, "Metamorphose," "A Child Went Forth," "L'Amienata" and "Fascinating Yosemite" were used to illustrate the talk.



# FOLLOW THAT BEE-LINE TO A BOX-OFFICE HONEY!

## THE WHOLE INDUSTRY'S BUZZING

about Paramount's new kind of  
full-length Technicolor cartoon  
feature — a film packed with solid  
entertainment **FOR GROWNUPS!**





# A TOP FLIGHT! FEATURE PICTURE-In Cartoon!

Laughs... suspense... excitement... romance... melody—a new kind of cartoon slanted for solid adult appeal! Hit parade tunes by Hoagy Carmichael and other top composers... characters so real your patrons will try to guess the flesh-and-blood stars they're based on! A story filled with comedy and suspense—the kids will have to wait their turn in line for "Mr. Bug"!

## THE NETWORKS ARE HUMMING WITH THESE SWELL TUNES!

Glenn Miller, Sammy Kaye and others have recorded 'em; top bands everywhere are featuring them on the air. Listen for:

"WE'RE THE COUPLE  
IN THE CASTLE"

"BOY, OH BOY"

"KATY DID, KATY DIDN'T"

"BEE MY LITTLE  
BABY BUMBLE BEE"

"I'LL DANCE AT  
YOUR WEDDING"

## ADULT APPEAL.

"Children and adults alike will rejoice... grand entertainment for any audience... songs should go far!"

—Showmen's Trade Review

"Sock favorite for the juvenile trade and a delightful novelty for adults... songs worthy of note!"

—Film Daily

"Destined to find plenty of favor... adults will like it!"

—Daily Variety

"... a new world of make-believe... an amusing fable for young and old alike... songs to have the customer humming!"

—Motion Picture Daily

**C. BAGLEY BEETLE**... Master-mind of the insect underworld... poses as a philanthropist while cooking up trouble!

**HONEY and HOPPITY**... Try your hand at "casting" this team! Are they patterned on Bob Hope and Madeleine Carroll?

**SMACK**—The Mosquito... He's the killer, the dirty-work specialist, for Beetle!

**SWAT**—The Fly... Many a professional mugg in Hollywood claims the honor of inspiring this fingerman of the Bugville mob!

PARAMOUNT PRESENTS

# Mr. BUG GOES TO TOWN



Produced by Max Fleischer • Directed by Dave Fleischer  
Copyright 1941 by Paramount Pictures, Inc.

IN TECHNICOLOR

Book it NOW—and grab your share of the heavy Boxoffice suga



# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

For four weeks *Life Magazine* carried on formal negotiations with His Majesty's Ministers of the Royal Yugoslav Government in London for permission to take pictures of His Majesty, King Peter, at college, in England. At last came a call from M. Knezevic, Minister of the Court: Would *Life's* representatives please call at the Yugoslav Legation, 41 Upper Grosvenor Street, London? *Life's* representatives would. And, so *Life's* Lael Laird hotfooted over to the Legation and was ushered into an ornate living room where an open fire burned in the grate. There he heard read a formal declaration of an appointment with the young King for the following day, at Claire College, Cambridge. There he found the King, a King with a coat lapel carrying a little gold trademark: "Twentieth Century-Fox."

Gene Autry, of radio and screen, is hoarding horse-meat. He just bought six more bronchos, for a total of 196.

Motion picture people, like all others of the land, can have one comforting thought this U. S. income-tax pay day. Since March 15th, the regular deadline, falls on a Sunday, all will get one extra day to pay up.

Ohio independent exhibitor leader Pete Wood, visiting the office of William Evatt, state tax commissioner, at Columbus, the other day, noticed an old-fashioned print under which appeared the following: "The Art of Taxation consists in so Plucking the Goose as to procure the largest quantity of Feathers with the least amount of Hissing. . . ."

What might at first glance appear to be timely exploitation of the nation's new "war time" are the two current newspaper advertisements of Keith's and RKO Palace theatres, respectively, standing side by side in Cincinnati newspapers, with titles boldly shouting: "Remember"—"All Through the Night."

Movie press agent Lynn Farnol, of Broadway and Hollywood Boulevard, and now Air Corps Captain in charge of press relations at Mitchel Field, on Long Island, tells the story of the tough Master Sergeant who was aloft with a young flying cadet on the latter's first piloting trip which was proceeding quite smoothly until the fledgling suddenly noticed that his oil gauge registered zero. He turned to his crew chief, a grizzly old Master Sergeant, and moaned: "Guess we'd better bring her down quick, we're in for trouble." "Hell no," bellowed the sergeant, "she's running alright, ain't she?" The pilot agreed but confessed he was appalled by the gauge. Whereupon the Sergeant handed him a pair of pliers, told him to break the glass on the gauge, pull up the indicator to "full" and keep on flying.

The Nelson Rockefeller-John Hay Whitney Museum of Modern Art, in New York, with its film library and other media engaged in spreading things cultural, has started a campaign of its own to furnish our soldiers in camp with books—on ART!

Film folk down Mexico way are 'chipping-in' to buy a thousand of Mexico's best cigars for Winston Churchill in London.

ON the afternoon of last Monday, when fire was burning destruction through the giant steamship *Normandie*, tied for two years to a berth in New York's North (Hudson) River, there was being screened more or less privately, for the first time, at the Rockefeller-Whitney Museum of Modern Art less than a mile away, a new war-and-defense picture showing how ship sabotage might be perpetrated and how precautions might be taken against it.

"Safeguarding Military Information" was the subject. It is one of the army training films made at 20th Century-Fox studio in California, under the supervision of Lieutenant Colonel Darryl F. Zanuck and in behalf of the Research Council of the Academy of Motion Picture Arts and Sciences. Prints are now being distributed to more than 12,000 theatres by the War Activities Committee of the motion picture industry, to warn all the public, as well as the soldier, against careless chatter in wartime.

The burning of the S.S. *Normandie* at New York makes the reel more than timely, of course. The picture opens with a glimpse of furtive figures aboard a passenger liner at her dock. The watchman turns his back and the pair slip overboard. A few minutes later the watchman punches his time clock. There is an explosion. Subsequent shots, clipped from newsreels, show the disaster of a burning ship. An even more horrible, and timely, example of the ruin of sabotage could have been added to the picture Tuesday with the insertion of newsreels of the burning French liner at its pier in New York.

The marquee of the Miami Theatre on New York's Sixth Avenue told a lurid tale, last Friday, with this billing: SEE THE WHITE SLAVERS LURE GIRLS TO VICE ALSO CHARLES CHAPLIN.

With great graveness, the Red Networks of National Broadcasting in New York solemnly reports that its recording division has suffered its "first loss through enemy action during World War II." It discloses that a shipment of Thesaurus recordings on the way to Amalgamated Wireless, Ltd., New Zealand had gone down on the ship.

Time was when Sophie Tucker insisted to us that she was to be known as "The Last of the Red Hot Mamas." Then came vitamin pills, or something and new quick-stepping comebacks for Sophie around Broadway. Now she calls herself "The Life of the Red Hot Mamma," which appellation she has appended to her autobiography, to come out in the Spring with the flowers.

Walter Cameron, accredited with being the man who played the gun-totin' hero in the screen's first motion picture story, "The Great Train Robbery," is still in the movies, though now 73. He rents horses and donkeys to Hollywood studios, for picture-taking.

This Want Ad appeared the other day in the Golconda (Ill.) *Herald-Enterprise*:

WANTED—Single man, too old for military service, to take care of my place while I go Jap hunting.—Ralph Cox, Renshaw, Illinois.

Corinne Luchaire, called the "heart-stopping heroine" of the French film industry a few years ago, has been charged in London with being France's No. 1 woman 'Quisling' and friend of Otto Abetz, Hitler's Ambassador to occupied France.

Miss Luchaire will best be remembered in the motion picture "Prison Without Bars," an Alexander Korda production of 1938, released in the U. S. by United Artists.

London's *Daily Mirror* said, "She has become the great lady among the French Quislings. At her parties are to be found the most notorious collaborationists and most members of the Paris press. La Luchaire's father is Jean Luchaire, pro-Nazi editor of *Le Nouveau Temps*."

Comedy isn't the 'correct thing' to insert into a story concerning the rescue of the survivors of an American boat torpedoed off the Atlantic Coast, but in accord with the order, "Keep 'em Laughing," here goes:

The night couldn't have been colder and the survivors were gathered around their portable radio in a lifeboat. Alone in the blackness of the cold night they were able to get one station, faintly. The station was WOR and the program was Jerry Lawrence's "Moonlight Saving Time," echoing songs until a commercial cut in with, "There is no need for you to be uncomfortable these winter days, for a few dollars a week you can own a . . . fur coat."

Up Halifax way, in the Canadian Province of Newfoundland, there's a Chinese sailor, a ship's steward, who thinks he has something for some Hollywood producer. He is Ma Ming, once an actor in his native China, who was on a steamer torpedoed by an Axis submarine about 150 miles off the Canadian coast. The ill-fated ship was manned almost entirely by Chinese. Over 100 died in open lifeboats and on rafts alone, drifting for days, in extreme cold, in pain, without food.

The cast of "Refugees of China," written, produced and directed by Ming, was composed entirely of the few survivors from that sea attack, who gave some extra special attention to the funeral episode at sea. The climax has a melodramatic incident, conceived by Ming, showing a big Jap army general on the floor, lifeless, of course, with his shaggy head dangling about on the sword of a bigger Chinese general.

Those spot announcements promoting Navy recruiting which you have been hearing on your radio these many weeks, are a brain-child of U. S. Navy officials. Advertising agency radio personnel is intrigued with the copy calls like: "Men, will you allow your families to be enslaved by the Fascist tyrants as they are in Italy? No, of course you won't! You must fight back at them and destroy the savage beasts who want to role the world with bloody hands!" Or this one: "America! we've got a job on our hands—the job of smashing an insolent and depraved Axis," to cite but two examples.

Radio writers opine that if such emphasis on "horror" had been written by them, the admirals would have fire broadsides.



# THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER  
Hollywood Editor

## ESTEEMED EDITOR:

Out of the commotion which came in the wake of the war declaration the Town has acquired an accumulation of committees so vast and varied that few who don't have to, can keep them distinguished, one from the other, much less remember their names.

It is in Hollywood as it was in Washington, and of course still is, save that Hollywood has not acquired the Washington habit of initialing its agencies at birth for ready reference.

Thus the HVCSSR is not as yet a symbol recognized by the headline reader.

But the HVCSSR is a power in the affairs of the community, the industry and the nation's war effort.

HVCSSR is what the initialers would have to call the Hollywood Victory Committee for Stage, Screen and Radio if they adhered to precedent.

Fortunately, they do not.

More fortunately, the HVCSSR doesn't either.

For if it did, the Victory Committee would have turned out by now to be no more than another link in the chain of Hollywood's failures in the field of public relations.

In point of fact the Victory Committee, under executive directorship of Fred W. Beetsen, has lifted bodily and a bit gloriously out of chaos the intricate and mine-strewn matter of fulfilling requests for the free services of talent in behalf of a multiplicity of public interests.

Fruits of the Victory's Committee's endeavors since its formation following outbreak of war have been many and are beginning to be identified by the public at large as just what they are, flowerings of a cooperation and singleness of purpose such as are not to be found in all the annals of the entertainment profession.

Spread of this realization that the democracy of entertainment has coalesced, pooled its armaments and set up a High Command to direct its forces, will expedite the functioning of the Committee and swell the flow of the munitions of morale.

Requests for the services of talent have come, in the past, from all varieties of petitioners to all varieties of Hollywood agencies—to studios, to guilds, to actors, agents, industry executives, civic authorities, to branch offices of national organizations and to merely happenstance residents of the community.

All varieties of results, including some inadvertent neglects and some unwarranted refusals, some tangibles injurious to all parties and some intangibles estranging important groups, have eventuated.

What was everybody's business was nobody's business and didn't get done.

How much goodwill was lost cannot be reckoned.

Some of the illwill sustained is of record.

But establishment of the Victory Committee put an end to all of that.

## LOAD SPREAD

The production load of 40 pictures in shooting stage was spread evenly over the studio scene at weekend with Universal shooting six, Warners and Columbia five each, MGM, 20th Century-Fox, Paramount, RKO Radio and Republic four each, Monogram two and PRC one.

The titles:

### COMPLETED

MGM  
Mokey Delano  
Tortilla Flat  
MONOGRAM  
Black Dragons  
PRC  
Dawn Patrol  
PARAMOUNT  
Palm Beach Story

### STARTED

COLUMBIA  
Just Another Dame  
MONOGRAM  
Man with Two Lives  
PRC  
Gun Shy  
PARAMOUNT  
Forest Rangers  
Mrs. Wiggs of the  
Cabbage Patch

### SHOOTING

COLUMBIA  
Hello Annapolis  
Highly Irregular  
Gentlemen Misbehave  
Ellery Queen and the  
Corpse  
MGM  
Sunday Punch  
Ship Ahoy  
Mrs. Miniver  
Her Cardboard Lover  
PARAMOUNT  
My Heart Belongs to  
Daddy  
Black Curtain  
RKO-RADIO  
Journey Into Fear  
My Favorite Spy  
Tuttles of Tahiti  
Mexican Spitfire and  
the Ghost

RKO-RADIO  
Scattergood at the  
Races  
20TH-FOX  
Whispering Ghosts  
Tales of Manhattan  
Million-Dollar Ghosts  
UNIVERSAL  
What's Cookin'

REPUBLIC  
Shepherd of the  
Ozarks  
SMALL  
Friendly Enemies  
UNIVERSAL  
Unseen Enemy  
WARNER  
Desperate Journey

REPUBLIC  
Riders of the Range  
Girl from Alaska  
Affairs of Jimmy  
Valentine  
20TH-FOX  
Moontide  
My Gal Sal  
This Above All  
Ten Gentlemen from  
West Point  
UNIVERSAL  
Eagle Squadron  
Spoilers  
Saboteur  
Butch Minds the Baby  
Lady in a Jam  
WARNER  
Gay Sisters  
Shadow of Their  
Wings  
Escape from Crime  
Yankee Doodle Dandy

Constituents of the Committee are empowered representatives of the Screen Actors Guild, Actors Equity Association, Theatre Authority, Federation of Radio Artists, Artists Managers Guild, Association of Motion Picture Producers, all radio networks, Radio Writers Guild, Screen Directors Guild, Screen Publicists Guild and the Screen Writers Guild.

It's a strange and far-fetched request for talent that doesn't land in custody of one or another of the constituent bodies, which transmits it at once to the Committee, and even that kind of request gets transmitted

nowadays because everybody in the community knows where it belongs.

A good many of the other committees formed since outbreak of war are still committees on paper only.

Some others, by reason of their nature, are functioning silently, well or otherwise as the case may be.

But there is no secret about the success of the HVCSSR.

It gets things done—a March of Dimes airshow, a Red Cross benefit in New Orleans, a President's Birthday Ball broadcast from Hollywood, the list is long and lengthening—and gets on about its business of doing the next thing on its laden agenda.

It works.

▽

Erasure of Jimmy Fidler's daily column by the Los Angeles Times last week went unnoticed by many members of a community which had been unanimously Fidler-conscious a few months back when the columnist was telling the Congressmen his version of Hollywood as was and as should be.

At that point, you'll recall, the Times ignored pressures of many kinds, including the persistent and the implemented, which had as their objective the abatement of the Fidler copy.

Between then and now the name of Fidler has been in the news headlines as well as atop his column on a number of occasions, and the investigations which took him to Washington and the witness stand has vanished into the ages.

But none of these matters have bearing upon the Times' decision to discontinue publication of the Fidler column.

No, indeed.

Managing Editor L. M. Hotchkiss of the Times says the reason for the discontinuance was "a matter of space."

Whether "a matter of space" in time or in the Times is not specified.—W. R. W.

▽

Warner Brothers announced last week that the company had signed Norman Krasna to a long-term contract under which he will write his own original stories and direct them. The first will be "Princess O'Rourke." A former junior member of the press department in the first World War, Mr. Krasna entered show business as author of "Louder, Please," a Broadway play, which he followed with "Small Miracle," and other plays. Among his recent screen stories were "The Devil and Miss Jones" and "Flame of New Orleans."

▽

Ben Hecht was signed to a long-term contract as writer, director and producer by Twentieth Century-Fox, the company announced this week in New York. Mr. Hecht will work directly with Darryl F. Zanuck.

▽

Universal has closed a deal under which it will share Jon Hall's contract with Samuel Goldwyn, and will be featured in Walter Wanger's "Eagle Squadron" for Universal.



FROM THE DEEP, ROMANTIC SOUTH COMES ANOTHER  
THRILLING DRAMA OF LOVE AND INTRIGUE!



REPUBLIC  
PICTURES

presents

Joan **BLONDELL** • John **WAYNE**

**"LADY FOR  
A NIGHT"**

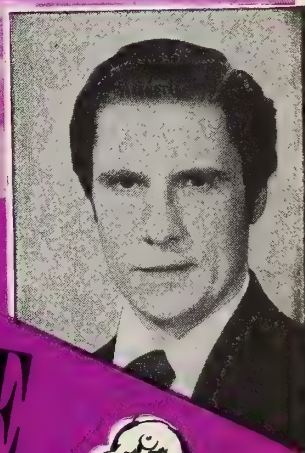
with

**RAY MIDDLETON**

Philip Merivale • Blanche Yurka • Edith Barrett  
Leonid Kinskey • The Hall Johnson Choir

Leigh Jason — Director

Original screen play by Isabel Dawn and Boyce DeGaw  
Based on a story by Garrett Fort



BUY U.S. DEFENSE BONDS



# AAA NAMES ARBITRATORS FOR PANELS IN THE FIELD

## New Appointments To Be Permanent, Replacing Last Year's Panels

Panels of arbitrators for the 31 motion picture arbitration tribunals are now being revised and augmented by the American Arbitration Association, administrator of the consent decree's arbitration system. The first three new panels, for Washington, Chicago and Cleveland, were announced this week.

Last year the panels were appointed for one-year terms. The new lists of business men, educators, attorneys and professional men are being set up as a permanent panel. Many members of the original lists have accepted continuing service. The majority of those who served on cases during the first year of arbitration are also on the new panels. Lists for other cities will be announced this month.

Changes in the first three panels amount to about ten per cent of the membership. Arbitrators have left the panels chiefly because of calls to government or military service during the past year. Only a few have resigned because of new connections with the motion picture industry. These include real estate men and lawyers. The consent decree precludes service as an arbitrator by any person financially or otherwise associated with motion pictures.

Members of the panels are:

### Washington

Edwin M. Bayly; William G. Buchanan, professor of business administration, Georgetown University; Harvey T. Casbarian, controller, University of Maryland; Leon Chatelain, Jr., architect; A. S. Donaldson, Lansburgh Bros.; Proctor L. Dougherty, consulting engineer; Professor H. F. Harding, George Washington University; Al. Philip Kane, law professor, Georgetown University; Wayne Kendrick, C.P.A.; F. H. Kenworthy, Chesapeake & Potomac Telephone Co.; Corneal J. Mack, general manager, Mayflower Hotel; Thomas P. Morgan, Jr., Mutual Life Insurance Company; Edgar Morris, sales executive; Henry S. Owens, accountant; John E. Parker, broker; Benjamin Regardie, C.P.A.; Vincent Saccardi, district manager, Metropolitan Life Insurance Co.; R. Strunk, insurance; Major General Kenzie W. Walker and Lawrence E. Williams, vice president, Fries, Beall & Shark Co.

The attorneys on the Washington panel are:

Judge Bolitha J. Laws, U. S. District Court; Charles S. Baker, H. Russell H. Bishop, J. Edward Burroughs, Jr.; Edmund D. Campbell, Joseph A. Cantrell, John J. Carmody, Brice Claggett, Robert F. Cogswell, Oscar Coolican, G. Bowdoin Craighill, Sefton Darr, L. M. Denit, Nugent Dodds, Charles D. Drayton, Ben S. Fisher, Norman B. Frost, Colonel Christopher B. Garnett, Leo P. Harlow, Nelson T. Hartson, Francis W. Hill, Jr., president, Bar Association of D. C.; Woodson P. Houghton, Edmund L. Jones, H. C. Kilpatrick, Milton King, John E. Laskey, Paul E. Lesh, Joseph C. McGarraghy, Louis H. Mann, G. Kibby Munson, Kenneth N. Parkinson, Julius I. Peyser, Stanley I. Posner, E. Barrett Prettyman, Joseph A. Rafferty, Elwood H. Seal, A. K. Shipe, Harry S. Weender, and John J. Wilson.

### Chicago

William Bachrach, vice president, The Dearborn Co.; Roger K. Ballard, president, Roger K. Ballard & Co.; Charles S. J. Banks, C.P.A.; Joseph B. Costello, C.P.A. James A. Cunningham, secretary and assistant treasurer, Peoples Gas Light and Coke Co.; H. E. Devereaux, Lake Shore Trust and Savings Bank; Cyrus J. Dunachie, Stein, Hall Mfg. Co.; George P. Ellis, C.P.A.; Alexander Eulenberg, David Himmelblau & Company; John L. Griffith, Commissioner of Athletics, Big Ten Conference; Charles Z. Henkle, vice president, Continental Illinois National Bank & Trust Co.; Kenneth R. King, George Rosseter & Co. Adolph Kroch, Kroch's Bookstores, Inc.; William M. Layman, M. S. Kuhns & Co.; Arthur R. Martin, Brad-

## DON'T WASTE WAR TIME

"Gentlemen, we are at war" were the opening remarks of a motion picture arbitrator as he began a hearing last week.

At New Haven, Leonard S. Horner, executive of the Hartford firm of Niles, Bement & Pond, and arbitrator of the clearance complaint of the Grand theatre, New Haven, served notice to attorneys, distributors' representatives and theatremen at the hearing that he would allow them to waste no time. The starting time for hearings was advanced to 9:15 A.M. from 11:30 and the arbitrator kept the sessions moving swiftly through three days of hearings.

ner Smith & Company; John W. McClure, secretary-treasurer, National Hardwood Lumber Association; Harry C. McCluskey, treasurer, Kellogg Switchboard & Supply Co.; Joseph A. Maloney, Barrow, Wade, Guthrie & Co.; Charles Melvoin, Altschuler, Melvoin and Glasser; W. A. Patterson, president, United Air Lines; Sidney L. Parry, vice president, Chicago Stock Exchange; Paul W. Pettengill; Raymond E. Rickbeil; George V. Rountree; Lewis J. Ruskin, president, Ford Hopkins Co.; Walter Dill Scott, Northwestern University; Harry E. Snyder, Howard F. Spurgeon, president, Spurgeon Mercantile Co.; H. H. Stevens, H. L. Stevens & Co.; W. T. Sunley, vice president, American Academy of Accountancy; Russell Winslow, Stevenson-Jordan & Harrison.

The Chicago attorneys are: Harold J. Clark, Samuel G. Clawson, George E. Frazer, Wilbur A. Giffen, Arthur J. Goldberg, Jacob I. Grossman, Richard F. Kuhns, John S. Lord, Albert G. McCaleb, Thomas C. McConnell, Hayes McKinney, William A. McSwain, Leo T. Norville, E. Milton Pashkow, Drennan J. Slater, James A. Sprowl and Benjamin Wham.

### Cleveland

Charles G. Arbuthnot, professor of business and Economics, Western Reserve University; W. E. Atkinson, assistant treasurer, Cleveland Trust Company; Percy W. Brown, partner, Hornblower & Weeks; Lawrence A. Cordrey, assistant cashier, The Union Bank of Commerce Company; C. Herbert Cox, accountant; Walter A. Coy, accountant; Louis D. Cull, general manager, Cleveland Chain and Manufacturing Company; Professor William W. Dawson, Western Reserve University; Walter T. Dubmore, Dean of Law, Western Reserve University; Walter A. Goldsmith, president, Walter A. Goldsmith Company; Albert P. Gram, credit manager, Eaton Manufacturing Company; James H. Herron.

Ralph B. Hunter, assistant manager, Equitable Life Assurance Company; E. H. Jaynes, secretary, Cleveland-Cliffs Iron Company; J. W. Lerner, Harshaw Chemical Company; William J. P. Noonan, partner, Scovel, Wellington and Company, accountant; J. A. Schabel, Credit and office manager, Pittsburgh Plate Glass Company; Earl L. Shaner, president, The Penton Publishing Company; Professor Earl L. Shoup, department of political science, Western Reserve University; L. W. Stolte, Fairbanks, Morse & Company; Birkett L. Williams; Lewis Wintermute, accountant.

Attorneys on the Cleveland panel are: Charles M. Buss, J. Virgil Cory, Dan B. Cull, Leonard H. Davis, William R. Fairgrieve, Hal H. Grisold, Marvin C. Harrison, H. B. Howells, A. N. Jappe, John H. Kapp, Judge George Kerr, Abraham Kollin, Paul E. Lees, James C. Logue, John D. Marshall, L. L. Marshall, Harry F. Pattie, Harry F. Payer, Frank H. Pelton, George M. Roudebush, Robert H. Sanborn, Clare M. Vrooman, Sidney N. Weitz, William B. Woods, Otto J. Zinner and Howard Burns.

### New York

The Liberty theatre, Freehold, N. J., won a reduction in clearance on Friday from two theatres in Asbury Park while the margins held by three other Asbury Park theatres were maintained in an award by John K. Watson, New York lawyer serving as arbitrator. It was Case No. 16. Mr. Watson ordered RKO and

Warners to reduce their respective 12 and 14 day clearances to the Savoy theatre over the Liberty to one day and to the Lyric over the Liberty to three days. The margins held by the Walter Reade circuit's Mayfair, and the St. James and Paramount theatres in Asbury over the Liberty was judged reasonable.

### Des Moines

The first three Des Moines arbitration cases, filed simultaneously in mid-January (Motion Picture Herald, January 24, page 18) were withdrawn together on Monday when the complaining exhibitors reached settlements with the distributors.

Lee and William Tiermeier, operators of the Avon theatre, Burlington, Ia., who filed cases two and three on clearance against Warners and RKO respectively withdrew on Friday.

Jack Kuech, operator of the Gem theatre, Charles City, Iowa, withdrew his some run demand, Des Moines first case, against Paramount.

### Chicago

Two new cases were filed with the Chicago arbitration tribunal last Friday.

A clearance complaint was made by the Sun Theatre Corporation headed by George T. Valos operating the Wheaton Theatre, Wheaton, Ill., against Paramount, 20th Century-Fox, RKO, Warners, and Loews, Inc. It charges that the clearance given the Arcadia Theatre, St. Charles, Ill., which is operated by the Fred Anderson circuit, is unreasonable.

The Rio Theatre Corporation, Hammond, Indiana, in a complaint signed by J. J. Cooney, vice-president, against the five consenting companies says that the clearance granted the Parthenon, Paramount, Orpheum, and Calumet theatres, all in Hammond, is unreasonable. It asks that a maximum clearance be set between all theatres involved, in all future contracts. It is case No. 14.

### Buffalo

A twelfth arbitration complaint was filed at Buffalo on Friday by M. M. Konczakowski, independent operator who asks a reduction in clearances granted by 20th-Fox, RKO and Loew's to the Apollo theatre. Mr. Konczakowski asserted that the seven day margin held by the Apollo, operated by Basil Brothers was unreasonable. Both Basil Brothers and Mr. Konczakowski have had previous arbitration complaints. Both were withdrawn and settled.

### New Haven

The three-day hearing of the arbitration complaint of J. Lewis Cannon, Jr., operator of the Grand's pictures 75 to 200 days. Harry L. 20th-Fox RKO and Warners, asking maximum clearance of 7 days after the Pequot theatre and the elimination of the Dreamland theatre's clearance, completed the fifth hearing in the territory.

John Cannon testified that he was unable to operate his 750-seat Grand successfully because the 1269-seat Pequot, intervenor, which enjoys a 14 to 30 day clearance, actually holds up the Grand's pictures 75 to 200 days.

### Cleveland

Hearings on the some run complaint of the Park theatre, operator of the new Deuber theatre, Canton, Ohio, have been postponed until February 18th at the request of the complainant.

[ALSO SEE PAGE 18]



# NEW "VICTORY" THEATRE CHAIR SAVES 75% CRITICAL METALS

*It's comfortable, beautiful, durable*



**Made of materials, thoroughly tested and approved by  
American Seating Company's Experienced Engineers**

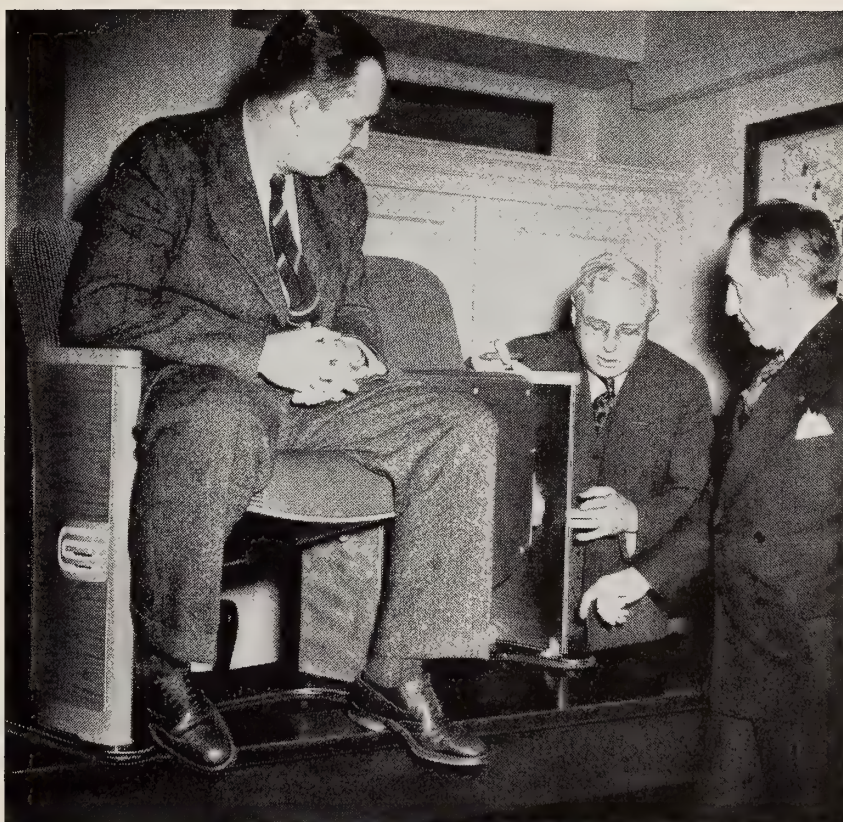
**The "Victory" Theatre Chair is here**

This war-born product saves 75% in critical metals; but in beauty, comfort, and durability, it ranks with the best prewar theatre chairs.

Look it over carefully. Study its design. Test its comfort. On every point you will say, "O. K."

By replacing your present obsolete chairs now you will release many more pounds of critical metals than we will require to install modern "Victory" Chairs. The scrap iron and steel thus made available will help build planes, ships, guns, and tanks.

Yes, we'll build them as swiftly as possible so that you may have new chairs, serve your patrons, and contribute to America's Victory Program.



Dual Purpose "Victory" Chair—Dewitt Moore, member of the War Production Board (at left), sits in the new "Victory" chair, while Julian Brylawski, consultant for the motion picture industry, and H. M. Taliaferro, President of the American Seating Company, Grand Rapids, Mich., inspect the new chair.



*American Seating Company*

GRAND RAPIDS, MICHIGAN

World's leader in public seating. Manufacturers of Theatre, School,  
Church, Auditorium, Stadium and Transportation Seating

Branch Offices and Distributors in 73 Principal Cities



# 50% OF CANADIAN DEALS ARE FOR PERCENTAGE

## Industry Forms Advisory Council on New Price Ceiling Order

by W. M. GLADISH  
in Canada

Canadian exhibitors, 20 officials of circuit and independent theatreowners, met in Toronto on Monday to organize the exhibitor section of the advisory council on price ceilings under R. G. McMullen, Administrator of Theatres and Films in Canada's Wartime Prices and Trade Board. The meeting was called by the Toronto Board of Trade. Nat Taylor, president of the Independent Theatres Association of Ontario, and head of the Twentieth Century Theatres, presided as chairman. The press was not admitted to the lengthy session.

Tuesday, composition of the council's exhibitor section was disclosed: Henry Falk, Thomas Watson, B. C. Salamis and B. E. Laxer, representing independent exhibitors; Clarence Robson of Odeon and Morris Stein of FPC, representing circuits; J. P. O'Loughlin of Twentieth Century-Fox, Louis Rosenfeld of Columbia, N. L. Nathanson of MGM, for distributors. Mr. Laxer is president of the new independent Motion Picture Exhibitors Association.

Meanwhile a few primary facts support the contention that the motion picture business in Canada, now under consideration by the Wartime Prices and Trade Board for the purpose of maintaining a price ceiling on film rentals for the war period, is unlike the operation of any other industry.

Of importance for the study of film trade conditions by the government board, it has been pointed out, is the fact that approximately 50 per cent of rental transactions is arranged on a percentage basis with the result that film distributors do not know the revenue from a picture, or even a group of pictures, until playing dates have been practically completed.

### No Sure Film Guide

In many trades, the result of supply and demand can be determined to a considerable degree because of previous experience and trends, with physical commodities being handled in conformity with recognized practices and prices being marked up for a definite degree of profit. Stocks are acquired by wholesalers with an eye on retail absorption. The turnover is relatively mechanical and the revenue to be derived has a ratio with the quantity of goods released while gross profits can be controlled with a measure of business judgment.

The argument has been advanced that no development in the motion picture business provides a sure guide for future business and that the cash volume for the next year cannot be anticipated on the basis of results in the past 12 months. The opinion has been offered that a basis particularly cannot be established during the war period because of migration of workers to cities and towns with war industries, the withdrawal of men

from civilian life through enlistment and economic fluctuations in other districts.

The suggestion has been thrown out that film distributors in Canada do not secure more than a reasonable share of theatre revenue when various industries are examined. It has been revealed that, over a period of 10 years, the film exchanges have received appreciably less than 30 per cent of the aggregate gross of the theatres in return for supplying the entertainment product. Because of the whims of the public, changing tastes and war conditions, there can be no guarantee that the revenue to the film exchanges at the end of 1942, or any future year, will be either above or below the 10-year average.

At the exhibitor meeting in Toronto on Monday, meanwhile, an announcement was made that a distributor's section of the advisory board already had been formed with eight general managers as members and with the independents reportedly invited to organize a nationwide association to provide central representation.

It was indicated during the discussions that the Canadian Government would take no steps to freeze film rentals until the advisory board was formed. No final decision was reached at the meeting, it was said, pending approval by several independent groups at subsequent meetings with regard to suggested developments.

### Many Exhibitors Attend

Exhibitors from Montreal, Halifax, St. John, Winnipeg, Brampton and Prince Albert were represented at Monday's conference. Morrow Stein and Ben Geldsaler were present for Famous Players Canadian, and Clarence Robson and T. J. Bragg for the Odeon Circuit. The new Independent Motion Picture Exhibitors Association was represented by Barnett Laxer, president; L. E. Farrow and Henry Falk. It was expected that the conferees were scheduled to meet again next Tuesday.

One of the problems admittedly facing the the Dominion Government, it is reported, is that of applying higher levies for war financing on business operations without disrupting price ceilings, in connection with the new taxation to get under way around the close of the fiscal year, March 31st. Canadian people have been told repeatedly not to "pay more than what you paid during the period from September 15th to October 11th."

### Three New York Film Companies

New York's Secretary of State has chartered the Lindenhurst Theatre Company, Bay Shore, Long Island; International Artists, Inc., New York City; and Park-Circle Theatre, Inc., also New York.

### Fred Greenberg Promoted

Fred Greenberg, office manager of the Indianapolis branch of Warner Brothers for the past several years, has been made manager of the Los Angeles exchange. Claude McKean succeeds him in Indianapolis.

## Majors Report On Holdovers

HOLDOVERS of current releases were reported this week by several companies:

"Bedtime Story," Columbia: Loew's Theatre, Hartford, opened January 30th.

"Johnny Eager," MGM: Century, Baltimore, opened January 21st; State, Houston, January 21st; Loew's, Akron, January 23rd, opened January 29th; United Artists, Portland.

"Sullivan's Travels," Paramount: Paramount, New York, opened January 28th; Paramount, Newark, opened February 4th; Allyn, Hartford, opened January 29th.

"Nothing But the Truth," Paramount: Palace, Milwaukee, opened January 31st.

"Louisiana Purchase," Paramount: Paramount, Springfield, opened February 4th; Capitol, Worcester, opened February 6th; Strand, Providence, February 5th; Paramount, New Haven, February 5th.

"Bahama Passage," Paramount: Denham, Denver, opened January 29th; Paramount, San Francisco, opened January 29th.

"Hellzapoppin'," Universal: Strand, Altona, opened February 3rd; Fox, Atlanta, opened January 29th; Keith's, Baltimore, January 31st; Lafayette, Buffalo, February 4th; Orpheum, New Orleans, February 5th; Stanley, Philadelphia, February 4th; Fox, St. Louis, February 5th, and Orpheum, San Francisco, January 21st.

"Wolf Man," Universal: Woods, Chicago, opened January 25th; Vogue, Los Angeles, January 23rd.

"Paris Calling," Universal: Globe, New York, opened January 17th.

Moveovers were: "Johnny Eager," MGM: opened January 14th, Fox to St. Francis, San Francisco; opened January 29th, Ohio to Broad, Columbus; January 22nd, Criterion to Tower, Oklahoma City; January 29th, Poli to Elm, Worcester; January 22nd, Poli to Palace, Hartford; January 22nd, Poli to College, New Haven. "Louisiana Purchase," Paramount: Paramount to El Rey, San Francisco, opened February 8th; "Bahama Passage," Paramount: opened February 6th, Orpheum to Paramount, Omaha.

"Woman of the Year," MGM, held over a second week at Radio City Music Hall.

"Citizen Kane," RKO, now in its 17th week at the Hawaii, Los Angeles.

"Dumbo," RKO, in its seventh week at Carthay Circle, Los Angeles.

"Look Who's Laughing," RKO, held a second week at Paramount, Los Angeles.

"Joan of Paris," RKO, held a third week at the Rivoli, New York.

"Woman of the Year," MGM, did an estimated \$64,000 at the Music Hall, New York, from last Thursday to Sunday. "Sullivan's Travels," Paramount is reported to have grossed \$28,000 last Saturday and Sunday at the Paramount, New York. "Son of Fury," 20th Century-Fox, took in an estimated \$34,800 from last Thursday to Sunday at the Roxy, New York.



## Fox and Warners Hold Premieres for New Films

With the customary fanfare and exploitation Warner Brothers on Thursday night were to present their latest aviation picture, "Captains of the Clouds." Meanwhile, one week previous on Thursday, February 5th, Twentieth Century-Fox opened "Song of the Islands" at the Lincoln theatre in Miami Beach, Fla.

Leighton McCarthy, Canada's Minister to the United States, was to be guest of honor at a luncheon for the men of the Royal Canadian Air Force who arrived in New York this week for an official visit over Lincoln's birthday and to help open "Captains of the Clouds."

The RCAF delegation was led by Air Marshals L. S. Breadner, Chief of Air Staff, and W. A. "Billy" Bishop, Canada's famous ace of the first World War. Included in this group was the air force's famous Precision Drill Squadron and the RCAF Central Band from Ottawa.

### Airmen Attend Ceremonies

On Thursday morning, the 200 air force men who make up the group were to participate in ceremonies at the Eternal Light in Madison Square Garden and at City Hall, where an official RCAF ensign was to be presented by Mayor LaGuardia. A luncheon was to be held in the early afternoon at the Waldorf-Astoria. In the evening they were to attend the world premiere at the Strand theatre of "Captains of the Clouds," which was filmed recently with the cooperation of the RCAF in Canada.

Last week Twentieth Century-Fox held the world premiere of "Song of the Islands" at the Lincoln Theatre in Miami Beach and the opening night's receipts were donated to the Navy Relief Fund. Betty Grable and Jack Oakie, stars of the film, attended the premiere.

In attendance from New York were A. M. Botsford, director of advertising and publicity for Fox; Harry Ballance, southern district manager; Paul Wilson, Atlanta branch manager, and Rodney Bush, exploitation manager from the home office.

Others who attended were Harry H. Buxbaum, John Harris, Sidney Meyer, Ted Schlanger, Harry Brandt, Orson Welles, Kate Smith, Lou Holtz, Harry Richman, Lou Costello, Phil Reagan and Benny Fields.

The premiere ceremonies were broadcast from the lobby of the theatre over station WKAT.

On the following day, Friday, the picture opened simultaneously at the Lincoln, Surf, Miami and Mayfair theatres for an indefinite run.

### U.A. Greets Circuit Heads

United Artists was host to circuit officials and exhibitors at a luncheon in the New York home office Thursday, February 5th, which was followed by a screening of Charlie Chaplin's new issue of "The Gold Rush."

Among those present were: Eugene Picker, John Murphy and Oscar Doob of Loew's; Harry Rosenquest, Clayton Bond and Harry Kalmine of Warners; Leonard Goldenson, Leon Netter, Sam Dembow and Edward Hyman, Paramount; Edward Alperson, Charles W. Koerner, Max Fellerman and Harold Mirisch, RKO; Spyros Skouras and William Powers, National Theatres; George Skouras and John Benas, Skouras Theatres; Sam Rinzler, Randforce; Fred Schwartz, Century Circuit; E. C. Grainger and A. J. Kearney, Shea Chain; Walter Reade and Leo Justin, Walter Reade Enterprises; Morris Jacks, Henry Rosen, Lowell Calvert and Ed Peskay.

### Hartshorn Winner In FPC Campaign

Al Hartshorn, manager of the Orpheum theatre in Sault Ste. Marie, Ont., was the grand prize winner in the nine week contest, based on individual theatre profits of Famous Players Canadian Corp. Among the key theatres Tom Daley, manager of the Toronto Imperial, won the group prize; Fred Trebilcock of Shea's, Toronto, was second and Maynard Joiner of the Capitol in Vancouver, was third.

Other group winners included Manager Paul Valliere of the Capitol Theatre, Quebec City; Isser Singerman, Imperial Theatre, Ottawa; G. Hamilton Bowes, Brant Theatre, Brantford, Ont.; and Al Hartshorn, Orpheum. Winner of the Western Canadian district was Les Puglsey, manager of the Empress, Edmonton.

### Advance Film Row Plans

The anticipated widenings of Vine Street sector in Philadelphia, which would mean the demolition of buildings housing the film exchanges and associated business enterprises moved a step forward this week. An ordinance under which the street would be widened into a six-lane approach to the Delaware River Bridge has been approved by the City Council's public works committee. The project will cost about \$8,000,000 and is part of the \$50,000,000 city-State highway improvement program for Philadelphia.

### Curtis Manages Rivoli

Milt Arthur has selected Gene Curtis, formerly connected with the Schine, Famous Players Canadian and other circuits, to manage the Rivoli theatre in Long Beach, Cal. Mr. Curtis recently was publicity representative for Sally Rand on her recent Pacific tour.

## Mexico Plans to Consolidate Film Material

Consolidation of Latin America with regard to closer cooperation of her picture interests, including players and workers, is the objective of an organization that is being organized here by Producer Luis Manrique and Director Julio Bracho. This enterprise has the sympathy of the Mexican government and is intended to have practical benefits, such as mutually reducing customs rates on films, as well as the fostering of film fraternity between Mexico and such great Latin American countries as Cuba, Colombia, Venezuela, Chile and the Argentine.

This organization is expected to be completed early in 1942. The national cinematographic workers union is active in this plan.

A Technicolor revival with an English version of "Alla en el Rancho Grande" ("Way Down on the Rancho Grande"), one of the most successful of Mexican films, is being prepared for release shortly by Fernando de Fuentes, its producer and director. While almost the entire original cast will be used, the revival is to have entirely new songs and music, but its theme song, "Alla en el Rancho Grande" popular in the United States, will be retained.

Sr. de Fuentes for some years managed the Cine Olimpia here when it was Paramount's display house. He quit to become a director. Then he became a producer. He is a graduate, with honors, of Tulane University and is a master of English.





## Stage Shows Increasing In Popularity

In recent weeks there has been a noticeable trend to bring back stage shows, name bands presentations and legitimate plays.

In a city that goes overboard for musical shows, the Nixon theatre in Pittsburgh anticipates a prosperous six weeks with a schedule of attractions set until the end of February. Following the runs of "Arsenic and Old Lace" and the current run of "Hellzapoppin," such legitimate stage shows as "Pal Joey," "Panama Hattie" and "Louisiana Purchase" have been booked into the Nixon. Also expected are Helen Hayes in "Candle in the Wind," Katharine Cornell in "The Smiling Visitor," and a dance recital by Volez and Yolanda.

The Lyric theatre in Bridgeport, Conn., early in January inaugurated a part-week vaudeville plan, according to Harry F. Shaw, division manager. Films only will be shown Monday, Tuesday and Wednesday, while vaudeville will be used during the rest of the week.

The RKO Shubert, in Cincinnati, which recently discontinued stage shows in favor of a straight film policy, has resumed its combination policy, with Martha Raye as the initial attraction.

### 40 in Pittsburgh

More than 40 theatres in the Pittsburgh suburbs and other nearby cities will play stage shows when traveling name bands are available, according to Joseph Hiller, head of Pittsburgh's Variety Club.

During 1941, orchestras that were booked into motion picture theatres in this territory for one-night stands or longer, were: Phil Spitalny, Tommy Dorsey, Ted Lewis, Abe Lyman, Erskine Hawkins with the Ink Spots, Cab Calloway, Artie Shaw, Bob Chester, Alvino Rey, Johnny Long, Paul Whiteman, Charlie Barnett, Ted Weems, Vincent Lopez, Jack Little, Herbie Kay, Sammy Kaye, Gene Krupa, Jan Savitt, Ella Fitzgerald, George Hall, Gus Arnheim, Grey Gordon, Lang Thompson, Mal Hallett, Russ Morgan, Teddy Powell, Fatts Waller, Johnny Davis, Tony Pastor, Jan Garber, Raymond Scott, Tommy Tucker, Shep Fields, Vaughn Monroe, Frankie Masters, Jack Teagarden, Ina Mae Hutton, Blue Barron, Maurice Spitalny and Baron Elliott.

Long established bands are usually the best box-office draws, Mr. Hiller said.

Shea's Buffalo theatre has returned to stage and musical attractions, according to Vincent R. McFaul, general manager of the Shea circuit in Buffalo, N. Y. For the opening program Cab Calloway and his Cotton Club orchestra was the feature attraction.

Vaudeville has been resumed Saturdays only at the Colonial theatre in Portsmouth, N. H.

Other theatres have found the policy of presenting stage shows not quite as successful as they had hoped and have dropped this phase of the program.

The Post Street in Spokane, Wash., has eliminated vaudeville and has contracted for second-run showings of Universal, RKO, Columbia and United Artists. The Rex in that city has also abandoned its stage show policy and now has a straight film policy, with three changes weekly.

In Columbus, Ohio, the RKO Palace, which several weeks ago adopted a stage show and film policy, has reverted to straight pictures at the previous scale of 30 and 47 cents admission for matinee and evening, respectively.

## Throckmorton, Shannon Promoted at RCA

George K. Throckmorton, for the past five years president of the RCA Manufacturing Company, Inc., of Camden, N. J., was elected chairman of the executive committee of that company on Friday, February 6th. Robert Shannon, former executive vice-president, was elected president.

The promotion of RCA's two senior manufacturing executives was announced by David Sarnoff, president of the Radio Corporation of America and chairman of the board of the RCA Manufacturing Company.

Membership of the executive committee of the manufacturing company, as announced by Mr. Sarnoff, is composed of the following members of the company's board of directors; G. K. Throckmorton, chairman; Gano Dunn, J. G. Harbord, DeWitt Millhauser, David Sarnoff, O. S. Schairer and Robert Shannon.

The company operates five large manufacturing plants in the United States—at Camden and Harrison, N. J.; Indianapolis and Bloomington, Ind., and in Hollywood. The construction of a new radio tube plant at Lancaster, Pa., was recently announced.

## Chicago Amusement Machines Permitted with Licensing

The operation of "Soundies" or "Panorams" in the city of Chicago, was clarified last week when Assistant Corporation Counsel Martin H. Foss informed Police Commissioner Allman that such devices might be installed legally in Chicago taverns and other places of business on payment of a fourth class amusement license at a cost of \$200 a year.

In accordance with the opinion rendered by Mr. Foss, Sergt. Joseph H. Healy, in charge of the police motion picture censor board, notified owners of the 14 machines, operating in the city, that they must purchase the licenses. Films for the machines are subject to the same censorship as regular films and permits are issued by the police department at a cost of \$3.00 per 1,000 foot reel, the same as other pictures.

In Harrisburg, Pa., a hearing last week in the petition of Harrisburg Soundies, Inc., to enjoin the Pennsylvania Liquor Control Board from requiring amusement permits for the use of automatic panoram machines in licensed premises was postponed until Monday, February 9th.

The counsel for the Liquor Control Board contends that the machines, which have small screen motion picture action of orchestras playing music, are motion pictures prohibited under the Liquor Act on premises where beer and liquor are sold.

The proposed licensing of film machines in Milwaukee, dormant for the last several months, has been revived with a suggestion for a fee of \$10 per year for operators and \$25 a year for up to 25 machines for distributors with \$2 for each additional machine.

## Film Course Opens

The Institute of Film Technique of the City College of New York has enrolled students for three basic courses to be given during the spring term. "Film At Work," a course in the use of fact film, "Fundamentals of Film Production," and "Trends in Film Progress," a film history course, are the three subjects being conducted at the Institute.

## Robb-Rowley Meeting

The managers' convention of the Robb & Rowley Circuit in Corpus Christi, Tex., was held Tuesday and Wednesday, February 10th and 11th, at the Plaza Hotel.

## Comedies Lead Long-Run Shows

Of the 11 long-run legitimate plays currently on Broadway, four are comedies heading the list, with musicals next and only one drama in the longest-run field.

"Life With Father," now in its third year, is first, having opened November 8th, 1939. Next is "My Sister Eileen," which opened December 26th, 1940, now in its second year. "Arsenic and Old Lace," January 10th, 1941 and "Claudia," February 12th, 1941, are both in second year runs. "Watch on the Rhine," the drama by Lillian Hellman, opened April 1st, 1941.

Other long-run shows are the musicals: "Lady in the Dark," September 2nd, 1941; "Best Foot Forward," October 1st, 1941; "Let's Face It," October 29th, 1941; "High Kickers," October 31st, 1941; and "Blithe Spirit," November 5th, 1941, and "Spring Again," November 10th, 1941.

"Claudia," chalked up its 426th showing on Thursday. John Golden, producer, became the first Broadway showman to have sponsored six plays each of which ran for more than 425 performances. "Claudia," the Rose Franken comedy adapted from Miss Franken's series of short stories, is playing at the Booth Theatre. Golden's other productions were "Lightnin'," 1,291 performances; "The First Year," "Seventh Heaven," "Three Wise Fools" and "Turn to the Right." George Abbott, the late Sam. Harris and the Shuberts each had five plays which ran on Broadway for 425 showings or more.

Two new plays entered the boards this week while four others closed over the weekend. "They Should Have Stood in Bed," a farce by Leo Rifkin, Frank Tarloff and David Shaw, opened on Friday at the Mansfield Theatre. Produced by Sam H. Grisman and Alexander H. Cohen, the newcomer presents Tony Canzoneri in the role of a prizefighter. Gilbert Miller brought "Heart of a City," to the Henry Miller Theatre on Thursday night. Written by Leslie Storm, this play is about backstage life in a London music hall during an air raid.

The four shows which closed were "Brooklyn, U. S. A.," the play which told the story of Murder, Inc., and had only 56 performances; "Flowers of Virtue," written and directed by Marc Connelly, representing his return to Broadway after a four-year absence, which had only four showings; "Clash by Night," the Clifford Odets play which ran 49 shows, and "Hedda Gabler," which closed after 12 performances.

## Putz Named Branch Salesman In MGM Minneapolis Shift

Alfred C. Putz has been moved up from office manager to the newly created post of sales manager of the Minneapolis MGM branch, with Arthur Zuelch promoted from head booker to succeed Mr. Putz.

At the same time it was announced that L. H. Coan had resigned from the sales force. Other changes include the appointment of R. W. Wilson in the South Dakota territory, the promotion of Raymond Haberland from the shipping department to booker and Le Roy Smith to the position of head booker succeeding Mr. Zuelch.

## Publish Paramount Songs

In an unprecedented step, Paramount has announced that two companies will publish the seven songs which are featured in "The Fleet's In." Famous Music Corp. will publish four of the numbers, and the Paramount Music Corp. will publish the remaining three.



## IN NEWS REELS

**MOVIETONE NEWS—No. 44, Vol. 24.**—Jap diplomats in Washington....Pearl Harbor films....Marines receive commissions....Girl machinists in training....Sports.

**MOVIETONE NEWS—No. 45, Vol. 24.**—"Normandie" fire....AEF in Ireland....Pacific defenses....U. S. Submarine disaster....British take Bardia....Sports.

**NEWS OF THE DAY—No. 242, Vol. 13.**—Pearl Harbor films....Pacific fleet moves....New marines at Quantico....Jap aliens rounded up....Girls train for war jobs....Sports.

**NEWS OF THE DAY—No. 243, Vol. 13.**—"Normandie" fire....AEF in Ireland....San Francisco landslide....Labor Board in Washington....Pacific defenses....Submarine disaster....British in Africa....Sports.

**PARAMOUNT NEWS—No. 47.**—Skating at Madison Square Garden....Girl life guards....Congressman's victory suit....Pearl Harbor films.

**PARAMOUNT NEWS—No. 48.**—"Normandie" fire....New York Millrose games....Protest Congress pension....Action in Singapore....Action in Libya....AEF lands in Ireland.

**RKO PATHE NEWS—No. 47, Vol. 13.**—Pearl Harbor films....Gas masks issued in Hawaii....Victory suit modeled....Soldiers' musical show....Sports.

**RKO-PATHE NEWS—No. 48, Vol. 13.**—"Normandie" fire....Millrose Meet....AEF in Ireland....Pacific defenses....Singapore films....Labor Board meets....Melvyn Douglas in Washington.

**UNIVERSAL NEWSREEL—No. 56, Vol. 15.**—Pearl Harbor films....Jap aliens rounded up....Welles in Rio....Soldiers' musical show....Sports.

**UNIVERSAL NEWSREEL—No. 57, Vol. 15.**—"Normandie" fire....AEF in Ireland....Coast defense preparations....32 lost on Submarine....On the Libyan front....Two die in air crash....War labor board sees FDR....Scout anniversary celebrated....Police hit bulls-eye....Sports.

## National Decency Legion Classifies 12 Pictures

Of the 12 motion pictures classified by the National Legion of Decency in its listing for the current week, five were approved for general patronage, three were found unobjectionable for adults, and four were classified as objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Man from Headquarters," "The Prime Minister," "Ride 'Em Cowboy," "Snuffy Smith, Yard Bird" and "Song of the Islands." Class A-2: Unobjectionable for Adults: "Fiesta," "The Fleets In," and "Sing Your Worries Away." Class B, Objectionable in Part: "Confessions of a Cheat," "The Lady is Willing," "Roxie Hart" and "We Were Dancing."

## Chicago Classifies Films

Of the 14 films reviewed during the month of January, the Better Films Council of Chicago in its monthly report lists seven as "family" entertainment and finds seven as "mature."

"One Foot in Heaven" is listed as a "must see." "Exceptional" is the rating given "Sundown." "Night of January 16th" is regarded as "well worked out into a mystery drama," and "How Green Was My Valley" "gives one a sense of artistic whole and leaves them with a finer appreciation of the deeper emotions of life."

"Lady Scarface" is regarded as a "nip and tuck detective-gangster film of mediocre quality" and "Shadow of the Thin Man" draws the comment "A mediocre vehicle for this team. Judging from it, it would seem time to stop the 'Thin Man' series." "Three Girls About Town" got "one wonders why such pictures are inflicted on a suffering public."

Among the "family" group are, "Babes On Broadway," "Birth of the Blues," "How Green Was My Valley," "Kathleen," "Melody Lane," "One Foot in Heaven," and "They Died With Their Boots On." Regarded as "mature" film fare are, "Ball of Fire," "Lady Scarface," "The Gay Falcon," "Shadow of the Thin Man," "Sundown," "The Night of January 16th," and "Three Girls About Town." The Better Films group will hold its February meeting on the 20th of the month at the Chicago Lighting Institute.

## Mississippi Defeats Sunday Film Shows

The Mississippi legislature by a three-vote margin turned down a second effort to repeal the 120-year-old ban on Sunday amusements, to provide more recreation for soldiers. This was the last time the measure can come before the present legislature, which is near adjournment.

In Williamsburg, Va., Sunday film showings received legal sanction when Vernon M. Geddy, vice-president of the Williamsburg Restoration, was dismissed in a court trial of charges of operating motion pictures in violation of the state's blue law.

## Sackett Buys "Last Frontier"

Mort Sackett, president of Guaranteed Pictures Co., Inc., announced in New York this week acquisition of world rights to "The Last Frontier," featuring Lon Chaney, Jr., and formerly released through RKO. Guaranteed will release the 12-episode serial nationally through its affiliated independent exchanges.

## Marx Paintings Exhibited

The Metropolitan Museum accepted the water color paintings of Milt Marx, Warner Brothers home office artist, for exhibition in a show called "On the Bright Side." The show opened Monday, February 9th, and includes 100 water colors from Mr. Marx.

## Pep Club Sponsors Loans

Under a plan ratified by the board of governors of the Paramount Pep Club in New York, short term loans will be made to club members in deserving circumstances. No interest will be charged.

## Films Foster Public Music

Hollywood has fostered the ingenuity of American composers working in pictures who have developed new forms to fit the product, and the motion picture of today is a most important medium for helping to better the public's taste in music. This is the contention of Aaron Copland, composer, who lectured on "Music and the Film" last Sunday night at the Museum of Modern Art, New York, under the auspices of the League of Composers.

He declared that the Hollywood film in its use of music as a background for the story had been a tremendous influence in "raising the cultural level of music for the people. Hollywood," Mr. Copland pointed out, "is a place where composers are actually needed. As a large part of music heard by the American public is heard in the film theatre—even though the audience that goes to the film doesn't think about the music—nevertheless, unconsciously the cultural level of music is certain to be raised if better music is written for films."

To illustrate his point, Mr. Copland showed excerpts of "Ladies in Retirement," Columbia; "Citizen Kane," RKO; "So Ends Our Night," United Artists; "Of Mice and Men," United Artists; "Juarez," Warner Bros., and "The General Died at Dawn," Paramount. Scenes from these pictures, cut and prepared for this special showing with the cooperation of the respective film companies, were presented to depict the force of music in heightening dramatic effects.





# NO TRIAL DATE IN SIGHT FOR THE 'LITTLE 3' SUIT

## *Federal Court Calendar Indicates June Deadline Will Not Be Met*

The Department of Justice's key anti-trust suit against Columbia, United Artists, and Universal, in New York appears headed for more delay.

Federal Judge Henry Warren Goddard said last week in that city that he did not know when the case would come to trial and he added it was not certain there would be a Spring trial. The present calendar date is Monday February 16th.

A deadline for the trial was established by the decree. On June 1st, says the decree's "escape" clause, the five major's in the decree may free themselves of its trade showing and block of five selling provisions, if by that date the Government has not prosecuted the "Little Three" majors successfully, i. e., made them enter the decree.

Judge Goddard's opinions came after hearing on a motion by Columbia to expedite consideration of Government objections to interrogatories filed by that company. Louis Frohlich, Columbia lawyer, withdrew the motion, saying he would attempt agreement on the interrogatories, with Government attorneys, before February 18th.

### *Possible Adjournment Seen*

Judge Goddard then remarked he might not be able to consider the Government objections on that date, and also that he might find it necessary to adjourn the Government's recent motion to compel Paramount and Twentieth Century-Fox to rid themselves of certain houses acquired since the decree. The motion was to be heard that day.

The Judge has been presiding in espionage cases.

Mr. Frohlich, finding no certainty about date for trial, said last week he and Benjamin Pepper, representing Universal and United Artists, would confer with Department lawyers in Washington, for an agreement on the interrogatories.

He added that his client would be satisfied if provided with an exact list of situations in which the Government contends it violated the anti-trust laws.

It was noted that the interrogatories served by Mr. Pepper were almost identical with those from Mr. Frohlich, and therefore amenable to the same Governmental objections.

## *Government Move Foiled In Schine Trust Case*

The Department of Justice was denied permission, Friday, February 6th, in Buffalo Federal Court, to inspect certain documents alleged to be in possession of the Schine circuit, defendants in an anti-trust suit, along with subsidiaries, Columbia, United Artists, and Universal.

The Department had asserted these documents vital to prosecution. Without specifying, it had asked to examine all inter-office memoranda, and correspondence with majors about negotiations over nine years concerning theatre openings and closings, operations, purchases, remodeling, demolition, and construction.

Judge John Knight said: "The documents purported to be sought are not sufficiently designated, and it is not made to appear that any such documents are in the possession of the defendants, or are in existence . . . and the requests are too broad."

He granted the Government "the right to renew motion upon further showing."

And he added: "The plaintiff, of course, still has the remedy, through subpoena of the records, to require the production of documents sought. It further has the recourse to depositions."

## *Ask Limitations Apply To Momand Trust Suit*

Federal Judge Charles Wyzanski, Boston, took under advisement last week a motion to have the statute of limitations apply on the anti-trust suit brought in 1937 by A. B. Momand against Universal Film Exchange, Inc., and other distributors. A ruling on the motion is expected shortly.

The suit, and another by Loretta L. Momand, was filed in the Federal District Court of Boston. Both cases are similar in nature.

The complaint alleges unfair practices on the part of the defendants. The plaintiff, Loretta L. Momand, is a resident of Shawnee, Okla., and since July 15, 1931, has operated the Odeon Theatre in that city.

According to the brief, during or before 1931, in violation of the anti-trust statutes, the Griffith Circuit and its subsidiaries entered into an "unlawful combination and conspiracy to restrain and to monopolize interstate trade and commerce in motion picture films and particularly the right to contract for and exhibit said films."

### *Sues on Contract*

The plaintiff alleges that the defendants refused to contract for any first run films and refused to contract to supply an adequate number of second run films. It is also claimed the producers and distributors refused to contract for a supply of films to the plaintiff until six months or more after the release of the product.

In April, 1933, according to the brief, the Griffith Company acquired a third house in Shawnee although the "population was insufficient to support or require another theatre." And, "in 1935, still another house was added by this company."

The defendants had moved for change of venue, but this was denied in a ruling April, 1937, by Federal Judge Elisha Brewster, who said under the anti-trust statutes the plaintiff may sue in any district the defendants reside, or are found, or have agents.

Under this clause, Judge Brewster found no cause for dismissing the action due to want of jurisdiction.

The arguments heard were relative to the application of the statute of limitation.

## *Hollingsworth Trust Suit Ends*

The two-year argument of Frank E. Hollingsworth, manager of the Pix and Rialto in Beatrice, Neb., and Fox Midwest Amusement Co., which has the Rivoli, ended last week when Mr. Hollingsworth asked the case dismissed from Federal Court, Omaha, with prejudice.

Mr. Hollingsworth brought the action months ago, claiming the major distributors and Fox Midwest conspired to keep him out of business, offering him film if he acquired the second theater, then refusing to sell him after he had it.

For 1940 damages he asked \$234,300, and the jury awarded him \$7,788. The suit dismissed was the one to recover for 1941. It is only possible to sue for one year's damage at a time.

It is understood Fox Midwest settled, rather than go through another trial.

## *Johnson's Suit Against Majors*

Art Johnson's suit against the distributors, and the Minnesota Amusement and Welworth circuits, was to begin in Sioux Falls Federal Court this week. Mr. Johnson, owner of the Granada, in that city, is asking \$1,670,500 damages, alleging conspiracy to force him out of business, and to keep product away from another house, in Aberdeen, South Dakota, in which he is also interested.

## *Eastman Directors Promote Stuber*

Promotion of Adolph Stuber from assistant vice president to vice president of Eastman Kodak Company was voted on Wednesday by the company directors at Rochester. They also named Thomas J. McCarrick assistant comptroller. The Kodak directors declared a \$1.50 quarterly dividend on the common and preferred stock. Mr. Stuber joined Eastman Kodak in 1912 and is former manager of the camera works. Since 1930 he has been assistant vice president in the sales and advertising department. Mr. McCarrick joined the comptroller's staff in 1935.

## *Rodgers to Rockefeller Group*

William F. Rodgers, general sales manager of MGM, is understood to be headed for the post of advisor on motion picture distribution of the Rockefeller-Whitney U. S. Office of Inter-American Affairs, on a part time basis, as a "dollar a year man." Mr. Rodgers would arrange for the distribution of films in the U. S., about and from Latin America.



## Variety Pushes New Clubs in 'Hey Rube' Drive

There are five Variety tents established in line with the national organization's plan to put a tent in every key city, it was announced this week by Paul Short, executive assistant to John H. Harris and R. J. O'Donnell, general chairman of the "Hey Rube" drive being executed by Variety.

According to a survey just completed by Mr. Short, there are 5,345 members in the 25 existing Variety Clubs of the country. The campaign, which terminates February 28th, was designed to increase membership of these clubs to 8,800. The five new tents being organized in key distribution centers including New York and Chicago, are expected to provide an added roster of 1,200 members and to bring the general Variety membership to 10,000, Mr. Short reported.

### To Represent 15,000 Theatres

Of the present membership, 4,579 are actively engaged in the film industry; 3,702 represent actual theatre operation; 877 represent production and distribution, and 766 represent allied interest, including theatre supply, advertising accessories, radio, orchestras, arenas, and other amusement fields. The total membership, following completion of the current drive, is expected to represent 15,000 theatres, in addition to bookers, branch managers, film distributing companies, producing companies and others in the film and allied industries.

Mr. Short announced on Monday that he would visit New Orleans during the week to help organize the New Orleans tent. He also reported that clubs were being developed in Seattle and New Haven, and that as a result of the drive, the Omaha tent had taken on "a new lease of life," with over 50 new members already added to the rolls. The Omaha club is being reorganized with new quarters just opened in the Paxton Hotel. Don V. McLucas, United Artists exchange manager, is chief barker.

Baltimore's tent is sponsoring the drive for new members and has named a local committee to plan their campaign activities, including Bernard Seaman, chief barker and Lauritz Garman as co-chairman; William Myers, H. P. Rome, Gordon Contee, Morton Rosen; Sam Soltz and J. Lawrence Schanberger. Godron Contee and Morris Oletsky were named co-chairmen of a Maryland state membership committee. The Baltimore tent, meanwhile, has set March 28th as the date for its annual banquet. J. Louis Rome is in charge of a special arrangements committee.

Variety Club of Kansas city reports it aims to obtain 100 per cent membership in the tent during the current drive. At a meeting held last Monday, exchange managers and salesmen were present and planned to spread the drive for exhibitor-memberships to the exchange area. H. J. Griffith, chief barker and president of H. J. Griffith Theatres, Inc., is making his own office headquarters for the club's campaign.

### Variety Elections

Lester Zucker has taken office as chief barker of the Cleveland Variety Club, succeeding Bert Stearn, who left recently after promotion by United Artists. Harry H. Goldstein and Charles Albert, first and second assistant barkers respectively; Edwin R. Bergman, secretary, and I. J. Schwartz, treasurer, are other officers.

New officers of the Omaha Variety Club are:

Don V. McLucas, United Artists, chief barker; Ching Allen, RKO, first assistant; S. J. Francis, Monogram, second assistant; Meyer Stern, PRC, treasurer; and Edward Shafton, secretary.

Kenneth T. Collins, chief barker of the Indianapolis Variety Club, has completed appointment of 1942 committees, it was announced this week. The committee chairmen are: Larry Shubnell, films for shut-ins; Wade Willman, heart fund; Carl Niesse, publicity, and Harry Hayes, entertainment. The club's annual banquet, to be held late this month, will be arranged by L. H. McGinley.

### Other Club Activities

A Valentine party was to be held by Cincinnati's Variety Club, this Saturday. Admission to the affair was to be one or more valentines which will be sent to children at local institutions. Arthur Frudenberg, division manager, and Joe Goetz, assistant division manager of RKO, in Cincinnati, were hosts at a dinner at the club this week for members and guests. Laurel and Hardy, playing the RKO Shubert in that city, were guests of honor.

Michigan's Variety Club will hold its first pioneers dinner on February 19th, to honor 12 pioneers of the film industry. The event is expected to be an annual affair. James J. Walker, ex-Mayor of New York City, will be toast-

master and Senator Claude Pepper, the principal speaker.

More than 450 people were present at the second annual dinner-dance held by the Reelfellows Club of Chicago last Friday at the Congress Hotel. Most of the proceeds were to go to the club's charity fund for relief of destitute film people in Chicago, and the balance was donated to the American Red Cross. Eddy Howard's orchestra provided music for dancing and a 10-act floor show, headed by Morton Downey, was a feature of the evening.

### Cinema Club Inducts

The Cinema Club of Cincinnati, a social group of film and accessory salesmen, will hold its annual installation dinner February 20th when the following officers will be inducted: Rudy Kneppfle, president; Albert Kolitz, first vice-president; L. J. Bugie, second vice-president, and Peter Niland, treasurer. Trustees are: Irving Sochin, Milton Gurian, Joseph McKnight, William Devaney, J. E. Eifert and Ross Williams.

Irving Perlman, of the Essaness Circuit, was elected president of the Film Bookers' Club of Chicago, it was reported last Thursday. Other officers are: George Topper, PRC, vice-president; Al Teplitz, Meyers' Theatres, treasurer; Charles Davidson, Balaban & Katz, secretary, and Max Facter, Universal, sergeant-at-arms.





# WHAT THE PICTURE DID FOR ME

## Columbia

**BLONDIE IN SOCIETY:** Penny Singleton, Arthur Lake—Ran this with "Texas." People laughed so hard they missed part of the lines and it received more comments than "Texas," which is also above program average. Running time, 77 minutes. Played January 9-10.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

**BLONDIE TAKES A VACATION:** Penny Singleton, Arthur Lake—A good Blondie. Good second for a heavy bill. Running time, 68 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

**OUR WIFE:** Melvyn Douglas, Ruth Hussey—Not meant for a small town. Would advise it passed up if you have a selective contract. Did very well with it in Chatham.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**RIDERS OF THE BADLANDS:** Charles Starrett, Russell Hayden—Big Saturday crowd enjoyed this average western. Running time, 59 minutes. Played January 24.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

**SING FOR YOUR SUPPER:** Charles "Buddy" Rogers, Jinx Falkenburg—This one was liked and should go well at a small neighborhood theatre. The "Mad Russian" received laughs from our audience. This is just another small programmer. Running time, 66 minutes. Played January 8-14.—Robert Berezin, Elgin Theatre, Ottawa, Ont., Canada. General patronage.

**TEXAS:** William Holden, Claire Trevor—This is one for a public who go for westerns. It is a good picture

and entertaining, but comments went both ways on it. Played double bill. Small neighborhood theatres should do well with it. Running time, 94 minutes.—Robert Berezin, Elgin Theatre, Ottawa, Ont., Canada. General patronage.

**TEXAS:** William Holden, Glenn Ford—See report on "Blondie in Society."—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

**THREE GIRLS ABOUT TOWN:** Joan Blondell, Binnie Barnes—Funny and entertaining in a way but our audience liked the other feature on the same program with this. Running time, 75 minutes.—Robert Berezin, Elgin Theatre, Ottawa, Ont., Canada. General patronage.

**THREE GIRLS ABOUT TOWN:** Joan Blondell, Binnie Barnes—Swell picture. Every patron well pleased. Running time, 73 minutes.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

**THREE GIRLS ABOUT TOWN:** Joan Blondell, John Howard—A swell comedy that is good for any day in the week.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town patronage.

**THUNDERING FRONTIER:** Charles Starrett, Iris Meredith—What can I say for these Starretts but just fair. And that's all. Running time, 57 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

**YOU'LL NEVER GET RICH:** Fred Astaire, Rita Hayworth—One of the best from Columbia in the past year.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town patronage.

## Metro-Goldwyn-Mayer

**BABES ON BROADWAY:** Mickey Rooney, Judy Garland—Very good musical. Judy and Mickey A-1 entertainers.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**DESIGN FOR SCANDAL:** Rosalind Russell, Walter Pidgeon—We ran this on our best time and didn't do but a little over half of our normal take, with decent weather. The picture is good but just isn't big enough for your best time. Pidgeon and Russell did fine work and Guy Kibbee was okay, but there were spots that dragged and put the picture right back to one room and a lot of dialogue, right where talkies started.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**DESIGN FOR SCANDAL:** Rosalind Russell, Walter Pidgeon, Edward Arnold—Somewhere along the line the director is losing the deft touch on these pictures. They have not the old belly laughs that were formerly in them. This was true of "The Feminine Touch," also. Right now, I could use comedies of that type after the run of heavy pictures that have come through recently.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**DR. JEKYLL AND MR. HYDE:** Spencer Tracy, Ingrid Bergman, Lana Turner—I thought Tracy would bring them in but they stayed away in droves. Tracy's acting was great, but it didn't cut any ice, as far as the box office was concerned. Played January 16-18.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

**DR. KILDARE'S VICTORY:** Lew Ayres, Lionel Barrymore—The poorest of the Kildares. We missed Laraine Day. Ann Ayers cannot take her place.—Leon C. Balduc, Majestic Theatre, Conway, N. H. General patronage.

**DR. KILDARE'S WEDDING DAY:** Lew Ayres, Lionel Barrymore—The Kildare pictures are always liked and they are always good. Public hasn't been disappointed in any of them yet, and I have run them all. Played January 13-14.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

**FEMININE TOUCH, THE:** Rosalind Russell, Don Ameche—We got quite a kick out of parts of this picture, especially when it got down to the slapstick angle and it pleased a mid-week crowd at bargain night prices. Hardly worth your best time, even with the excellent cast of name actors, but worth a playdate. If you can buy it right, but who can, then play it, but watch the allocation.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

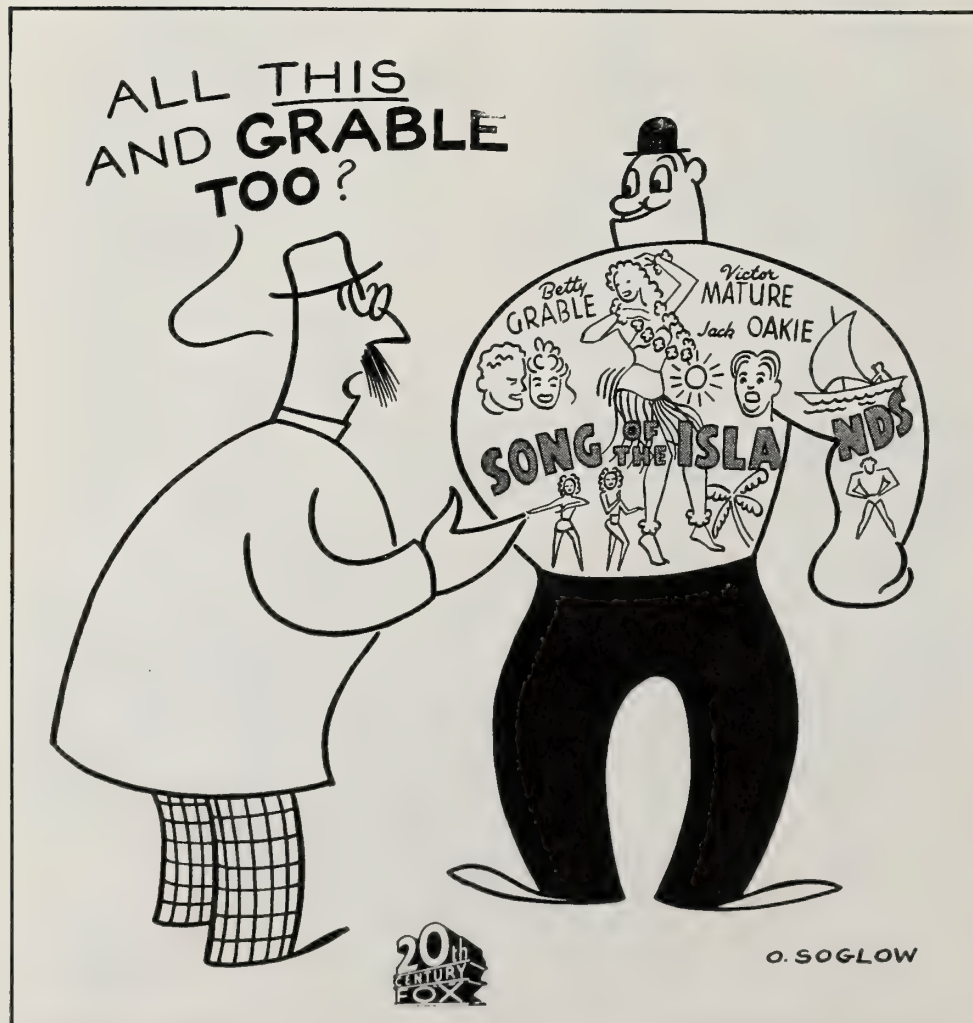
**FEMININE TOUCH, THE:** Don Ameche, Rosalind Russell—A very nice comedy which played to average business. All four stars turned in good performance and honors going to Rosalind Russell. The story wasn't much, but the high type performance turned in by the entire cast made this a pleasing picture. The Pete Smith Short Army Champions played with the above feature was instructive as well as entertaining. Played January 20-22.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**FEMININE TOUCH, THE:** Rosalind Russell, Don Ameche—This was a swell picture and enjoyed by all. Two men remarked that it was better than a three-ring circus. Running time, 97 minutes.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

**H. M. PULHAM, ESQ.:** Hedy Lamarr, Robert Young, Ruth Hussey—This is one of those slow-moving things, where two actors get in one room, have a lot of lines to speak and don't get out until they get the job done. There is some excellent acting, but it takes time and my people just don't like to sit still and wait for something to happen; they crave action. It's way out of line in the top allocation, so be very careful where and when you play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**HONKY TONK:** Clark Gable, Lana Turner—Very good picture worthy of the best playing time. Clark Gable turns in one of his best performances and Lana Turner is at her best. The rest of the cast, which are too numerous to mention, are also very good. We would very much hate to see Gable quit the screen. Business very much above average. Our Gang comedy, "Helping Hands," played with above feature, was good. Played 24-26.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**HONKY TONK:** Clark Gable, Lana Turner—Everything they say it is except that it is not as good as





(Continued from opposite page)

"Boom Town." Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town patronage.

**KATHLEEN:** Shirley Temple—Not up to expectations, but pleased the majority.—Leon C. Balduc, Majestic Theatre, Conway, N. H. General patronage.

**LADY BE GOOD:** Eleanor Powell, Robert Young, Ann Sothorn—Good musical with some very good numbers in it. Berry Brothers pleased the crowd the most. Played January 27-28.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

**LADY BE GOOD:** Eleanor Powell, Robert Young—Exceptionally good picture and everyone certainly enjoyed it.—D. P. Thomas, Garrettsville, Ohio. General patronage.

**SHADOW OF THE THIN MAN:** William Powell, Myrna Loy—Nothing wrong with this picture except the rental that Metro tacked on to it that left us holding the sack. "Nick" solves the murder but has a lot of fun doing it. Maybe it was the weather, but this was the poorest draw and the highest rental of any "Thin Man" picture we ever ran.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**SMILIN' THROUGH:** Jeannette MacDonald, Brian Aherne, Gene Raymond—We did average business but not on our best night, playing the picture on a mid-week date. Its not in a class with former filming of the same story and the color was really cruel in spots. Metro priced the picture way out of line and we lost considerable on the engagement. Played the picture with a serial but didn't get any extra business, just the regulars, maybe a few old-timers who hadn't missed it, anytime.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**TARZAN'S SECRET TREASURE:** Johnny Weissmuller, Maureen O'Sullivan—The best bet Metro has turned out since "Honky Tonk" and that's a long time between hits. The "Tarzan" pictures have always been good here and they could carry some of the punks, but Metro has them allocated in the top bracket. The picture is like the others, with the animals, the swimming, the native attack and full of entertainment for small town. Buy it right.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**TARZAN'S SECRET TREASURE:** Johnny Weissmuller, Maureen O'Sullivan—This type of picture still has the ability to put them in. It is the usual "Tarzan" material with the monk, smart, too, elephants—all the trappings that "Tarzan" pictures have, with fair story. But it has action and that is what the people want; pictures that move and don't depend upon dialogue alone to put them over.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**UNHOLY PARTNERS:** Edward G. Robinson, Edward Arnold, Laraine Day—A good picture, well cast and well mounted, that did average business on a mid-week playdate. Might possibly stand up alone on a Sunday, but doubtful, because of the theme. It was just priced too high for our possibilities and the run was not so good, financially.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

## Monogram

**GENTLEMAN FROM DIXIE:** Jack La Rue, Marian Marsh—Good B feature. Excellent family entertainment. Played December 7-9.—Charles N. Bell, Centro Theatre, Los Angeles, Calif. General patronage.

## Paramount

**ALOMA OF THE SOUTH SEAS:** Dorothy Lamour, Jon Hall—This picture was in color and the scenes are beautiful beyond description. Had a good crowd and everyone liked it. One of my Ten Best Draws of 1941. Running time, 77 minutes. Played November 30-December 2.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

**BIRTH OF THE BLUES:** Bing Crosby, Mary Martin—Good picture where Bing is popular. Our patrons always want more of Rochester when he is in a cast. Business only fair. Running time, 85 minutes. Played January 15-17.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

**BUY ME THAT TOWN:** Lloyd Nolan, Constance Moore—This picture got some laughs, but not much to it. I paid too much for it; so what? Played January 20-21.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

**BUY ME THAT TOWN:** Lloyd Nolan, Constance Moore—See report on "Tanks a Million."—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

**CAUGHT IN THE DRAFT:** Bob Hope, Dorothy Lamour—This one brought the crowd in. They like Hope fine. Lamour not so good. Running time, 82 minutes. Played January 2-3.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**FORCED LANDING:** Richard Arlen—The picture was okay for the lower half of a double bill and not too long. Air pictures draw fairly good here and while some thought they had seen it, the draw was average with "Prairie Law." Good for the action half of a double feature or for bargain night.—Mayme

P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**GREAT MCGINTY, THE:** Brian Donlevy, Akim Tamiroff—Just fair. Plot on this one is about politics. Will do for a lower end of a bill.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

**HIDDEN GOLD:** William Boyd, Russell Hayden—Story fair. Nothing to cry about.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

**KISS THE BOYS GOODBYE:** Mary Martin, Don Ameche, Oscar Levant—This one fooled everyone present, but it pleased anyway. Running time, 82 minutes. Played December 19-20.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**LAS VEGAS NIGHTS:** Bert Wheeler, Constance Moore—Would suggest you cancel this if possible. Met some folks a few days later and they told me how they disliked the picture. Running time, 86 minutes. Played December 19-20.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

**NEW YORK TOWN:** Fred MacMurray, Mary Martin—Nothing to it. Just a fair program. Not near worth extra rental or preferred time. Not near up to Paramount's standard. Running time, 75 minutes. Played January 25-26.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**NOTHING BUT THE TRUTH:** Bob Hope, Paulette Goddard—A great many laughs and that solves the box-office problem here. That's what my patrons want, and Bob Hope is the answer. Running time, 90 minutes. Played January 22-24.—C. A. Smith, Regent

Theatre, Chapleau, Ont., Canada. Small town patronage.

**PIRATES ON HORSEBACK:** William Boyd, Russell Hayden, Andy Clyde—Good western to good business. Running time, 68 minutes. Played January 30-31.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**ROUND-UP, THE:** Richard Dix, Patricia Morison, Preston Foster—Pleased the western fans and the others liked it, too. Running time, 90 minutes. Played November 21-22.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**SHEPHERD OF THE HILLS:** Betty Field, John Wayne, Harry Carey—A beautiful picture and worth the extra money spent for it. Running time, 95 minutes. Played December 5-6.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**SKYLARK:** Claudette Colbert, Ray Milland, Brian Aherne—Good picture which pleased average business. Not a small town picture. Running time, 94 minutes. Played January 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**TEXAS RANGERS RIDE AGAIN:** John Howard, Ellen Drew, Akim Tamiroff, May Robson—A nice western, old, but better than a lot of new ones. Running time, 80 minutes. Played October 31-November 1.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**WIDE OPEN TOWN:** William Boyd, Russell Hayden—We ran this late, on bargain night and didn't do a thing, so am getting a return, later. One of the best of the "Hopalong Cassidy" westerns that we have

(Continued on following page)





(Continued from preceding page)

ever run and worth a date on any week-end program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

## Producers Releasing

**REG'LAR FELLERS:** Billy Lee—Pass this one up. No business, no draw, poorly produced.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

## Republic

**COWBOY SERENADE:** Gene Autry, Smiley Burnette, Fay McKenzie—Good picture and good business. Autry always pleases the Friday-Saturday crowd. Running time, 66 minutes. Played January 30-31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**ICE-CAPADES:** James Ellison, Jerry Colonna, Dorothy Lewis—We played this picture on Friday and Saturday, late, but could have run it on our best time because it has oodles of entertainment of the kind that really pleases. If you haven't played the picture, try to buy it right and give your patrons a treat; it's okay.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**MOUNTAIN MOONLIGHT:** Weaver Brothers and Elviry—Not as good as the rest of this series. Patrons came expecting to hear some good hill-billy music, but got a lot of society "mush."—Raymon Paul, Sea Breeze Theatre, Beaufort, S. C. Small town patronage.

**PUDDIN' HEAD:** Judy Canova, Francis Lederer—Our week-end customers ate this one up. And box office was most satisfactory.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**PUDDIN' HEAD:** Judy Canova, Francis Lederer—Used on a double bill with "Target for Tonight" at bargain prices to better than average business. It is not very convincing and nowhere near as good as "Sis Hopkins." Credit for the business done is due principally to the twin bill and close proximity to Judy's Sis Hopkins, used the week previous. Running time, 80 minutes. Played January 27.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**RED RIVER VALLEY:** Roy Rogers, Gabby Hayes—The best Roy Rogers yet. Gabby Hayes' comedy is always good. Gale Storm is nice and Sally Payne is good. Roy Rogers has a good voice and assisted by the Sons of the Pioneers makes very nice entertainment. The close-up shots of the musicians were good, especially the one of the violin player. That boy has certainly got "it." Would love to see all of the coming Rogers' pictures made with the Sons of the Pioneers. He would certainly hit around the top at the end of the year with such a cast. Give us some more pictures like this. Played January 23-24.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**SIERRA SUE:** Gene Autry, Smiley Burnette—On a par with the other Autry's and did about the same amount of business. We don't stand them out but do average or better and they seem to like the singing and comedy. The picture moves right along and the kids whoop and holler, so what more could we ask for except some extra business, when we pay extra rental.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

## RKO Radio

**DEVIL AND MISS JONES, THE:** Jean Arthur, Robert Cummings, Charles Coburn—This was a nice picture. Almost all liked it. Running time, 90 minutes. Played November 14-15.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**DUMBO:** Disney Feature Cartoon—It goes without saying that this is a dandy, cute little cartoon showing Disney at his best. The crowd loved it. "Snow White" broke all our records, "Pinocchio" was just slightly less, "The Reluctant Dragon" was quite a little lower, but not bad by any means. "Dumbo" shows an upswing into a position just below "Pinocchio." If I could only do business like this once a month, I could stop worrying. It was excellent. I know some of you cannot sell feature cartoons, but this is one town where I could use them often. Running time, 63 minutes. Played January 30-31.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**LITTLE FOXES, THE:** Bette Davis, Herbert Marshall, Teresa Wright—This is a splendid picture that did not draw. The cast all were perfect in their roles. It had a good story, and finely drawn characterizations. A little hand to Teresa Wright, too. We may be feeling the effect of the tire rationing which is something that may later become serious.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**LITTLE MEN:** Kay Francis, Jack Oakie, George Bancroft—Old, but pleased the crowd. Running time, 88 minutes. Played December 26-27.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**LOOK WHO'S LAUGHING:** Edgar Bergen, "Charlie McCarthy," Fibber McGee and Molly They

**This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—**

What the Picture Did for Me  
MOTION PICTURE HERALD  
Rockefeller Center, New York

turned out quite well for this one, although the picture is nothing big. However, it features people the audience wanted to see and it is quite entertaining. It should do business for you. They seemed to be enjoying themselves while it was running so I guess we can't ask for more than that. Running time, 76 minutes. Played January 29.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**MEXICAN SPITFIRE'S BABY:** Lupe Velez, Leon Errol, Charles "Buddy" Rogers—Just so much film thrown together. Fit only for the lower half of a double bill, and that we do not practice. So hence we suffer in order to fill bookings.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**MY LIFE WITH CAROLINE:** Ronald Colman, Anna Lee—Good sophisticated comedy, but my patrons steer clear of these like the chicken pox. Don't blame them. Hollywood has turned out so many Running time, 80 minutes. Played January 19-21.—C. A. Smith, Regent Theatre, Chapeau, Ont., Canada. Small town patronage.

**PRAIRIE LAW:** George O'Brien—A very good western that pleased an average week-end crowd. This O'Brien boy has always had a following here and we pick up these old westerns in place of some new punk that don't mean a thing. The print we had from Kansas City was in excellent condition and the sound good. Played January 30-31.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**RELUCTANT DRAGON:** Disney Feature Cartoon—The cartoons are not so good in small towns. Running time, 80 minutes. Played January 16-17.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**RELUCTANT DRAGON, THE:** Robert Benchley—As expected, it rates as one of ten worst for the year. It would have made a nice one reeler at those same rentals. But not as a top bracket feature on preferred playing time. I tried to save it by using "Battlefields of the Pacific," a special March of Time subject along with it but found out to my sorrow this was nothing more or less than a rehash from previous issues. A field day for the kids; adults walked out or went sound asleep. Running time, 73 minutes. Played February 1-2.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**SIX GUN GOLD:** Tim Holt—We didn't buy these when RKO put this new star in place of O'Brien, so have been using them in place of other pictures that didn't mean a thing. The week-end crowd seem to like them okay and the kids just eat them up, so we can't complain. A good series of westerns and every one has held up fine.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**TRIPLE JUSTICE:** George O'Brien—Not the draw that Rogers "Cassidy" or Autry is.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

## Twentieth Century-Fox

**BELLE STARR:** Randolph Scott, Gene Tierney—Very interesting and beautiful subject in color following the tradition of the Old South. Slow in tempo but exceedingly good in character acting and performance, done an excellent job midweek business. Very sad and impressive ending. Running time 87 minutes. Played January 28-29.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**CHARLEY'S AUNT:** Jack Benny, Kay Francis—Good drawing power in Benny. Francis not as popular, but it made us money. Running time, 82 minutes. Played November 7-8.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**CHARLEY'S AUNT:** Jack Benny, Kay Francis—A fair crowd laughed long and loud at this. Deserves better business. Running time, 72 minutes. Played January 22-23.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

**CONFIRM OR DENY:** Don Ameche, Joan Bennett—A real surprise package. Personally I thought it an average picture, but it drew a big crowd and all liked it. Running time, 80 minutes. Played January 25-26.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

**DOWN ARGENTINE WAY:** Don Ameche, Betty Grable—A good feature with beautiful color.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

**DRESSED TO KILL:** Lloyd Nolan, Mary Beth Hughes—Here is a very good mystery-drama that pleased and drew some business on the "Michael Shayne," detective angle. There was something doing all the time and our patrons were pleased and admitted as much. Book it on your bargain night or on a double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**HERE I AM A STRANGER:** Richard Greene, Richard Dix, Brenda Joyce—A feature which pleased all. Surprised me. Title doesn't sound convincing. Will do for a lower end of a bill.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

**HOW GREEN WAS MY VALLEY:** Walter Pidgeon, Roddy McDowell—I saw this in advance in the Fox screening room, and although it is about the saddest picture to date, it practically hypnotizes everyone who sees it. I have never seen a more dramatic and gripping picture in all my twenty-five years in the theatre business.—E. K. Menagh, Star Theatre, Fort Lupton, Col.

**PERFECT SNOB, THE:** Lynn Bari, Charlotte Greenwood, Charlie Ruggles—Good little picture which pleased on family night. Played January 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—This one hit the spot. Not even one complaint. Running time, 90 minutes. Played January 9-10.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**TIN PAN ALLEY:** Alice Faye, Betty Grable, Jack Oakie, John Payne—Played late to great advantage. World War I songs and American entry very timely. Recording excellent and print in good condition. Jack Oakie turns in his best performance ever and the rest of the cast perfect. Good picture for any situation.—W. R. Pyle, Dreamland theatre, Rockglen, Sask., Can. Small town patronage.

**WILD GEESSE CALLING:** Henry Fonda, Joan Bennett—A nice picture but the print we had was too dark. Quite a few kicks on that. Running time, 80 minutes. Played December 12-13.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**YESTERDAY'S HEROES:** Jean Rogers, Robert Sterling, Ted North—Played it on a dual bill with "One Night in Lisbon", to poor business. This type of picture is very spotty.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

## United Artists

**BLACKOUT:** Conrad Veidt—The only good thing about this was Veidt's acting. When I run United Artists' picture I don't expect much and generally find that I am right. Played January 6-7.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

**CHUMP AT OXFORD:** Stan Laurel, Oliver Hardy—A hilarious second feature.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

**CORSICAN BROTHERS, THE:** Douglas Fairbanks, Jr., Akim Tamiroff—A swell picture not to be missed. Will draw anywhere and receive the best comments. Fairbanks in double role gives a good performance. Akim Tamiroff also very good. Played it two weeks with good business. Pictures like this keep us going so let us have more like it. Running time, 113 minutes. Played January 15-28.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

**INTERNATIONAL LADY:** Ilona Massey, George Brent—A showman's puzzle. Everyone who saw this did a rave—should have more like this. Yet the box office starved. Running time, 110 minutes. Played January 12-14.—C. A. Smith, Regent Theatre, Chapeau, Ont., Canada. Small town patronage.

**NEW WINE:** Ilona Massey, Alan Curtis—Picture good but it did not draw the masses. Alan Curtis is very good in this, in fact it is the best performance I have seen him give. Played it double bill and did nice business even though it was the week before Christmas. Running time, 84 minutes.—Robert Berezin, Elgin Theatre, Ottawa, Ont., Canada. General patronage.

**SON OF MONTE CRISTO:** Louis Hayward, Joan Bennett—A good action feature which pleased all. Running time, 104 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

**SUNDOWN:** Gene Tierney, Bruce Cabot—Do not pass this one up. It is real entertainment and the patrons told me so. Tierney lovely as ever and when she appears on the screen you hear "ahs" from audience. Story good, cast good. Played two weeks and



we can use more like it. Running time, 95 minutes.—Robert Berezin, Elgin Theatre, Ottawa, Ont., Canada. General patronage.

**SUNDOWN:** Marvelous picture, many favorable comments. Business off, but this is a spot where it is almost 100% railroad patronage. Men are so in demand, no mileage limits, they have no time for shows. So the theatre man has to take it on the chin. Running time, 95 minutes. Played January 29-31.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

**TANKS A MILLION:** William Tracy, James Gleason, Noah Beery, Jr.—This is a nice streamlined comedy that kept them laughing and interested while they were waiting for "Dumbo" to come on the screen. I like the idea of these shorter features. They help program scheduling a great deal. I cannot say whether this has any drawing power as "Dumbo" was the main attraction. Running time, 50 minutes. Played January 30-31.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**TANKS A MILLION:** William Tracy, Elyse Knox—Double-billed with "Buy Me That Town". Business terrible. Weather very cold. But those that did see this, didn't seem impressed. Personally I thought "Tanks a Million" very funny, "Buy Me That Town" a programmer. Running time, 50 minutes. Played January 8-10.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

**THAT HAMILTON WOMAN:** Vivien Leigh, Laurence Olivier—Business away above average, many favorable comments, but this is a situation where the class picture does the business. "Major Barbara" was the exception to this rule. Railroaders actually "booked off" to see this one. Running time, 180 minutes. Played January 26-28.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

**YOUNG IN HEART, THE:** Janet Gaynor, Douglas Fairbanks, Jr.—A boresome drag from U. A. If you haven't shown it don't. Length of this feature was not required due to its weak plot. Running time, 91 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

## Universal

**BUCK PRIVATES:** Bud Abbott, Lou Costello—A good feature. Nothing to rave about.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

**HELLZAPOPPIN':** Martha Raye, Olsen and Johnson, Mischa Auer—The wise boys said it wouldn't do any business, but we had a good enough Sunday, and while it isn't a picture and admits the fact in a word, my patrons were laughing almost continuously. The comments were all favorable, many saying that they hadn't laughed so hard for a long, long time. Selling terms were pretty rough, but if we please them, nowadays, that's something. Buy it right, it's okay. Played February 1-3.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**HOLD THAT GHOST:** Abbott and Costello—A box office natural. Have had bigger grossers, but they did all right.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**IN THE NAVY:** Abbott and Costello, Dick Powell—Again those irresistible funnymen, Abbott and Costello, convulsed our audience with laughter. A bit shopworn though their "gags" may be, these two comedians have a way of their own that really puts them across. Added attractions are the Andrews Sisters, good as always, and Dick Powell in a pleasing singing role. If your customers have a taste for humor they will go for this film in a big way. Running time, 85 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**IT STARTED WITH EVE:** Deanna Durbin, Charles Laughton—We didn't break any records with the picture, but those who did see it, were satisfied. There is some comedy and Laughton does a good job with a good part. We ran the picture on our best time, but ran into cold weather, war and whatever else it is that keeps people at home.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**SEALED LIPS:** William Gargan, June Clyde—Excellent prison picture, fast-moving, snappy dialogue, altogether making up good entertainment. This picture had a great deal more entertainment than some of the big ones. Running time, 62 minutes. Played January 28-29.—Eddie Ornstein, Rialto Theatre, Margo, Ind. Small town patronage.

**SING ANOTHER CHORUS:** Johnny Downs, Jane Frazee—It did all right as the second half of a double bill. Didn't cost much, didn't expect much, didn't get much, so am satisfied, in a way. Some good musical numbers and some comedy, but, all in all, just another picture that you can run or get along without.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**THIS WOMAN IS MINE:** Franchot Tone, Walter Brennan, John Carroll—Just another picture from the company that promises you so much and gives you so little. It rates as a class B program offering only; business dropped 25 per cent below average.

**SOUTH OF SUEZ:** George Brent, Brenda Marshall, George Tobias—Business very poor on this. Played just before Abbott and Costello, which may account for such poor receipts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**TARGET FOR TONIGHT:** Documentary—Played on the same bill with "Puddin' Head" from Republic to better than average business for bargain night. Instructive and interesting sidelight on air raid on a German military objective by the R. A. F. Running time, 48 minutes. Played January 27.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**THIEVES FALL OUT:** Eddie Albert, Joan Leslie—Used on a double bill (either that or pay for and shelve) and heard no unfavorable comment. The only trouble is that such features must be double billed and the exhibitor cannot stop double billing as long as the producers turn out this type of picture. Running time, 72 minutes. Played January 23-24.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**UNDERGROUND:** Jeffrey Lynn, Karen Verne—I thought this should draw but it didn't. However, weather was bad. People said they were glad they saw it, but did not seem to be entertained much by it. Running time, 95 minutes. Played January 4-6.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

**YOU'RE IN THE ARMY NOW:** Jimmy Durante, Jane Wyman—Good comedy and good business. Will please small town audiences. Running time, 80 minutes. Played January 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Warner Bros.-First National

**AFFECTIONATELY YOURS:** Merle Oberon, Dennis Morgan—We pushed this around for a couple of months, then finally dated it in on a bargain night. We drew average business and pleased our hardest critics, the bargain hunters. Worth a date, if you can buy it right.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**ALL THROUGH THE NIGHT:** Humphrey Bogart, Conrad Veidt—There is action and how they love it. Old Bogy gets tougher and tougher. They burn more and more powder and the cash customers pour in to see it well done. Action or comedy. That's what gets them. Running time, 80 minutes. Played January 27-30.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

**BODY DISAPPEARS, THE:** Jeffrey Lynn, Jane Wyman—Fair comedy.—Leon C. Balduc, Majestic Theatre, Conway, N. H. General patronage.

**BROTHER ORCHID:** Edward G. Robinson, Ann Sothern—A good feature. But definitely for second which I found out, but too late.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

**DIVE BOMBER:** Fred MacMurray, Errol Flynn—This was a great picture of what goes on in the inside. Shows the public of the men who work hard to perfect the planes we have in the air today. This picture was a little too long though, and patrons complained the air plane buzzing got them down. Played January 9-11.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

**FIGHTING 69TH, THE:** James Cagney, Pat O'Brien—Another old one that is timely now, and as it is packed with laughs was well received here. As long as I can get good prints as lately these old ones are tops as far as I am concerned.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Small town patronage.

**INTERNATIONAL SQUADRON:** Ronald Reagan, Olympe Bradna—This picture did slightly above average for us and brought many favorable comments from the audience. Running time, 86 minutes. Played January 21-22.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**INTERNATIONAL SQUADRON:** Ronald Reagan, Olympe Bradna—A fine picture you should advertise big. It will draw a crowd and will be enjoyed by all. Running time, 86 minutes. Played December 30-January 1.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

**MALTESE FALCON, THE:** Humphrey Bogart, Mary Astor—Here's a real smart mystery picture. It didn't break a house record but brought a lot of fine comments.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**MALTESE FALCON:** Humphrey Bogart, Mary Astor—This was a good picture, but failed to make expenses, Bogart very good. Played January 30, 31.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

**MEET JOHN DOE:** Gary Cooper, Barbara Stanwyck—The poorest Capra picture to date. Some liked it, others didn't. Capra again shows the influence of "big business" and politicians in regulating the public to their choosing. Barbara Stanwyck's acting not impressive in my opinion. Played January 11-13.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

**MILLION DOLLAR BABY:** Priscilla Lane, Jeffrey  
(Continued on following page)

You've got to be  
**WIDE-AWAKE**  
to catch a  
**SLEEPER!**

**BIG WEEKS**

**"A SLEEPER!"**

says Variety

**A "MUST"**

says Boston Traveler

**"PULLS NO PUNCHES"**

says Danton Walker,  
N. Y. Daily News

**"BRISTLES WITH SUSPENSE"**

says Pittsburgh  
Sun-Telegraph

**"A LARGE-SCALE THRILLER"**

says Baltimore Sun

AT THE  
NEW YORK  
**GLOBE**  
THEATRE

**PARIS CALLING**  
DEFYING THE NAZI HEELS!



A Charles K. Feldman  
Group Production starring  
**ELIZABETH BERGNER**  
**RANDOLPH SCOTT**  
with  
**BASIL RATHBONE**  
**GALE SONDERGAARD**  
**EDWARD CIANNELLI**  
**CHARLES ARNT** **LEE J. COBB**  
Directed by EDWIN L. MARIN  
Produced by BENJAMIN GLAZER

**A UNIVERSAL PICTURE**



(Continued from preceding page)

Lynn, Ronald Reagan, May Robson—This one pleased almost everyone. Running time, 95 minutes. Played November 28-29.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**NAVY BLUES:** Jack Oakie, Ann Sheridan—Business was about normal on this picture. The audience found a great many occasions to laugh and did not seem critical regarding the film's shortcomings. It seemed the producers made an all-out attempt to create entertainment and they should be credited for their efforts. Running time, 108 minutes. Played January 18-19.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**NURSE'S SECRET:** Lee Patrick, Regis Toomey—Used this on a double bill and found it suitable for this type of program since it is necessary to either run such features on double bills or pay for and shelve. Running time, 63 minutes. Played January 23-24.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**SERGEANT YORK:** Gary Cooper, Joan Leslie—Weather and admission prices hurt our business on this picture, but it is as good a picture as we will get this year from anyone. The build-up to the war angle is swell, the cast is great and the story well known, so know that we will do plenty of business on it when they let the bars down and sell it right, and let us charge what we know we can get.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**SERGEANT YORK:** Gary Cooper, Joan Leslie—One of the greatest pictures I have ever run. An exhibitor can feel proud that he can show such a great picture to his public. If you haven't got it bought you owe it to your public to buy it and run it. But I am sorry to report it failed to do business. The high admissions kept them away. Played January 23-25.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

**SERGEANT YORK:** Gary Cooper, Joan Leslie—Very fine picture though depressing. Admission too high where regular price is 20c. Did nice business but reaction is bad. Running time, 130 minutes. Played February 1-2.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

## Short Features

### Columbia

**COMMUNITY SING SERIES:** These used to be our favorite short, but since they have replaced living characters with an animated background, they are not worth anything. My patrons used to sing, but now they make fun of the reel.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town and rural patronage.

**FOX AND THE GRAPES, THE:** Color Rhapsodies—This is an unexpectedly good color cartoon of the belly-laugh type. The audience will eat it up as it is very funny. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

# M-G-M TITLE CHANGE!

New Title:

# "NAZI AGENT"

(Trade-shown under  
the title of  
"Salute to Courage")

**SCREEN SNAPSHOTS:** No. 2—Always take. This one good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Metro-Goldwyn-Mayer

**CHANGED IDENTITY:** Miniature—This prize-winning short story with a surprise ending is well done and seemed to hold interest. However, some people did not get the point until half-way through the next reel. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**FLAG OF MERCY:** Passing Parade—Entertaining, tells how and why the Red Cross was organized. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**FLYING BEAR, THE:** Technicolor Cartoons—A dandy cartoon.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town and rural patronage.

**HELPING HANDS:** Our Gang Comedies—Our Gang comedy, "Helping Hands," played with "Honky Tonk" was good.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**MRS. LADYBUG:** Color Cartoon—Good color cartoon.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Small town patronage.

## Paramount

**BREEZY LITTLE BEARS:** Paragraphics—A dandy Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**GENE KRUPA AND ORCHESTRA:** Headliner—Seen better bands. Little overdone. Maybe I'm getting old.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**HAND OF DESTINY:** Headliner—Very instructive, but did not please the kids at all. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**YOUR FAVORITE PROGRAM—THOSE WE LOVE:** Headliners—A good short. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

## Republic

**BABY STARS:** Meet the Stars—One of the best, of this type, in a long time.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town patronage.

## RKO Radio

**EARLY TO BED:** Walt Disney Cartoons—A very funny cartoon that had them laughing from start to finish when Donald got tangled up with a folding bed and an alarm clock.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**GROUCHO SPORTS:** Sportscope—Argentina's seen ery and cowboys put together an interesting reel with a few laughs near the end. Worth playing. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**GOLDEN EGGS:** Walt Disney Cartoons—A real treat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**HOCKEY CHAMP, THE:** Walt Disney Cartoons—O. K. in every way. Why can't all the cartoons be as good? Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**ROLLING RHYTHM:** Sportscope—Very good; good for any situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**UGLY DUCKLING, THE:** Walt Disney Cartoons—As usual, a fine picture. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

## Twentieth Century-Fox

**BRINGING HOME THE BACON:** Terrytoons—A nice black and white cartoon. Not up to the colors. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**FISHING MADE EASY:** Terrytoon—A black and white that is better than a lot of colored ones.—W. R. Pyle, Dreamland theatre, Rockglen, Sask., Can. Small town patronage.

**HIGHWAY OF FRIENDSHIP:** Adventures News-cameraman—Interesting ride down the new highway through Mexico and into Central America. Will be plenty useful, soon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**MOVIETONE NEWS:** The well arranged departments or sections of this news makes a complete unit of dandy entertainment. It makes an excellent introduction for any program.—E. K. Menagh, Star Theatre, Ft. Lupton, Col. Farming and mining community patronage.

**OLD OAKEN BUCKET, THE:** Terrytoon—This one was perfect. Running time, 8 minutes.—John

Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**ONE MAN NAVY, THE:** Terrytoons—A good one. Pleased kids big and little. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**SOLDIERS OF THE SKY:** Adventures News-cameraman—A very timely picture. Everyone should play it. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

## Universal

**BOOGIE, WOOGIE BUGLE BOY OF COMPANY B:** Color Cartune—An exceptionally funny cartoon and worth a date on any program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**DOIN' THE TOWN:** Musical—Ozzie Nelson's band in a nice reel with Helen Parrish and Butch and Buddy thrown in for good measure. Running time, 16 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**GOING PLACES:** No. 88—About deserts in America. Several favorable comments. Running time, 10 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

**IN THE GROOVE:** Musicals—Pretty good vaudeville acts and can be spotted anywhere.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

## Vitaphone

**BIRD CAME C. O. D., THE:** Merrie Melodies Cartoons—Good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**CALLING ALL GIRLS:** Broadway Brevities—Good two reel musical show. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**CAT'S TALE, THE:** Merrie Melody—A good cartoon. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**FORTY BOYS AND A SONG:** Melody Master—Nice singing from a group of youngsters. All types of music are done so it ought to appeal to everyone. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**GAY PARISIAN, THE:** Technicolor Special—Good dancing act in color, but will not please in a small town. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**HOP, SKIP AND A CHUMP:** Merrie Melodies Cartoons—Two Laurel and Hardy crows try to catch a grasshopper, with humorous results. Very good, but others in this series are better. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

## Serials

### Columbia

**GREEN ARCHER, THE:** Victor Jory, Iris Meredith, James Craven—Everyone was glad when it was over, and many told me so. There are plenty of serials, so don't let Columbia try to convince you this is good because the public will surely convince you otherwise!—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining community patronage.

**TERRY AND THE PIRATES:** William Tracy, Granville Owen, Joyce Bryant—This serial from Columbia surprised me. It was fairly good. Majority of their serials lack story and direction. But this didn't, except in a few places the director could have used more effort on his characters. This serial will attract both children and adults.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

## Republic

**JUNGLE GIRL:** Frances Gifford, Tom Neal—People liked it but anything on the "Tarzan" order always pleases. It's worth playing and will draw both children and adults.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining community patronage.

**JUNGLE GIRL:** Frances Gifford, Tom Neal—One of the best serials ever played. Has held up fine all the way. Hate to see it end. Running time, 20 minutes.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

## Universal

**RIDERS OF DEATH VALLEY:** Dick Foran, Leo Carrillo, Buck Jones, Charles Bickford—This serial has a good cast of known names, but they just go round in circles, pretty much patterned after the inevitable chase in every western. Running a serial here has hurt our midweek business and this one will be our last.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.



## Warners Net \$2,079,601 in 13 Weeks

Warner Bros. and subsidiary companies, according to a financial report issued on Monday in New York, showed a net operating profit for 13 weeks ended November 29th, 1941, of \$2,079,601 after deducting all charges including amortization, depreciation and normal Federal income taxes. This compares with a net operating profit of \$1,276,316 for the same period the previous year. No provision was made for excess profits taxes.

During the 13 weeks ended November 29th, 1941, there was an additional provision for contingencies in the amount of \$300,000, representing net assets of subsidiaries operating in foreign territories. As a result of war conditions, the company reported, accounts of these subsidiaries operating in enemy or enemy occupied countries are no longer consolidated. Consequently, the investments in and advances to such subsidiaries, amounting to \$187,719, have been charged against reserve for contingencies.

Net profit for the period, before charges for amortization, depreciation of properties and Federal income taxes, was \$4,383,092. The gross income, after eliminating intercompany transactions, was \$28,586,534, as compared with \$24,934,448 for the corresponding period in 1940. Cash in the United States at November 29th, 1941, amounted to \$9,064,967, as against \$7,431,248 at August 30th, 1941.

The \$2,079,601 net operating profit is equal after 13 weeks' dividend requirements on \$3.85 preferred stock, (on which unpaid dividends on December 1st, 1941, amounted to \$33.69 per share), to 53 cents a share on 3,701,090 shares, (par \$5) of common stock, excluding 100,254 shares held by the company.

Balance sheet items of Warner Bros. Pictures, Inc., and subsidiaries as of November 30, 1941, compare as follows:

	Nov. 29, '41	Nov. 30, '40
Total assets	\$174,425,723	\$166,024,775
*Ld. bldgs. eq., etc.	124,343,561	127,499,529
Cash	9,064,967	8,452,922
Inventories	20,425,259	15,086,910
Current assets	31,172,504	25,651,177
Notes and loans payable	1,239,754	1,190,619
Current liabilities	17,093,057	15,278,969
Fund & other long-term debt	56,186,402	60,200,479
Earned surplus	11,221,797	5,733,289
Capital surplus	57,316,562	57,316,562
\$3.85 pfd. shares	99,617	99,617
Common shares	13,701,090	3,701,090
* After depreciation and amortization. † Excludes 100,255 treasury shares. ‡ Excludes 3,400 treasury shares.		

### Keith Reduces Capital

B. F. Keith Corp. filed a certificate with the Secretary of State in Albany on Monday, for reduction of its capital stock. The corporation plans to eliminate 6,000 shares of 8 per cent convertible preferred stock amounting to \$600,000, it was reported, reducing its authorized capital to \$19,400,000 represented by 194,000 shares of \$100 par value common stock.

Samuel Goldwyn, Inc., it was reported in Albany this week, filed a certificate for "change of purposes and eliminations of provisions," in its original 1924 incorporation, permitting the company to widen its operations.

### Farnsworth, Mutual Report

Farnsworth Television and Radio Corp. reported this week in New York a net profit for the six months ended October 31st, 1941, of \$205,944, compared with a net loss of \$94,592 in the same period the previous year.

Mutual Broadcasting System's monthly bill-

## HERALD PEOPLE



By Staff Photographer

SADIE MADDEN owns the voice that greets you at Circle 7-3100. Born and educated in Brooklyn, she came to Quigley Publications in 1930, and she has been chief operator ever since. Most of the time she can tell you, not ask you, who is calling. She loves to bake, is very adroit with a pair of knitting needles, and has an ambition to travel, especially to see America first.

ings exceeded the \$1,000,000 mark for the first time in the chain's history, it was announced, when billings for January, 1942, totaled \$1,024,512. The previous high was \$958,935 in November, 1941. January, 1942 billings represent an increase of 102.8 per cent over the same month last year when billings totaled \$505,231.

### RCA Dividends

Following the regular board of directors' meeting of Radio Corporation of America in New York last Friday, David Sarnoff, company president, announced that quarterly dividends had been declared on the outstanding shares of RCA \$3.50 first preferred stock and outstanding shares of "B" preferred stock. The dividend on the first preferred stock is 87½ per share and dividend on the "B" stock is \$1.25 per share. These dividends are for the period from January 1st, 1942 to March 31st, 1942, and will be paid on April 1st, 1942 to stockholders of record at the close of business March 6th, 1942.

### Paramount Contracts Mount

Neil F. Agnew, general sales manager of Paramount, last week reported a new weekly record in new contracts for the company. A total of 1,738 contracts on current product were forwarded to the home office by salesmen, he said. It was the largest number of deals in any week since the advent of blocks-of-five selling. Mr. Agnew said that contracts on all Paramount blocks, as well as the "Louisiana Purchase" special and Hopalong Cassidy western blocks showed a decided gain.

### Award Universal Short

The Universal short subject, "Doin' the Town," has been awarded a silver plaque by the editors of the University of Pennsylvania's *Daily Pennsylvanian* as the outstanding band subject of the year.

ANOTHER REPUBLIC  
FAN MAGAZINE  
AD

## 11th HOUR NEWS about a BIG PICTURE

WHEN you see  
"A TRAGEDY AT MIDNIGHT,"  
YOU'LL be seeing one of the most  
UNUSUAL and



INTRIGUING mystery melodramas  
OF the year... We defy you to  
DETERMINE the murderer of  
BEAUTIFUL Evelyn Dennis, the girl  
WHO lived two secret lives and  
WHOSE romantic escapades were  
THE talk of the town... that is,  
UNTIL all the clues  
ARE woven into a  
WEB that entraps  
THE killer by  
GREG SHERMAN,  
THE radio sleuth  
WHOSE habit of  
BEATING the cops  
AT their own game  
WILL have you  
IN stitches... As  
GREG, you'll meet  
HANDSOME JOHN



HOWARD... and the role of his  
WIFE and helpmate (?) is played by  
YOUR favorite for this sort of role—  
MARGARET LINDSAY... In the  
SPLENDID supporting cast, you'll  
FIND such top-notchers as  
MENACING KEYE LUKE,  
UPROARIOUS ROSCOE KARNS,  
BEWITCHING MONA BARRIE,  
AND Republic's newest young  
DISCOVERY, MARILYN HARE...  
FOR excitement, action,  
COMEDY—you'll find  
"A TRAGEDY AT MIDNIGHT"  
ONE of the year's best!  
DON'T miss it! It's



A REPUBLIC PICTURE



# FINAL 'OSCAR' NOMINATIONS UP FOR ACADEMY COUNT

## 61 Pictures Mentioned in Classifications from Act- ing to Technical Work

Ballots were mailed this week to some 10,000 industry workers eligible for the final voting of the 14th annual competition of the Academy of Motion Picture Arts and Sciences whose annual awards dinner February 26 will be marked by simplified dignity because of war-time conditions.

Achievements of 61 pictures were entered in the various classifications of the awards, from creative to technical.

Of these 61 pictures, United Artists led with ten releases placed in nominations; RKO was second with nine releases; Paramount and Warners next, with seven releases each.

Twentieth Century-Fox, Universal and M-G-M had six apiece; Columbia had five; Republic, four; and Monogram, one.

### "York" in 11 Classifications

Of the pictures themselves, the achievements of Warners' "Sergeant York" were entered in 11 classifications. Twentieth Century-Fox' "How Green Was My Valley" was entered in ten; Mercury-RKO's "Citizen Kane" in nine; Goldwyn-RKO's "The Little Foxes" in eight; Columbia's "Here Comes Mr. Jordan" in seven; "Hold Back the Dawn," Paramount, six; Goldwyn-RKO's "Ball of Fire" and M-G-M's "Blossoms in the Dust," four each.

Entered in three achievement classifications were "The Maltese Falcon," Warners; "Suspicion," RKO; "Sundown," Wanger-U.A.; "The Chocolate Soldier," M-G-M; "That Hamilton Woman," Korda-U.A.; "Dr. Jekyll and Mr. Hyde," M-G-M.

Work of nine pictures were entered in two classifications each, and the remaining 38, in one, each.

RKO and Warners each had three pictures nominated for the outstanding production "Oscar." RKO's were "Citizen Kane" (Mercury), "The Little Foxes" (Goldwyn), and "Suspicion." Warners' were "The Maltese Falcon," "One Foot in Heaven," and "Sergeant York."

The other four named in this classification were "Blossoms in the Dust," M-G-M; "Here Comes Mr. Jordan," Columbia; "Hold Back the Dawn," Paramount, and "How Green Was My Valley," 20th Century-Fox.

### Welles in Three Divisions

Personal triumphs were numerous in the nominations. Greatest was that of Orson Welles.

His production work nominated for the outstanding production statuette, Welles was named in the best actor, best direction and best original screenplay divisions, the latter with Herman J. Mankiewicz.

"Citizen Kane," the first picture radio-stage figure Welles had ever worked in, on and with, was also nominated in the black and white art direction, sound recording, black and white cinematography, best scor-

ing of a dramatic picture and film editing sections.

Bette Davis, twice winner of the coveted statuette, was nominated again for the best actress award, by virtue of her work in "The Little Foxes."

Walter Brennan, the only actor to win an Academy award three times, is in the running for the supporting actor award, for his performance as the backwoods preacher in "Sergeant York."

### Supporting Players

Robert Montgomery's role in "Here Comes Mr. Jordan," for which he was nominated for the best actor award, was his last before becoming lieutenant commander with the U. S. Navy. Last year's award winner is James Stewart, now Lieutenant Stewart.

Making their film debut in "The Little Foxes" were Patricia Collinge, stage veteran, and Teresa Wright, a novice. Both were nominated for the supporting actress accolade, marking the first time in Academy nominations that two roles from the same picture are contending for the same award.

Also making his film debut, and subsequently his debut in the Academy nominations, is Sydney Greenstreet, who plays the role of the rotund fortune hunter in "The Maltese Falcon." He's from the stage.

John Ford, now in the Navy, has won the Academy award for direction twice. He's nominated again for his work on "How Green Was My Valley."

### Screen Writers Nominated

Unusual, in the extreme, are the writing feats of John Huston.

Mr. Huston collaborated with Abem Finkel, Harry Chandler and Howard Koch on the original screenplay of "Sergeant York," which was nominated in that division, and his solo screenplay on "The Maltese Falcon" is up for the screenplay award. In addition, he directed "The Maltese Falcon" as his first directorial assignment at Warners. The picture is a nominee for the outstanding production award.

Charles Brackett and Billy Wilder's screenplay for "Hold Back the Dawn" is named for the best written screenplay. Wilder and Thomas Monroe's original, "Ball of Fire," is up for the best original motion picture story honors.

Harry Segall's original story, "Here Comes Mr. Jordan," is competing for the best original motion picture story trophy; Sidney Buchman and Seton I. Miller's adaptation of it is up for the best written screenplay award.

### One English Entry

The only English entry this year in the Academy accolade lists is "Night Train," distributed by 20th Century-Fox. Gordon Wellesley's original story has been nominated in that section.

Of the eight pictures nominated for the special effects award, four of them deal with aviation backgrounds.

None of the writers nominated in the

three writing awards groups have ever won an Academy statuette.

It is interesting to note the outline of achievements nominated in the individual pictures.

### Various Honors Cited

"Sergeant York" is nominated in eleven classifications:

Outstanding production, best actor (Gary Cooper), best supporting actor (Walter Brennan), best supporting actress (Margaret Wycherly), best direction (Howard Hawks), best original screenplay (Abem Finkel, Harry Chandler, Howard Koch and John Huston), black and white art direction, sound recording, black and white cinematography, best dramatic picture musical scoring, and film editing.

Runner-up in the "sweepstakes" is "How Green Was My Valley." Its nominations are as follows:

Outstanding production, best supporting actor (Donald Crisp), best supporting actress (Sara Allgood), best direction (John Ford), best screenplay (Philip Dunne), black and white art direction, sound recording, black and white cinematography, best dramatic picture scoring, and film editing.

"The Little Foxes" has a chance at eight statuettes and plaques. They are for:

Outstanding production, best actress (Bette Davis), best supporting actress (two nominees, Patricia Collinge and Teresa Wright), best direction (William Wyler), best screenplay (Lillian Hellman), black and white art direction, best dramatic picture scoring, and film editing.

Eight divisions list achievements in "Here Comes Mr. Jordan." They follow:

Outstanding production, best actor (Robert Montgomery), best supporting actor (James Gleason), best direction (Alexander Hall), best screenplay (Sidney Buchman and Seton I. Miller), best original story (Harry Segall), and black and white cinematography.

### More Nominations

Work in "Hold Back the Dawn" finds itself in six divisions, as follows:

Outstanding production, best actress (Olivia de Havilland), best screenplay (Charles Brackett and Billy Wilder), black and white art direction, black and white cinematography, best dramatic picture scoring.

Although nominated for the outstanding production trophy, Warners' "One Foot in Heaven" is listed in no other classification of the awards, a rather unusual occurrence.

"Blossoms in the Dust," the only picture in Technicolor to be nominated for outstanding production, is listed also in the following divisions: best actress (Greer Garson), color art direction, and color cinematography.

"Suspicion," nominated for outstanding production honors, is nominated in two other divisions, that of outstanding actress (Joan Fontaine) and best dramatic picture scoring.





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## REASON FOR PRIDE

Why does your manager take up with showbusiness as a career? His temperament, his talents fit him for it. He likes the kind of work the theatre calls for. More than not, he is proud of his part in it. Beyond that, your theatreman is too busy on the job to be preoccupied with any philosophy of motion picture values, too near the target to realize the deep significance of the motion picture in the life of the nation.

Now attending the Officers Training School at Fort Sill, Okla., Round Tabler Francis Gillon is able to judge the terrific impact of the screen upon the consciousness of the man in service. Away from his boxoffice, the former manager of Tri-States LeClaire in Moline, Ill., sees more clearly the vital need the motion picture fills in supplying happiness, in maintaining precious morale.

Gillon dwells upon the subject in an interesting communication to this department. He notes the reasons for his pride in being associated with the "finest business in the world". Here is Francis:



"The fact is that I have been able to formulate a more definite opinion of the value of motion pictures. Before leaving the theatre for this 'short vacation', I only knew that the theatre was the place where my particular ability seemed fitted. I found an amiable association with a fine employer, a pleasant relation with the public—and, in general, a job that I liked and that seemed to like me. Beyond that I had not made any observation.

"However, during these few months in the army I have discovered many reasons that convince me that the motion picture business is the finest in the world, that I am proud to have had a small association with it, and am more determined than ever to return to that business when Uncle Sam has put Adolf, Benito and Hirohito in their respective places. The reason for that determination is not the pure and simple fact that I'll be looking for a job, but because of the inestimable value of the motion picture that I've been able to observe while here in the army.

"The motion picture has advanced far beyond the classification of a luxury in the army. It is as necessary as the soldier's three meals a day. When taken at regular intervals, the movies are the greatest single morale at work in the army today. The army has its Service Clubs, libraries and dances, but the

combination of all can't come close to equalling the force of the motion picture.

"Within the walls of any post theatre, you can find several hundred young men enjoying a few hours of complete relaxation—so important to them. Forgotten in the make-believe of a light-hearted musical, a story-book classic come to life or a Hopalong Cassidy are any and all cares that may be on the soldier's mind. Spontaneous laughter—in fact, all emotions—are unharnessed. The girl, the job and the folks he misses so all slip into another world. Even the sergeant who barks those commands is forgotten. When the show is over, a completely new, exhilarated young man emerges from the theatre. A determination to attack his new job with greater vim is radiated in his actions.

"Likewise, army training is stimulated by the use of the motion picture. Otherwise complex and tedious explanations are simplified, made clear and enjoyable by well-made training reels.

"Impressive, too, is the influence of the lives of the stars on all persons. These people who are the characters on the screen aren't strangers to the public—but intimate friends. A few days ago—Carole Lombard died. The shock, the profound sympathy and feeling of personal loss is something indescribable. Tears as sincere as those of Clark Gable were shed in the hearts of millions of moviegoers. A business that establishes itself in such a manner is most certainly a vital force in the lives of Americans.

"For these reasons I have come to realize why the motion picture field is one with which I shall always want to be associated. I know I can work hard in a business that has so much to give the public and asks so little in return."



ROUND TABLERS will be pleased with the news of Charlie Schlaifer's appointment to the Sam Goldwyn promotional forces, announced last week. Now in the field, hard at it, Charlie returns to these parts after long and fruitful service in San Francisco, of which these pages have had frequent occasion to note and in which the Schlaifer endeavors will continue to be told.

*A-Mike Vogel*

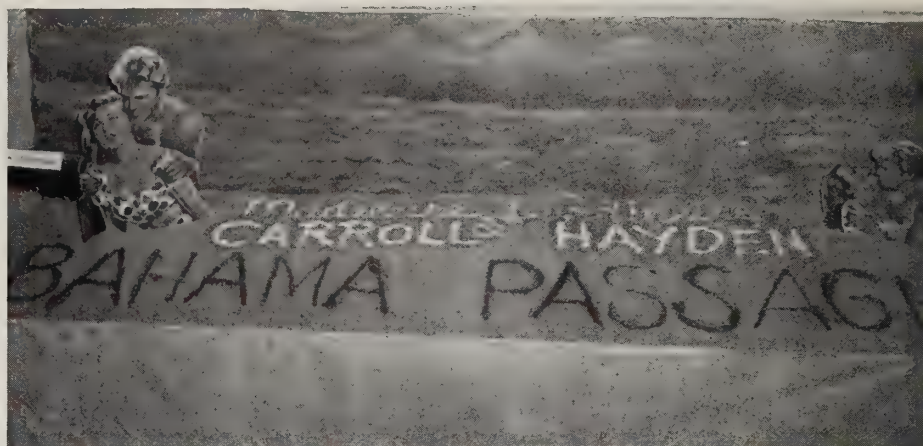


# Round Table in Pictures

For the background of his "Sun Valley" lobby display, Lester Kolste at the Van Der Vaart, Sheboygan, used an old 40 by 60 and, from still another, a 4 foot cutout of Henie. This was placed on turntable for animation.



Measuring 36 feet in length by 11 feet in height and reported by Homer Harman, ad head, was the lobby display created for the New York Roxy consisting of four transparencies backed by double flasher, which projects light on the face of the transparency.



Ahead of "Bahama Passage" at the L. & J. Palace, Athens, Ga., Frank Bickerstaff cut out three and one sheets and mounted them on table in outer lobby covered with sand. Background featured cloth sign painted to resemble a sea scene.



Offering season pass to anyone joining up during date on "Keep 'Em Flying" at the Regent, Sudbury, Ontario, Round Tabler Vernon Burns set up recruiting station in his lobby for the purpose. The recruiting advertising was carried out week ahead in cooperating paper, co-op page paid for by army headquarters.

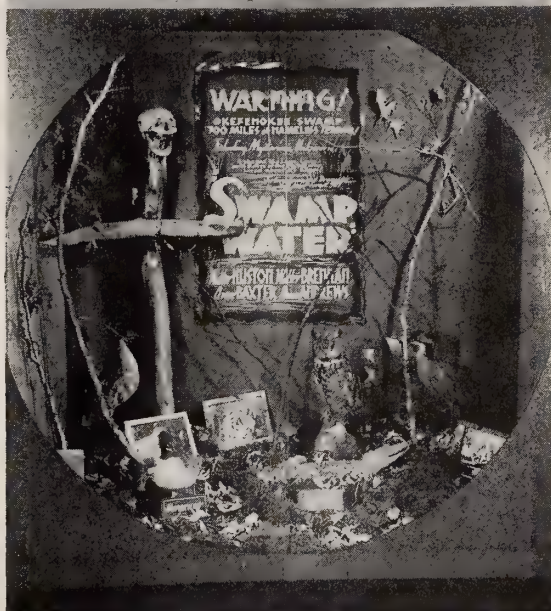






Honored by the Utica, N. Y., Advertising Club for his Quigley Awards successes, Arnold Stoltz of Warner's Avon Theatre receives his 1941 Quartermaster Plaque at a luncheon of the organization. Hon. Vincent Corrou, mayor, makes the presentation while Frank M. Davis, Ad Club president, looks on.

## SWAMP WATER



Planted at strategic spots around the foyer of the Fox, in St. Louis, by Manager Clyde Brown were atmospheric displays similar to one illustrated at right. Promoted from local taxidermist were various mounted species of birds, which were placed on moss covered floor together with scene stills and tie-in copy.



For the engagement of "Sundown" at Loew's State, in Newark, a manikin of Gene Tierney was landed by Manager Pete Argyris in window of leading department store 10 days in advance.



Four signs similar to the one above were planted by Jack Matlack of the Craterian, Medford, Ore., on main highways ahead of "Honky Tonk".



Tying to the tire rationing news, Manager Ray Parker, F&M Shady Oak, St. Louis, equipped his staff for this shot which he planted in the downtown dailies. That's Parker, second from left.



# LATE EXPLOITATION FLASHES

## DUPLICATES CONCERT AD TO SELL RISE STEVENS

Playing "Chocolate Soldier" day-and-date with the concert appearance of Rise Stevens in nearby Toronto, Manager W. G. McGeachie tied the star to his showing at the FPC Algoma, Sault Sainte Marie, Ontario, with a newspaper ad that duplicated the layout used in the Toronto papers to announce the concert date and reserved seat prices. Then, below, and in italics, Mac ran the following note:

"Music lovers of Sault Ste. Marie and district will not have to pay \$3.00 to see and hear this great new singing discovery. Rise Stevens is at the Algoma today, Thursday and Friday with Nelson Eddy in," etc.

Though at first glance, readers assumed the ad was plugging the concert, the subsequent copy helped to build the star draw in the picture, especially among what Mac terms the local "three-dollar crowd."

## VETERAN UNDER CUSTER INTERVIEWED FOR "BOOTS"

Discovering that a local resident had served under General Custer and was present at the Little Big Horn battlefield shortly after the fatal engagement, Dick Feldman succeeded in persuading the veteran to be interviewed by one of the papers in advance of "They Died With Their Boots On" at the RKO-Schine Paramount, in Syracuse. The old soldier told of his service under Custer, describing in detail many of the backgrounds screened in the picture and dwelt upon the fighting qualities of both the American soldiers and the Indians.

The experiences were found of sufficient interest by the daily to be made up into a four-column feature in which, of course, the theatre and picture were duly mentioned.

## OFFER LOVE LESSONS ON "JOHNNY EAGER"

Calling attention to the coming date on "Johnny Eager" at the Tri-States Omaha, Ted Emerson describes a novelty stunt of a guest ticket offer on an audience-participation slant. It started with a three-frame trailer which read: "Want to know how to start a love affair with a strange guy or gal? . . . Well, look under your seat and see if there's a message from Robert Taylor." "Find one? Then you are to be his guest while he love-blitzes Lana Turner in" etc., etc.

Cards with tie-in copy were fastened to the bottom of a number of seats at each performance covering the auditorium, mezzanine and balcony floors. About 20 were used at each show and caused a lot of buzzing, according to the Tri-State ad head.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

**KEEP SMILING**  
*M. Grundenker....*

★ **CHIN UP, AMERICA!**  
There's a job to be done and the motion picture industry rises to the emergency with a cheerful and united front. Great entertainments are available to keep the morale of our people high for the effort ahead. We dedicate our resources to making your theatre a place where needed relaxation will be assured.

★ In the presentation of these bigger and better shows the Rockland Theatre is thoroughly prepared for any emergency. Our well trained staff has been drilled to maintain the safety of its patrons at all times.

*The New*  
**HUNT'S Rockland THEATRE**  
BROAD & ROCKLAND STS.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

*To "personalize" his five-by-seven berald to the mailing list of Hunt's New Rockland, Philadelphia, Manager Bill Gerst letters patron's name on cover, as noted above.*

## FEULNER OFFERS THEATRE FOR CLUB PRIZE DRAWING

Learning that a model home was being raffled by the Lions Club of a neighboring community, Joe Feulner of the Des Plaines, in Des Plaines, Ill., worked his way into the promotion by offering the use of the theatre for the drawing. Since local facilities were limited, the committee accepted the offer and cooperated by assisting in the sale of tickets for a special midnight show where the prize was to be awarded. The local papers came in accordingly, the extra publicity spotlighting the theatre in the surrounding area.

## MARCH ALSO HAS A "FRIDAY, 13TH"

Suggested for adaptation on Friday, the 13th of March, is the stunt featured by Herman Addison at Schine's Paramount, in Glens Falls, ahead of "Woman of the Year", which opened there on February 13th. Gaily tinted 5½ by 3½ inch cards were distributed by the Round Tabler, with copy in bold type reading: "Friday the 13th is your lucky day. See the happy-go-lucky hit of the year starring Spencer Tracy and Katharine Hepburn in . . .", etc., etc.

## ROXY CREATES BROCHURE ON COMING ATTRACTIONS

Following the buildup of coming attractions and personalities as illustrated in the giant wall background reproduced in this issue, and reported by Homer Harmans, is the four-page brochure now being distributed at the New York Roxy calling attention to the theatre's entertainment "for the recreation of Americans winning the war," the latter comprising the front cover copy.

Inside spread is headed "Yes, the Roxy Theatre, through the cooperation of the great 20th Century-Fox Studios will help keep Americans' chins up." Following are brief descriptions of coming attractions including listings of the stars and featured players. Back page of brochure publicizes the stage shows.

## SIMULATED COIN ROLLS CATCH ON FOR "RICH"

Lots of excitement in Toronto, Canada, recently, when Allan Eason at the FPC Oakwood Theatre used a rolled money gag on "You'll Never Get Rich." Small wooden rolls sized to fit inside of regulation coin wrappers were imprinted with title, rolled in wrappers and dropped on main streets, in front of banks and other spots where traffic was thick. The many "finders" spread the word widely for the benefit of the date.

Eason secured the wrappers from his bank, the wood obtained from a lumber yard in long pieces and then cut to fit. The staff imprinted the rolls and handled the wrapping.

## TRANSPARENCIES BRING CLERGY ENDORSEMENT

Continuing his success in the display of illuminated transparencies made up by a local company, Tom Soriero recently concluded the showing of a series of religious paintings, the transparencies copied from famous masterpieces and displayed in the large foyer of the United Artists Theatre, in Los Angeles. Postcards were mailed to clergymen and other community leaders calling attention to the display and brought to the notice of the public by a newspaper article by a leading clergyman. Soriero featured the unusual display with dignity to fit in with his campaign on "Dumbo," which was his screen attraction.

## GUNS FOR SALVAGE DISPLAYED AT THEATRE

Learning that First World War cannons used as memorials at the City Park in North Bay, Ontario, were to be removed by the local Salvage Committee, Jack Nelson arranged to have them paraded to the Capitol theatre lobby for a four-day display. The dailies carried the news in a page-one story in which the theatre was duly credited.



## Klingler Reports On "Joe Smith"

The newspaper copy reproduced in last week's issue for Paul Klingler's campaign on "Joe Smith, American" at the Rialto, in Lewistown, Pa., was an indication of the spirited promotion effected by the Round Tabler with the assistance of Charlie Barron, MGM exploiter and represented by a series of page one stories to emphasize the Pennsylvania premiere of the date. Among other slants was a classified tie-in, wherein all persons in the county by the name of "Joe Smith" were invited to be guests on presentation of their driver's licenses.

Radio was employed for lobby broadcast on opening night, to televise the appearance of the VFW band, which gave a concert in front of the theatre. The premiere was also plugged in the theatre's daily program. The VFW band led a parade through the business district, the procession composed of Boy Scouts, Sea Scouts, veterans units, among others. Theatre front was decorated with flags and bunting and lighted by flares, spotlights, etc. Featured front decorations was a nine-foot cutout of the "hero in overalls" figure with silhouette of uniformed soldier in background. Further atmosphere was added by cutouts of bombers working on a flasher circuit and top of the box-office was decorated to resemble the dome of the nation's capitol.

The many factories in the area were contacted for cooperation and consented to publicize the premiere in bulletins and announcements. Adopted by one of the largest plants was a small imprinted blotter with cut of Uncle Sam placed in pay envelopes, the copy reading: "He salutes you for the great work you are doing in National Defense, the same as you will salute 'Joe Smith, American,'" etc.

"LET'S HEAR FROM YOU"

## Modern Slang Contest Highlights "Ball of Fire"

Ed Vaughn of the Mesa Theatre, Grand Junction, Colo., with the cooperation of RKO Radio field representative T. Bidwell McCormick, staged a modern slang contest as the highlight of his campaign for "Ball of Fire." Audiences were asked to submit lists on up-to-the-minute slang with a committee of students from Mesa College acting as judges. Cash prizes and theatre tickets were awarded the winners. Vaughn also tied-in with the *Daily Sentinel*, which ran feature stories publicizing the contest and crediting the attraction, theatre and play-date well in advance of the opening.

"LET'S HEAR FROM YOU"

## 'Strange Playmates' Contest Held by Waltmon on 'Playmates'

Burge Waltmon of the Princess Theatre, in Columbus, Miss., cooperated with his local daily for an odd pictorial contest tied in with Kay Kyser's "Playmates". The basis of the contest was a picture series of strange playmates, such as a pigeon riding on a dog's back, a kitten and a dog and chickens and a cat eating out of the same plate. The strange playmates in the picture are Kyser and John Barrymore.

# THE "FORTNIGHTS"

*The Third Fortnight of the First Quarter of the 1942 Competitions discloses a total listing of 67 Appointments among 70 entrants, the extra three for double credit entries. The Third Fortnight results also incorporate promotions from Round Tablers outside of the United States, particularly from Yorkshire in England and Mexico City, D. F.*

H. M. ADDISON  
Schine's Paramount  
Glens Falls, N. Y.

STAN ANDREWS  
Broadway, Timmins, Ont., Canada

BOB BEREZIN  
Elgin, Ottawa, Ont., Canada

HERBERT BERMAN  
Norbury, Ellenville, N. Y.

FRANK BICKERSTAFF  
L. & J. Palace, Athens, Ga.

MEL BLIEDEN  
State, Anderson, Ind.

LIGE BRIEN  
Belmar, Pittsburgh, Pa.

CAROLINA BRUNSON  
Rialto, Phoenix, Ariz.

BILL BURKE  
Capitol, Sarnia, Ont., Canada

VERNON BURNS  
Regent, Sudbury, Ont., Canada

JACK CAMPBELL  
Capitol, Brampton, Ont., Canada

IRVING CANTOR  
Schine's Palace, Syracuse, N. Y.

JAMES CATTELL  
Park, Mansfield, Ohio

A. J. CLARKE  
Majestic, Providence, R. I.

L. A. COHEN  
Loew's Poli, Hartford, Conn.

CLAYT CORNELL  
Schine's State, Tupper Lake, N. Y.

JACK COTTER  
Colonial, Erie, Pa.

GEORGE C. CRONIN  
Strand, Portland, Me.

FRANCIS DEERING  
Loew's, Houston, Tex.

LEWIS DREISBACH  
Ora, Freeport, Tex.

A. EASSON  
Oakwood, Toronto, Ont., Canada

PETE EGAN  
Palace, Calgary, Alta., Canada

BILL ELDER  
Loew's, Indianapolis, Ind.

TED EMERSON  
Omaha, Omaha, Neb.

JAMES "DOC" ESTES  
Park, Iowa Park, Tex.

JACK A. FARR  
L.-G. Jewel, Texas City, Tex.

DICK FELDMAN  
Paramount, Syracuse, N. Y.

ED FITZPATRICK  
Loew's Poli, Waterbury, Conn.

JOE FEULNER  
Des Plaines, Des Plaines, Ill.

ARNOLD GATES  
Loew's Park, Cleveland, Ohio

S. G. GILLESPIE  
Marks, Oshawa, Ont., Canada

MARTIN GLAZER  
BEN ROSENBERG  
Paramount, Boston, Mass.

EDGAR GOTH  
Fabian, Staten Island, N. Y.

J. MELGOW  
Capitol, Nanaimo, B. C., Canada

ED HARRIS  
Glendale, Glendale, Calif.

JOHN HEFLINGER  
Lafayette, St. Louis, Mo.

GUY W. HEVIA  
Empire, Syracuse, N. Y.

BILL JOHNSON  
Smalley, Dolgeville, N. Y.

BOB JOHNSON  
Aubert, St. Louis, Mo.

MEL JOLLEY  
Columbia, St. Thomas, Ont., Can.

A. J. KALBERER  
Switow's Indiana  
Washington, Ind.

C. B. KING  
Ritz, McGehee, Ark.

PAUL KLINGLER  
Rialto, Lewistown, Pa.

LESTER KOLSTE  
Van Der Vaart, Sheboygan, Wis.

ARTHUR KROLOCK  
Century, Rochester, N. Y.

JOE LONGO  
Loew's, Boston, Mass.

W. McGEACHIE  
Algoma, Sault Ste. Marie, Ont., Can.

ROY METCALFE  
Rapids, Rock Rapids, Iowa

CHARLIE MOYER  
State, Hanover, Pa.

EDDIE NOONAN  
Cine Teatro Olympia, Mexico, D. F.

PAT NOTARO  
Columbia, Sharon, Pa.

HUGH O'CAMP  
RKO Jefferson, New York City

H. T. RASTETTER  
Warner, Erie, Pa.

TOMMY READ  
Fox, Atlanta, Ga.

JIMMIE REDMOND  
Bonham, Fairbury, Neb.

REYNOLDS ROBERTS  
Elite, Middlesbrough  
Yorkshire, England

KEN ROCKWELL  
Steuben, Hornell, N. Y.

J. A. SANDERS  
Colonial, Junction City, Kans.

J. R. SCOTT  
Liberty, Pikeville, Ky.

FRANK SHAFFER  
Dixie, Staunton, Va.

JOHN W. SHAFFER  
W. D. GALLIGAN  
Commercial, Chicago, Ill.

CLYDE SMITH  
Paramount, Hot Springs, Ark.

HARRY STEARN  
SI MONEN  
Schine's Manring, Middlesboro, Ky.

ARNOLD STOLTZ  
Avon, Utica, N. Y.

AL SWETT  
Orpheum, Danvers, Mass.

FELIX TISDALE  
Ga-Ana, Georgiana, Ala.

DOC TWEDT  
Lido, Manly, Iowa



# BRIEF REPORTS FROM THE FIELD

To create interest in the timely picture "Keep 'Em Flying," Frank Bickerstaff at the L&J Palace, in Athens, Ga., had his utility man cut out display of title and stars from 24-sheet and placed it in the outer lobby week before playdates. Toy planes, bombers, etc., along with statues of soldiers were placed on miniature airport. Special balloons printed with title and playdate were made up and tossed from tallest building in the city. Some of the balloons were carried to a civic club and 100 distributed at a basketball game with the University of Georgia and Southern Carolina.

▽

For "Tarzan's Secret Treasure," Joe Humphries, manager of the Palace Theatre, Lansford, Pa., distributed animal crackers to the children in town, informing them that the biscuits were patterned after the animals to be seen in the picture.

▽

For the purpose of selling "Let's Go Collegiate," Pop Graver, manager of Warner's Grove Theatre, Willow Grove, Pa., had a boy posted at the local high school with a card heralding the picture and inviting the students to the theatre. A tie-up with a local gown shop was arranged for "Week-End In Havana," featuring the gowns worn in the picture. Moreover, local dance bands were successfully persuaded to play the song hits from the picture.

▽

Bob Kessler, manager of Warners' Benn Theatre, Philadelphia, tied up with the Philadelphia Inquirer for 2,000 Dick Tracy joke books and G-men guns to give away at the opening of his new serial, "Dick Tracy vs. Crime." Masks also came with the tie-up.

▽

Walter Leach, manager of Warner's State Theatre, Chester, Pa., for "You'll Never Get Rich," promoted 500 song title sheets, 1,000 post cards, 15 window store tie-ups, 1,000 autographed photos of Rita Hayworth and truck displays from a local bakery firm.

▽

An attractive window display was used by Syd Poppay, manager of Warners' Majestic Theatre, Gettysburg, Pa., to sell "It Started With Eve." A local food store placed a huge bowl of apple sauce in the window and decorated it with stills and catch lines from the picture.

▽

Herman Comer, manager of Warners' Capitol Theatre, Philadelphia, arranged a striking nautical front for his engagement of "Sailors on Leave." Oars and life-preservers gave the impression that the Capitol's facade was just waiting to go out to sea.

## FROM READERS

In the issue of January 31 was printed a letter from George Pappas, manager of the Rialto Theatre, in Beaver Falls, Pa., suggesting that theatre owners, managers, assistants, doormen, ushers and cashiers donate a day's wages toward purchasing bombers. Among the early responses is the following from Mario Battiston, owner and manager of the Ritz Theatre, in Export, Pa., who said:

*"In looking over my MOTION PICTURE HERALD, I ran across the news that Mr. Pappas wrote and I thought it would be a good idea if I wrote and let you know that I have already begun my drive towards the 'Bomber Fund.' In fact, I am the first in these parts and now there is another theatre doing the same."*

Mr. Battiston enclosed clipping from his local paper stating that a benefit show would be held at his theatre, all films being donated by the various distributors, while the owner was donating his service and theatre for the cause.

Lee Kline, manager of Warners' Orpheum Theatre, Philadelphia, tied in with the American Red Cross in arranging for an auction of copies of "One Foot in Heaven." Kline arranged for Fredric March to autograph the book during the star's appearance in the city. For "Stars Look Down," Kline conceived the following card idea. Measuring 3x5½ and appended with this copy: "The Stars Look Down at the foot of this page. If the number on this leaflet corresponds to one posted in the lobby of our theatre, you will receive a pass to, etc."

▽

Lana Turner, MGM star, has been selected by the National Association of Beauticians and Cosmetologists as the girl with the finest complexion in America. Miss Turner's latest picture, "Johnny Eager," in which she is co-starred with Robert Taylor, is a current release.

▽

"Romantic T. N. T." was the copy on barrels on Norfolk street corners as one of the features of the "Johnny Eager" campaign put over by Joel Margolis, Loew's.

▽

Capitalizing on the popularity of the J. P. Marquand novel, Loewmen Bill Elder, Indianapolis, and Bill Reisinger, Evansville, used giant walking books to ballyhoo "H. M. Pulham, Esq."

▽

A four-page tabloid on "Johnny Eager" was distributed through downtown streets and in A. & P. markets by Martin Burnett, Loew's, Pittsburgh, as a highlight of his campaign for the film.

Artie Cohn, manager of Warners' Roosevelt Theatre, Philadelphia, arranged for a string band from a neighborhood music school to serenade in front of the theatre every night during the showing of "Aloma of the South Seas," providing appropriate hula costumes for the musicians. For "Texas," he used a novelty teaser. Shaped like a bone, the teaser carried the imprint: "We're making no bones about it—but—" On his inside attraction sign for "Navy Blues," Cohn used a red, white and blue gelatin behind the title. As an eye-catching novelty, he put a flasher button behind the "V" in the "Navy," providing for animated V for Victory flashes on and off.

▽

Street bally that attracted for Cass Smith's date on "Dr. Jekyll and Mr. Hyde" at the Annex Theatre in Detroit was usher dressed as Hyde covering downtown area with "see" copy on his back.

▽

In connection with Navy Day celebration, Gil Green, manager of the Riviera, in Detroit secured the cooperation of radio station WJLB for a special stage show and broadcast carrying patriotic acts. Guests included enlisted men, all of whom participated in the celebration which was followed by a luncheon attended by entire house staff and members of the stage show.

▽

Contacting the local British Ambulance Corps, Phil Grady at the Embassy Theatre, in Brooklyn for his date on "Yank" promoted bombs, ambulances and mobile kitchens which were parked outside the theatre, Scotch bag pipers in full regalia and girls in theatre lobby selling R.A.F. insignias. In addition Grady also promoted from the British Library of Information R.A.F. literature which was distributed to patrons.

▽

Effective was the teaser calling card distributed by C. B. Dortch of the Dixie, in Ruston, La., with just the words "Sergeant York" imprinted in the center. In addition, Dortch mailed government postcards to special list, correspondence side carrying cut of Cooper together with cast and playdates.

▽

Novelty herald which attracted for Arnold Gates of Loew's Park, in Cleveland carried copy on one side reading: "Vital statistics announcement. See other side." Reverse carried cut of the stars appearing in Birth of the Blues, together with picture plug, cast and playdates.

▽

A search for a local Tarzan by Carl Rogers, Loew's, Cleveland, was good for front-page stories as part of his publicity campaign for "Tarzan's Secret Treasure."

▽

Jack Weber, manager of the Colonial Theatre, Lebanon, Pa., sent 1,000 postal cards to local patrons in advance of "Week-End in Havana." The copy read: "Just returned from Cuba, had a lovely time—a gorgeous trip. You'll appreciate it when you see 'Week-End in Havana.'"

**KEEP 'EM COMING! BY USING EACH WEEK**

**\$8** per 100 Dated **JUMBO CARDS** 22X28

**3 COLORS - FULL PICTORIAL**

WRITE FOR SAMPLES  
STATE PRODUCT USED

**CENTRAL SHOW PRINTING COMPANY**  
MAISON, IOWA



# Ads Must Work Hard To Bring Them In

*This, the second and final installment, completes what Patchen has to say right now on his advertising slants. The Round Tabler's comments in last week's Round Table had to do with "attention hooks" in advertising and the proper emphasis upon the "you attitude".*

by E. A. "PAT" PATCHEN  
Manager, Chief, Pueblo, Colo.

It would take from five to twelve hours for the average reader to cover every word of an ordinary metropolitan daily. A recent survey gives, as a conservative estimate, about 15 minutes as the actual time spent by the average reader on his daily paper.

This means your ad must work hard and fast. Imagine it blown-up and on a billboard. It's got about as much chance stopping traffic on the highway as it has stopping the average newspaper reader. Take time to make it crisp and brief and to the point.

Cut out all outmoded exaggerations and overstatements. "The Year's Best" is the trademark of a lazy copywriter. "Biggest and best . . . most exciting . . . most thrilling . . . most hilarious . . . most mysterious"—such phrases appear so regularly in some theatre ads that you can't blame the reader for turning the page—quickly.

## Use Reader's Language

Although your ad may be read by many persons, they are reading it as individuals, not as a group. Then remember to talk to each reader as an individual. Be specific, informal—use *his* kind of language. You're not talking to an audience in a packed auditorium—you're selling to one person, one alone, and one at a time.

In the example illustrated (center column) note this catchline: "Here's YOUR Kind of Fun." It promises you, the reader, something you will like—something special and just for you. And *you* read on!

Give your copy life and animation by the use of well chosen, active words. Note the robust, physically active words in copy:

"You'll roar and roar . . . then just when you think you've got a hold of yourself . . . WHAM it smacks your funny bone and you're off again."

## Give Ad Fighting Chance

"Don't sell the steak, sell the sizzle," an oft quoted slogan for advertising men, goes double for movie ad writers. You are selling "effects"—not causes. Most press sheet copy consistently and regularly violates this principle. An example, selected at random, of press sheet selling the "steak" is this:

THEIR BIGGEST HIT! . . . The fiery outcasts of "Sea Wolf" meet again! . . . Out of the bay . . . in the shadows of a fog bound harbor, a great drama is born!

Such copy is obviously selling the show, the steak—not the effect the show will have on you, or the sizzle. Selling the "sizzle," such copy could be revised as:

*Here's YOUR Kind of Fun!*

Something smooth, smart and sophisticated . . . BUT FUNNY! You'll roar and roar . . . then just when you think you've got a hold of yourself—WHAM it smacks your funny bone and you're off again! But, Oh Boy, how you'll love it!

25c Today 1 to 2 P. M.  
Then 25c and 40c (Plus Tax)

**MESA**  
A WESTLAND THEATRE

COMING SOON—  
Fred Astaire  
Better Than Ever Before with  
Rita Hayworth  
Sensational as a Dancer in  
"You'll Never Get Rich"

## An Example of Patchen "You" Copy

A THRILLER THAT TAKES YOU PLACES!  
... Drama that lifts you out of the everyday world . . . and takes you to an exciting, romantic one . . . of strange places and fascinating people!

Can you not feel one more than the other? Doesn't one very definitely promise *you* something more for your money?

Put that personal touch into your ad—make it get under the reader's skin. Be careful to include the customer in your catchline. A current 24-sheet bills a star combination as "having the time of their lives, in the hit of their lives." Wouldn't you rather spend your cash on a show if the stars were "having the time of their lives, showing you the time of yours."

Above all, don't be afraid to write and rewrite your copy. Remember it carries the burden of the actual selling job. It has to stand up by itself and coax the reader away from his fireside, his easy chair and his radio. It has a hard job to do. Don't let it down. Give your ad a fighting chance, get it there first with the most selling ideas—and it will sell tickets for you.

"LET'S HEAR FROM YOU"

## Tisdale's Atmospheric Front

In connection with his run of "Aloma of the South Seas," Felix Tisdale at the Ga-Ana, in Georgiana, Ala., through his public address system on the front and screen amplifier played recordings of Dorothy Lamour from the picture. Front was painted with a South Sea Island background including the volcanic eruption with the title and star's name riding the waves of water in the scene.

## Community Victory Rally Featured by Addison

Reported as highly effective was the Victory Rally held by Herman Addison for his date on "Sergeant York" at Schine's Paramount, in Glens Falls, and which netted the theatreman excellent newspaper breaks, a "first-timer" for theatrical endeavors to crash other than the amusement pages.

Reminiscent of the Liberty Loan drives, the rally was conducted on stage opening night of picture, with American Red Cross general field director in that area a speaker, and Mayor John Bazinet, honorary chairman of the committee, in charge of the rally. Percentage of the proceeds was turned over to the fund which such groups as American Legion, VFW, Boy and Girl Scouts, etc., participating in the event.

Giant parade to theatre was featured, each contingent carrying banners, bands performing out front. Program opened up with an organ recital of patriotic songs, music furnished by American Legion Fife and Drum Corps. This was followed by speakers, the massing of the colors, pledge of allegiance, everybody singing the Star Spangled Banner and then into the picture.

"LET'S HEAR FROM YOU"

## Coloring Contest Highlights Newman's "Dumbo" Campaign

Frank Newman of the Orpheum Theatre, Portland, Ore., staged a six-day coloring contest as the highlight of his campaign for "Dumbo." The contest ran in the Portland Journal and was sponsored by the Journal Juniors, an organization for youth activities with an active membership of five thousand. The contest, held on alternate days, received daily publicity breaks in all Journal editions up to and including opening day. Forty prizes, cash and theatre passes, were awarded the winners.

Spot announcements over the local radio stations featured the Dumbo records a week in advance of the opening. The music and book departments of local department stores carried elaborate Dumbo displays featuring stills from the picture and crediting the theatre, attraction and playdate. Newman also stepped up his newspaper advertising with the Journal, using a generous allotment of art and feature material.

"LET'S HEAR FROM YOU"

## Man-On-Street Broadcast Sells "Kane" for Goldberg

In connection with the opening of "Citizen Kane" at the Broadway, in San Diego, Cal., Manager Herb Goldberg highlighted his campaign with a novel radio stunt over the popular man-on-the-street program in which two dollar bills were sold for fifty cents. Slant attracted wide-spread attention and received daily radio plugs week ahead.

Another phase of the campaign was a telegram gag, whereby all social clubs were reached by wire. The telegram was to be accepted at the boxoffice for two admissions thus allowing the club to award same as a doorprize and obtain an announcement for the theatre to the membership. Street stunt included 12 attractive girls who distributed rosebuds with appropriate tie-in copy on stems, on busy intersections of downtown district.



# personalities

## HAROLD BELL

editor of the Comerford Reporter, house organ of the Comerford circuit has been named manager of the Roosevelt Theatre, in Scranton, Pa., succeeding HAROLD MASON, who resigned to accept a civil service post in Philadelphia.

▽

## IRVING REFOWICH

is now managing the Refowich Theatre, in Freeland, Pa., succeeding HERMAN HIRSCHBORN, resigned to manage a house near Philadelphia.

▽

## NORMAN MYERS

former treasurer of the RKO Palace, in Cleveland has been stepped up to the management of the RKO Keith's 105th Street Theatre succeeding NORMAN EK, who was shifted to the RKO Uptown, in Detroit. GEORGE ROSSMAN as a result of the changes was made assistant to Ken Means at the Palace, Cleveland.

▽

## GEORGE FRASER

who managed Warner's Columbia, in Portsmouth, Ohio, has replaced JOHN LA DUE as manager of the Palace, in Lorain, Ohio. PAUL JACOBS has been shifted to the Portsmouth house from the Lyric in the same town, where JAMES TRACY succeeds him.

▽

## T. R. THOMPSON, JR.

has been appointed United Artists manager for Kansas City, St. Louis, Omaha and Des Moines with headquarters in Kansas City. Thompson, who resigned last week from his post as Kansas City branch manager for RKO is succeeded by JAMES W. LEWIS.

▽

## CHARLES FREEMAN

former manager of the Century Theatre, in Rochester is now in Cleveland with the Universal exchange.

▽

## FRANK FLYNN

is the new manager of the Sheridan Theatre, in Indianapolis.

▽

## JOE GOLDSTEIN

formerly at Schine's Webster, in Rochester, has been transferred to the circuit's Liberty Theatre there.

▽

## PAUL PHILLIPS

manager of North Carolina Theatres, Inc., in Salisbury, N. C., has been elected president of the Chamber of Commerce.

▽

## HARVEY HARNICK

manager of the Columbia branch office in Regina, Saskatchewan, has been moved to the head office in Toronto. JACK KOHN, western salesman, replaces him.

▽

## ROY ROWE

of Burgaw, N. C., was elected president of the Theatre Owners of North and South Carolina.

▽

## BILL STEIN

stage manager of the Tower Theatre, in Kansas City, has been inducted into military service.



*Theresa Frances Lamm to Richard Joseph Bandler, on Sunday, January 25th. Bride is daughter of Julius Lamm, manager of Warner's Uptown Theatre, in Cleveland.*

▽

## JOSEPH WEISS

formerly general manager of the GCS Circuit, in Chicago, has been appointed general manager of Jack Kirsch's group of four houses. Weiss succeeds CHARLES COOPER, who has enlisted in the Army Air Corps.

▽

## JACK PROUDLOVE

has been promoted from manager of the Arlington Theatre, in Winnipeg, Manitoba, to the Osborne Theatre there.

▽

## CHARLOTTE McGUIGAN

secretary to Harry Shaw, Loew-Poli division manager for the past eight years and with the Poli regime for about 10 years prior to that time, has resigned following her marriage several months ago to William Sitzer. FLORINE BOUER succeeds Miss McGuigan and JACK CREAGAN is new on the staff as secretary to Lou Brown, publicity chief and Morris Menlesohn, attorney.

## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

*Absolutely No Dues or Fees*

## GEORGE BOLE

has resigned as manager of the Golden Gate Theatre, San Francisco, to take a post with Universal. CLIFF GIESSEMAN, manager of the RKO Uptown, Highland Park, Mich., has been named to the coast house.

▽

## E. W. SMITH

is managing Shea's Theatre, Jamestown, N. Y., during a leave of absence granted R. C. HORNING.

▽

## JOSEPH HOCKENBURY

former assistant at Shea's, Jamestown, has been inducted into the army.

▽

## STEVE RODNOK, JR.

manager of the Oaks, in Oakmont, Pittsburgh, Pa., has enlisted in the army air corps.

▽

## DEAN DAVIS

manager of the New Northwood theatre, at Northwood, Ia., has left to take over management of Edward Federer's State theatre at Lincoln, Neb. ROBERT DUNNOCK, formerly manager of the Our Theatre at Hawarden, Ia., has been appointed as manager of the Northwood.

▽

## ROBERT E. SMITH

and GUY P. SPICUZZA have opened the new Lakeview in New Orleans with the latter managing the house.

▽

## JACK VITTELO

artist at Loew's in Rochester, has joined the Army Air Corps.

▽

## JOSEPH S BOYLE

formerly assistant manager of Loew's State Theatre, in Syracuse, has been appointed manager of the Loew-Poli Broadway, in Norwich, Conn.

▽

## MAURICE M. DAVIS

supervisor of the Amherst and Belmont Theatres in Montreal, passed away last week.

▽

## G. A. SCHMIDT

theatre operator of Pass Christian, Miss., has been elected president of the Chamber of Commerce.

▽

## ROBERT E. RUSSELL

has just celebrated his 23rd anniversary with the Poli Theatres, in New Haven. Russell, now manager of the Loew-Poli, New Haven, has been with the present Loew regime for the past eight years.

▽

## LARRY GRABURN

formerly manager of the Ritz Theatre, in Regina, Saskatchewan, has joined the R.C.A.F. and is stationed in Trenton, Ontario.

▽

## MAX SILVERMAN

formerly manager of the Fitz Theatre, in Pittsburgh, has been transferred to the Squirrel Hill Theatre, replacing ERNEST LIEBERMAN, who has joined the Universal sales staff in Philadelphia. WILLIAM WARRINGTON, formerly assistant manager at the Stanley, has taken over the Ritz.



## D. W. Churchill, 'Times' Film Writer, Dies

Douglas W. Churchill, since January 1st, 1932, Hollywood motion picture correspondent for the New York *Times*, died at a desert resort near Phoenix, Ariz., Saturday, February 7th, of a heart ailment after an illness of more than a year. He was 42 years old.

Mr. Churchill, who was born in Los Angeles and was graduated from the University of Southern California, began his career as a reporter on the Los Angeles *Times*. He later became editor and publisher of three western daily newspapers and also had written motion picture scenarios.

As well as his daily report of motion picture news for the film capital, Mr. Churchill wrote a weekly article for the Sunday motion picture section of the New York *Times* and conducted the Picture of the Month department in *Red-book Magazine*. He also contributed many articles on motion pictures to other periodicals.

Mr. Churchill was associate publisher with Cornelius Vanderbilt, Jr., when the Los Angeles *Daily Illustrated News* was founded. He also was at one time editor of a newspaper in Phoenix. He was intimately acquainted with scores of stars, featured players, directors and executives in the cinema capital.

Funeral services for Mr. Churchill were held in Los Angeles Monday afternoon at the Cunningham & O'Connor Chapel, with Frank Whitbeck, Metro-Goldwyn-Mayer studio executive, speaker. Burial was in Rosedale Cemetery.

Pallbearers at the funeral were Hubbard Keavy, Associated Press Hollywood correspondent; Andrew Hervey of MGM; John Joseph of University, Gabe S. Yorke of Twentieth Century-Fox, D. A. Doran of Columbia, Perry Lieber of RKO, Carlisle Jones of Warner Brothers and George Penney, attorney.

He is survived by his wife, the former Lillian Templeton, and a brother, Fred Churchill of Los Angeles.

### Oscar F. Gould

Oscar F. Gould, 82, former theatre operator in Fort Worth, Tex., died there Tuesday, February 3rd, of influenza.



DOUGLAS W. CHURCHILL

## H. D. McIntosh, Promoter and Theatre Owner, Dies

Hugh D. McIntosh, Australian sports promoter, newspaper publisher and theatre owner, who made and lost half a dozen fortunes in as many enterprises, died Wednesday, February 4th, in a London hospital. He was 65 years old. After a career as a sports promoter Mr. McIntosh entered the theatrical business and became the owner of five Australian legitimate stage houses, one in each state of Australia, and imported Harry Lauder, Gaby Deslys and other international stage celebrities.

### Ross M. Lewis

Ross M. Lewis, who started his career at the old Grand Theatre, in Columbus, Ohio, and later became a vaudeville star, in addition to heading his own musical comedy company, died at the home of his sister in Columbus Thursday, February 5th. His wife and three sisters survive.

## James Hanley, 49; Wrote Song Hits

James F. Hanley, who wrote the music for many song hits, some of which were used in motion pictures, died of a heart attack at his home in New York Sunday, February 8th. He was 49 years old.

During his song writing career Mr. Hanley composed such musical numbers as "Back Home in Indiana," which sold more than 2,000,000 copies; "Rose of Washington Square," used as the basis for the Twentieth Century-Fox picture of the same title; "If You Knew Susie Like I Knew Susie," "Honeymoon Lane," "Song of My Heart" which he wrote for John McCormack's only motion picture, and many others.

Mr. Hanley is survived by a widow and five children.

## Irving Kahal, Song Writer, Dies at 40

Irving Kahal, who wrote such songs as "Moonlight Saving Time," "By a Waterfall," "Nobody Knows What a Red-Head Mama Can Do" and "The Night Is Young and You're So Beautiful," died of uremic poisoning at Mount Sinai Hospital in New York Saturday, February 7th. For the past two years, since finishing the lyrics to the Ed Wynn show now on a road tour, "Boys and Girls Together," Mr. Kahal wrote but two songs because of his illness. He is survived by a widow and a daughter.

## Harry J. Corbett, Theatre Head, Dies

Harry J. Corbett, former theatre manager, died in Chicago on February 1st and was buried there at the Holy Sepulchre Cemetery. He was formerly a district manager for the Warner circuit in Chicago and was one of the organizers of the Standard Theatres, Inc., of Wisconsin, seven years ago. For some time he managed the Gateway theatre, Kenosha, Wisconsin. He sold out two years ago and was in the paint business in Chicago at his death. He is survived by his wife, a son Harry M., present manager of Warner's Bay theatre, Green Bay, Wis., and a sister.

*Happy Landing*



Your approach to a pleasant visit in New York is a stay at the St. Moritz overlooking Central Park. Convenient to all midtown. 1000 rooms with bath and radio—from \$4 single. \$6 for 2 persons. New York's only truly Continental hotel.

**ST. MORITZ**  
ON-THE-PARK  
50 Central Park South  
NEW YORK  
Direction: S. Gregory Taylor



## TELEGRAMS

are feature length stories in short subject form

CLASS OF SERVICE DESIRED		CABLE	
TELEGRAM	ORDINARY	URGENT	DATE
DAY LETTER	DEFERRED	DEFERRED	DEFERRED
NIGHT LETTER	NIGHT LETTER	NIGHT LETTER	NIGHT LETTER
SPECIAL SERVICE	SPECIAL SERVICE	SPECIAL SERVICE	SPECIAL SERVICE

**WESTERN UNION**

ACCOUNTING INFORMATION
TIME FILED

TELEGRAMS NEVER FORCE YOU TO  
GUESS. EVERY FIGURE . . . FRACTION  
. . . TRADE TERM IS THERE IN FULL  
FOR YOUR ORDERLY CONSIDERATION.

**WESTERN UNION**  
*Everywhere*



# CLASSIFIED ADVERTISING

*the great  
national medium  
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

## THEATRES

MOVIE THEATRES, NORTHERN CALIFORNIA. A. SHEUERMAN, 25 Taylor Street, San Francisco.

WANT TO BUY, LEASE OR RENT THEATRE running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1489-A, MOTION PICTURE HERALD.

FOR SALE THEATRES IN SEVERAL STATES now operating. Have several for lease as well. Let me know what size and where you desire to operate. BOX 1490-A, MOTION PICTURE HERALD.

FOR SALE: PART INTEREST FLOURISHING business seven movie theatres. Address: MEREN-DONI, Teatro Rex, Barranquilla, Colombia.

HAVE CASH TO LEASE OR BUY SMALL town theatre Illinois, Michigan, Indiana or Wisconsin. BOX 1494, MOTION PICTURE HERALD.

MOVIE THEATRE SALE OR RENT, CROWDED section New York's East side. Present occupant drafted. BOX 1496, MOTION PICTURE HERALD.

INDEPENDENT EXHIBITOR DESIRES RENT or buy first or subsequent run theatre New York or surroundings. Submit detailed offer. BOX 1497, MOTION PICTURE HERALD.

## POSITIONS WANTED

PROJECTIONIST, MINNESOTA OR WISCONSIN preferred. OPERATOR, 313 East Main, Wabasha, Minnesota.

AT LIBERTY A-NO. 1 THEATRE MANAGER. Age 37. Married. One child. Have been in theatre business since twelve years of age. Have operated my own houses, sign writer, display man. At present managing two theatres. Would like to make change first of March. Call, write or telephone. JACK COOPER, Warners Theatre, Franklin, West Virginia.

PERMANENT POSITION WITH CHAIN OR INDEPENDENT. 15 years management, supervision experience, booking, publicity, stage shows. Not subject to draft. Now employed. BOX 1498, MOTION PICTURE HERALD.

MANAGER, 10 YEARS EXPERIENCE, DESIRES change. A-1 reference. BOX 415, Orangeburg, S. C.

## PRINTING SERVICE

THEATRE BLOWERS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

## USED GENERAL EQUIPMENT

FOR SALE: 450 THEATRE SEATS, MARQUEE letters, etc. H. LEVY & SON, 1245 Broadway, Brooklyn, New York, Glenmore 5-5587.

AFTER INVENTORY SALE—GRAB THESE quick! Portable sound projectors, 16mm., 35mm. from \$59.50; rear shutters for Simplex, \$29.50; film cabinets, \$1.49 section; factory rebuilt Series II lenses, any size, \$33.95; soundheads, \$9.95; amplifiers, \$4.95; powers mechanisms, \$39.50; cushion seats, 39c. Free bargain bulletins. S. O. S. CINEMA SUPPLY CORP., New York.

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

## NEW GENERAL EQUIPMENT

BUY NEW SOUNDSCREENS NOW WHILE material's available, 23 1/4 sq. ft.; complete stage setting, \$66.60; fully automatic curtain controls, \$75.95; heavy duty track, \$2.19 ft. Immediate deliveries. S. O. S. CINEMA SUPPLY CORP., New York.

## BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75, \$2.00 per thousand. \$17.50 for 10,000. BOX 1434, MOTION PICTURE HERALD.

BUY YOUR BINGO CARDS DIRECT FROM THE world's largest manufacturer of theatre bingo cards. Write us today for samples and prices. BOX 1477, MOTION PICTURE HERALD.

## BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

JUST PUBLISHED: 1942 EDITION OF FAME. Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide book to box office champions. Send your order today with check or money order for \$1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 1941-42 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. \$3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF  
C. J. O'BRIEN, INC.  
NEW YORK, U. S. A.



# PRODUCT DIGEST

## THE RELEASE CHART

### SHOWMEN'S REVIEWS

## Ride 'Em Cowboy

(Universal)

### Abbott & Costello Ride Again

Comedians Abbott & Costello ride again—this time literally, horseback and otherwise—to the roars of laughter which wafted them into Number Three Spot in the *Motion Picture Herald-Fame* poll of exhibitors designating the Money-Making Stars of 1941.

Exploitation reference to their rank among the Top Ten attractions in show business is of course a first order of showmanly procedure in promoting their first offering since circulation of this news.

A second line of procedure grounded in exhibitor experience is to let the customers know that, in line with findings expressed by showmen in the *HERALD's* "Exhibitor Has His Say" survey, the comedians who used the war as background for their "Buck Privates" and "In the Navy" leave the conflict strictly alone this time and devote themselves to satirizing the ancient and thriving institution of "horse opry."

It is as a broad satire on the Western type of picture that "Ride 'Em Cowboy" gives the comedians their most telling moments, according to audience response on the occasion of its Coast previewing. The satire varies from the subtle to the slapstick, with the slapstick predominating, and allows plenty of opportunity for the comedians to dip back into their past and bring up gags and routines which served them long ago and serve them again now as refurbished and dry-cleaned for the picture public.

It can be told to the customers also that steps have been taken to back up the comedians this time with more supporting personalities and production values, and it can be left for the customers to decide whether this is an improvement. In any case, it supplies some additional material for exploitation.

Six songs by Don Raye and Gene de Paul are worked into the proceedings. Dick Foran, the Merry Macs and Ella Fitzgerald participate variously in the singing of these. A seventh musical number is Miss Fitzgerald's "A Tisket, a Tasket," and there is a finale, a la musical comedy, with everybody singing a number named for the picture's title. Staging of these numbers by Nick Castle is of the best, and they serve their purpose as separating the comedy sequences performed by the comedians, but some of those present at the preview appeared to regard them as a bit invasive of the principal business in hand.

The Messrs. Abbott and Costello portray a pair of New York peanut and hot-dog vendors who get caught up in a rodeo at Madison Square Garden and are shipped west to a dude ranch where everything predictable and much else happens. There's a conflict with Indians, a background romance involving the saving of

the dear old ranch, a counterplot involving gamblers who try to sabotage a rodeo, and chases and escapes and rescues and all the familiars of the Western picture plot, all treated for laughs and most of them with explosive success.

Production is by Alex Gottlieb, direction by Arthur Lubin, screenplay by True Boardman and John Grant from a story by Edmund L. Hartman adapted by Harold Shumate.

*Previewed at the Alexander theatre, Glendale, Calif., which was also the house of preview for all of the previous Abbott & Costello pictures, the film was greeted with rafter-shaking applause as its title flashed upon the screen. Again and again as the picture unreeled, laughter reached peak proportions, repeatedly obliterating dialogue. There was some letdown of enthusiasm during some of the musical numbers and the footage devoted to sketching a plot, but perhaps no more than is to be expected at any time when the Messrs. Abbott and Costello absent themselves from the screen for an interval during one of their pictures. Foyer comment was to be effect that "Ride 'Em Cowboy" is just about what the Abbott-Costello public is in the market for at this point in their and the world's careers.—*

WILLIAM R. WEAVER.

Release date, Feb. 20, 1942. Running time, 86 min. PCA No. 7968. General audience classification.

Duke.....	Bud Abbott
Willoughby.....	Lou Costello
Bob.....	Dick Foran
Anne.....	Anne Gwynne
Alabam.....	Johnny Mack Brown
The Merry Macs, Ella Fitzgerald, Samuel S. Hinds, Douglass Dumbrille, Morris Ankrum, the Hi-Hatters.	

## The Courtship of Andy Hardy

(Metro-Goldwyn-Mayer)

Comedy with a Message

Motion picture fans of the "Hardy's" are taken on another film trek into the private lives of this typical American family to share with them, more than in any previous episode, the domestic heartaches, sacrifices, romance and comedy that colors the life of nearly every member of a household.

Lewis Stone and Mickey Rooney again head the cast as "Judge Hardy" and his son "Andy,"

## Reviews

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

in characterizations created by Aurania Rouverol. Cecilia Parker, Fay Holden and Sara Haden return as the remaining members of the domicile. With this tried and proven cast George B. Seitz has taken the screen play by Agnes Christine Johnston, and under his directorial guidance has put the members of the cast through their thespian manifestations with the ease and grace with which he has been identified in presenting previous "Hardy Family" films.

Unlike the preceding installments in the life of this family, "The Courtship of Andy Hardy" is also a message film, bringing to the fore the evils of excessive drinking, supported by the home-spun philosophical sermon of the judge in exemplifying the evils to his son; utilizing the plot of a daughter's social plight and inhibitions as a result of her parents' continuous court actions and unhappy home life, and emphasizing the importance of parental advice and rulings despite the lamentations of their offspring. With all this drama and pathos there is also an abundance of comedy supplied for the most part by Mickey Rooney who directly climaxes the heavier moments with a comedy situation.

Supporting the "Hardy Family" are Donna Reed, starlet who captures the attention of the audience with her performance as the daughter of the divorced parents, Ann Rutherford, appearing only momentarily as the familiar "Polly Benedict," and William Lundigan, Frieda Inescort and Harvey Stephens, all of whom extract the utmost from the roles they've been assigned.

*Previewed at the Metro-Goldwyn-Mayer projection room in New York at a screening for the trade press. Those in attendance audibly expressed their enjoyment of the many comedy scenes and remained attentively silent during the more dramatic parts.—*GEORGE SPIRES.

Release date, March, 1942. Running time, 93 minutes. PCA No. 8042. Adult audience classification.

Judge Hardy.....	Lewis Stone
Andy Hardy.....	Mickey Rooney
Marian Hardy.....	Cecilia Parker
Mrs. Hardy.....	Fay Holden
Polly Benedict.....	Ann Rutherford
Aunt Milly.....	Sara Haden
Melodie Nesbit.....	Donna Reed
Jeff Willis.....	William Lundigan
Stewart Dwight.....	Steve Cornell
Olivia Nesbit.....	Frieda Inescort



## Pardon My Stripes

(Republic)

Comedy

This is a screwball comedy. The plot is on the thinnish side but audiences escaping from war headlines won't care. There are comic situations aplenty plus the antics of such old hands at getting the most out of a gag as Edgar Kennedy, double-talker Cliff Nazarro and Paul Hurst. Bill Henry, that likeable juvenile, shares top billing with Sheilla Ryan, remembered for her part in "The Gay Gaballero." Miss Ryan is pert, eye-filling and acts as though she'd know what to do with a fat part if it came along one of these days.

The story concerns a football player, "Hendy Platt," played by Bill Henry, who mistakes a helmet for a football in his zeal to make a touchdown's during a critical game. His error earns him the accolade of "Dope of the Year," and results in his employment by a notorious gambler, played by Harold Huber. There's the incident of \$117,000 winnings of the gambler's syndicate on the same game which Henry is ordered to bring to Chicago. On the way the bag containing the loot falls out of an airplane and lands in the state penitentiary. The remainder of the picture involves Henry's efforts to retrieve the money and clear himself of an embezzlement charge, aided by Miss Ryan in the role of a newspaper girl. Edgar Kennedy as the prison warden adds to the general merriment.

Association producer Albert J. Cohen and director John H. Auer at the helm, set the cast through rollicking paces for 64 minutes.

*Previewed at Republic's home office projection room for the trade press and others. Frequent laughter indicated they enjoyed the film.*

—J. E. Samuelson.  
Release date, Jan. 26, 1942. Running time, 64 minutes. PCA No. 8005. General audience classification.  
Hendy Platt.....Bill Henry  
Ruth Stevens.....Sheila Ryan  
Warden Bingham.....Edgar Kennedy  
Harold Huber, Paul Hurst, Cliff Nazarro, Tom Kennedy, Edwin Stanley, Dorothy Granger, George McKay, Maxine Leslie.

## Duke of the Navy

(Producers Releasing Corp.)

Romantic Adventure

Probably one of the few films of Navy life without the background and familiar scenes of battleships and naval training stations, "Duke of the Navy" is, rather, a story of a sailor and his bunk mate on a pirate treasure hunt.

Based on an original story and screen play by Gerald D. Adams and William Beaudine, who also directed the picture, Ralph Byrd heads the cast with Veda Ann Borg and Stubby Kruger in supporting roles. The plot of the story concerns two sailors on leave with one of them posing as the wealthy son of a candy magnate having the same name. Under this guise the two gobs are feted and feasted by a resort society and eventually come in contact with a jovial old swindler who has planted a phony treasure on a distant island. Enlisting the aid of a young girl to pose as his daughter the swindler takes the sailors on the hunt for fame and fortune but only after most of their buddies have put up the money for the sailors' share of the expenses. On the island a real treasure is uncovered but it is lost at sea when the Navy men try to escape the swindling ring. The boys are compensated for their efforts by collecting the reward for the capture of the ring. Others in supporting roles include Herbert Corthell as the swindler, Margaret Armstrong as the society matron, and Sammy Cohen, who returns after a protracted exile as "Murphy," a role similar to his portrayal in "The Fighting 69th."

Produced by John T. Coyle the picture, though lagging in parts, since it has been produced within the confines of its production budget, will lend a few moments of comedy, romance and adventure to a not too discriminating audience.

*Reviewed at the New York theatre on*

*Broadway by an afternoon audience who remained silent except for an occasional chuckle.*

—G. S.

Release date, Jan. 23, 1942. Running time, 65 minutes. PCA No. 7968. General audience classification.  
Breeze Duke.....Ralph Byrd  
Maureen.....Veda Ann Borg  
Cookie.....Stubby Kruger  
General Courtney.....Herbert Corthell  
Margaret Armstrong, Val Stanton, Paul Bryar, Sammy Cohen, Red Knight, Lester Towne.

## This Time for Keeps

(Metro-Goldwyn-Mayer)

Domestic Comedy

Using three of the cast of "Keeping Company," a previous picture, and some of the characters therefrom, MGM has built another domestic comedy of the younger set's marital problems. This time the young man goes into business with his father-in-law who manages to interfere in all his activities and thus cause strife at home.

Ann Rutherford as the young matron, Irene Rich as her mother and Virginia Weidler as the young sister who complicates things are the cast holdovers. Other players are Robert Sterling, Guy Kibbee, Henry O'Neill, Dorothy Morris, Richard Crane, Joseph Strauch, Jr., and Connie Gilchrist.

The screenplay by Muriel Roy Bolton, Rian James and Harry Ruskin, based on the characters created by Herman J. Mankiewicz, is a deftly turned piece of comedy, and the direction by Charles Riesner extracts a maximum of entertainment from the situations and the players.

Sam Marx performed a creditable job as producer.

*Shown to a press audience at MGM's studio, Culver City, where unanimous opinion was that the picture was an excellent example of good, clean, homey entertainment of wide appeal.*—Vance King.

Release date, March, 1942. Running time, 71 minutes. PCA No. 8032. General audience classification.  
Katherine White.....Ann Rutherford  
Lee White.....Robert Sterling  
Harry Bryant.....Guy Kibbee  
Mrs. Bryant.....Irene Rich  
Harriett Bryant.....Virginia Weidler  
Henry O'Neill, Dorothy Morris, Richard Crane, Joseph Strauch, Jr., Connie Gilchrist.

## Mr. Wise Guy

(Monogram)

Metropolitan Melodrama

The East Side Kids continue their roughhousing in behalf of comedy and ultimately on the side of justice in this story of life and crime as conducted in New York slums, with a detouring of this locale for an exposition of right and wrong ways of conducting a reformatory.

Produced by Sam Katzman and directed with vigor by William Nigh, the film is from a Martin Mooney story by way of a screenplay by Sam Robins, Harvey Gates and Jack Menley, Barney Sarecky serving as associate producer.

The tale picks up the band of tough youngsters in their usual playful conflicts with law and order, places them in unknowing connection with escape of a convict and, finally, puts them into position to effect his capture and thus prevent execution of an innocent man, brother of one of the kids, who has been convicted of a murder committed by the convict.

Leo Gorcey is seen as leader of the hard-boiled juveniles and Billy Gilbert as a comedy gangster who provides a different variety of humor for the customers.

*Previewed at the Studio City theatre, near Hollywood, to a mixed audience which seemed to receive the attraction favorably.*—W. R. W.

Release date, Feb. 20. Running time, 70 min. PCA No. 8025. General audience classification.  
Muggs.....Leo Gorcey  
Duke Manning.....Guinn Williams  
Bill Collins.....Douglas Fowley  
Bobby Jordan, Huntz Hall, Billy Gilbert, Gabriel Dell, Benny Rubin, David Gorcey, Sid Miller, Sunshine Morrison, Bill Lawrence, Ann Doran, Joan Barclay, Jack Mulhall, Warren Hymer, Bobby Stone.

## Nine Bachelors

("Ils Etaient Neufs Celibataires")

(French—Joseph Bercholz)

Gallic Comedy of Manners

France's one-man film maker, Sacha Guitry, wrote, directed and acted in this satirical, and typical French, study of characters in pre-war Paris. It was his last production before the war and reaches New York, with the producer, Joseph Bercholz, after nine months in London and more than a year in Paris. The latter run ended with a Nazi ban.

The story is a cynical chronicle of a sharp-witted Parisian confidence man who founds a home for aged bachelors. His ulterior purpose is to provide husbands, in name only, and citizenship for wealthy alien women living in Paris. He collects a stiff fee for the marriage of seven of the nine derelicts who come to the home, and by a ruse he marries himself to a wealthy and beautiful Polish lady.

This treatment of marriage marks the picture as adult entertainment, and it would seem to be limited to the "little" theatres. It should do well among them, however.

M. Guitry's camera concentrates chiefly on character—the cynic, played by himself, the nine bachelors, and the seven wives. The ravellings of plot are merely incidental to an entertaining study of their doings. Even so, the manifold tale at times becomes confusing and could be further trimmed.

The principal characters are enacted by a group of top French stage and screen players, led by M. Guitry himself. Each provides a skilled and often memorable characterization.

This is entertaining, though facetious, and sometimes biting satire. It does not match "The Story of a Cheat" or "Champs Elysees," M. Guitry's best known productions.

*Reviewed at the World Theatre, New York, where the opening night audience gave evidence of delight at many scenes and of being generally entertained.*—JOHN STUART, JR.

Release date, Feb. 7, 1942. Running time, 85 minutes. Adult audience classification.

A Cynic.....Sacha Guitry  
Nine Bachelors.....Max Dearly,  
Victor Boucher, Andre Lafour, Saturnin Fabre, Aimos, Gustave Libeau, Gaston Dubose, Georges Grey, Cremieux.  
Seven Brides.....Elvire Popesco,  
Betty Stockfield, Marguerite Moreno, Genevieve Guitry, Marguerite Pierry, Marguerite Deval, Princess Ohio.

## ADVANCE SNYOPSIS

### JUKE BOX JENNY

(Universal)

Comedy, Music

ASSOCIATE PRODUCER: Joseph G. Sanford. Directed by Harold Young.

PLAYERS: Ken Murray, Harriet Hilliard, Iris Adrian, Don Douglas, Marjorie Gateson.

SYNOPSIS

Roger Wadsworth (Don Douglas) supplies juke boxes with music in the classic tradition. Mrs. Horton (Marjorie Gateson), chief stockholder of the company, abhors swing music. Because of that and the fact that she is the mother of his fiancée, Genevieve (Harriet Hilliard), Roger sits by and watches his competitors coin money by supplying the juke boxes with jive music. Some of Rogers' cronies play a joke on him by getting a swing orchestra to make a recording, which is offered to Roger's customers. They also get Jinx Cory (Iris Adrian) to tell the newspapers that she and Roger are married. Roger sends Malcolm (Ken Murray) to fix things up with Genevieve and he promptly falls for her. He tricks Genevieve into making a recording and releases it for her under the name of "Jukebox Jennie." Genevieve is a sensation but she resents Mal's trickery and it isn't until Mal is losing a lawsuit over the recording that she comes to court to prove that she is "Jennie."



# ADVANCE SYNOPSSES

## and information

### THE MAGNIFICENT AMBERSONS (RKO Radio)

*Romance, Drama*

PRODUCER-DIRECTOR: Orson Welles.

PLAYERS: Joseph Cotten, Dolores Costello, Anne Baxter, Tim Holt, Agnes Moorehead, Ray Collins, Richard Bennett, Donald Dillaway.

#### SYNOPSIS

In love with Eugene Morgan (Joseph Cotten), Isabel Amberson (Dolores Costello) marries Wilbur Minafer (Donald Dillaway) while in anger. Eugene leaves town. Eighteen years later he returns, a widower with a daughter, Lucy (Anne Baxter) and starts a factory for the manufacture of horseless carriages. Isabel's son George (Tim Holt) in his conceited fashion, decides he may marry Lucy some day. Wilbur dies and soon afterward Isabel and Eugene, who have loved one another all these years, quietly discuss marriage. George, furious, upbraids Isabel for her conduct and takes her to Europe. When they return, Isabel has not long to live. George discovers that the Amberson fortune has disappeared and that Eugene has thrived financially. George is hurt in an automobile accident. He changes and is sorry for the wrong he has done his mother and Eugene.

#### SPECIAL REMARKS

Adapted from Booth Tarkington's delineation of the midwestern scene of 20 years ago, "The Magnificent Ambersons" is Orson Welles' second production. The first being "Citizen Kane."

### WHAT'S COOKIN' (Universal)

*Musical Comedy*

DIRECTED BY Edward F. Cline.

PLAYERS: The Andrews Sisters, Gloria Jean, Woody Herman and Orchestra, Jane Frazee, Leo Carrillo, Robert Paige, Billie Burke, Charles Butterworth, Grace McDonald, Franklin Pangborn.

#### SYNOPSIS

A musical comedy this concerns the efforts of Marvo the Great (Leo Carrillo), Anne Payne (Jane Frazee), radio songstress; the Andrews Sisters, Woody Herman and his orchestra, Sue (Gloria Jean), all representing popular music to supplant Prof. Bistell (Franklin Pangborn) and his symphonic orchestra on the Courtney radio program. Courtney (Charles Butterworth) doesn't have much to say about it as his wife, Agatha (Billie Burke) is the final authority in the matter of the radio program and she is addicted to the classics exclusively. Through a bit of sabotage, Prof. Bistell and his orchestra find themselves unable to play and the other side takes over.

### BLACK DRAGONS (Monogram)

*Melodrama*

PRODUCER: Sam Katzman. Associate Producer: Barney Sarecky. Directed by William Nigh.

PLAYERS: Bela Lugosi, Joan Barclay, Clayton Moore, George Pembroke, Robert Frazer, Stanford Jolley.

#### SYNOPSIS

Dr. Melcher (Bela Lugosi), a plastic surgeon, is sent by the Nazis to Japan to transform six Japanese into identical likenesses of six prominent American industrialists. All the industrialists are done away with. Melcher is thrown in jail so that his secret will die with him. In his cell is Colomb, shortly to be released. Melcher changes places with him and

is freed. Melcher, now Colomb, follows the six Japanese to America, where they have assumed the positions of the industrialists and are causing sabotage in defense plants. One by one Colomb kills the Japanese. The FBI places the last of the Japanese under heavy guard and use him as bait for Colomb. Colomb kills the Japanese but before he can escape, FBI agents shoot him down.

### I MARRIED AN ANGEL (Metro-Goldwyn-Mayer)

*Musical Comedy*

PRODUCER: Hunt Stromberg. Directed by W. S. Van Dyke II. Based on the Broadway stage success produced by Dwight Deere Wiman.

PLAYERS: Jeanette MacDonald, Nelson Eddy, Edward Everett Horton, Binnie Barnes, Reginald Owen, Douglass Dumbrille, Mona Maris, Janice Carter, Inez Cooper, Leonid Kinskey.

#### SYNOPSIS

Anna Zador (Jeanette MacDonald), a drab creature, arrives early at the bank where she works as a stenographer. Her boss is Count Willie Palaffi (Nelson Eddy). His secretary, Marika (Mona Maris), maliciously invites Anna to a birthday party for the count, suggesting she come as an angel. Anna does, in a cheesecloth dress. The Count is forced to dance with her. After the dance he excuses himself, goes to his room, falls asleep and dreams that a beautiful angel, Anna glorified, comes through the window on a cloud. He realizes that he must marry the angel. In fantasy the two are off on their honeymoon, and the Count discovers that an angel can be trying. She will not tell a falsehood and causes him no end of trouble with customs officials. They return post-haste to Budapest when it is rumored there will be a run on the bank. The count decides to dispel rumors and prove he is married to a wonderful woman by giving a banquet. At the banquet, Anna adheres to the truth and tells her husband's business secrets. There is a run on the bank. At this juncture, the Count awakes and heaves a sigh of relief.

### SOUTH OF SANTA FE (Republic)

*Western*

ASSOCIATE PRODUCER-DIRECTOR: Joseph Kane.

PLAYERS: Roy Rogers, George "Gabby" Hayes, Linda Hayes, Paul Fix, Arthur Loft.

#### SYNOPSIS

Whittaker City is in the doldrums. The two leading citizens, Roy Rogers and Mayor Whittaker (George "Gabby" Hayes) work out a plan to obtain financial backing for the operation of an undeveloped gold mine belonging to Carol Stevens (Linda Hayes), Roy's sweetheart. For this purpose, they invite three prominent financiers to the town to take part in the annual 10 day ride of the Vaqueros, the community's far famed vigilante organization. An uninvited stranger, Joe Keenan (Paul Fix), also shows up. He kidnaps the financiers and convinces the townspeople that Roy is the kidnaper. Roy rides into town, is attacked by a posse but escapes. He trails "Gabby" who is taking the ransom money to the meeting place and corners the criminals.

#### SPECIAL REMARKS

The musical score consists of "The Vaquero Song," "South of Santa Fe," "Yodel Your Troubles Away," "Trail Dreamin'," "We're Headin' for the Home Corral," "Open Range Ahead," "Down the Trail."

### MYSTERY OF MARIE ROGET (Universal)

*Melodrama*

ASSOCIATE PRODUCER: Paul Malvern. Directed by Phil Rosen.

PLAYERS: Patric Knowles, Marie Montez, Nell O'Day, Maria Ouspenskaya, John Litel, Lloyd Corrigan, Eddie Norris.

#### SYNOPSIS

All Paris is excited over the disappearance of Marie Roget (Maria Montez), popular musical comedy star. When Inspector Gobelin (Lloyd Corrigan) sees the mangled body of a woman, fished out of the Seine, he believes it is Marie. With Dr. Dupin (Patric Knowles), police medical officer, he goes to Marie's grandmother, Mme. Roget (Maria Ouspenskaya) and Maria's sister, Camille (Nell O'Day), with the news. Marie is there. She refuses to explain. Later Mme. Roget overhears Maria and Marcel (Eddie Norris), engaged to Camille, plotting to get rid of Camille so they can share a large inheritance Camille is soon to receive. Mme. Roget privately employs Dr. Dupin to watch over Camille. At the appointed time, Marie gets cold feet and again disappears. Her body is fished from the river. Gobelin and Dupin apprehend Marcel before he can reach Camille.

### TRAMP, TRAMP, TRAMP (Columbia)

*Service Comedy*

PRODUCER: Wallace MacDonald. Directed by Charles Barton.

PLAYERS: Jackie Gleason, Jack Durant, Florence Rice, Bruce Bennett, Hallene Hill, Billy Curtis, Mabel Todd, Forrest Tucker.

#### SYNOPSIS

Hank (Jackie Gleason) and Jed (Jack Durant), who run a barber shop and pool room in Bellville, close up shop when Tommy Lydell (Bruce Bennett) and a thousand other Bellville boys are called to military service at Camp Horton. They follow the selectees to Camp Horton but are rejected by the army doctors. They evolve the idea of a Home Defense Army and when they try to put it to a test, are arrested as spies. Tommy gets them out. The home defense army, however, develops into an important organization. A gangster and a half dozen henchmen get the idea that this private army would be a swell place to hide in. Hank and Jed get wise to the gangsters, capture the mob and hold them for the police.

### LONE RIDER IN CHEYENNE (Producers Rel. Corp.)

*Western*

PRODUCER: Sigmund Neufeld. Directed by Sam Newfield.

PLAYERS: George Houston, Al St. John, Dennis Moore, Ella Neal, Roy Barcroft.

#### SYNOPSIS

Smoky Moore (Dennis Moore) catches Dick (Lynton Brent) and an accomplice robbing the Pecos City bank but is overpowered and seriously wounded. Tom Cameron (George Houston), the Lone Rider, prevents further damage. Tom condemns the sheriff for negligence and decides to oppose him in the coming elections. Smoky, meanwhile, is made the goat and dragged to jail for the murder of the bank watchman. Tom succeeds in making one of the gang talk, which leads to the capture of all the gang and the freeing of Smoky.



# ADVANCE SYNOPSSES AND INFORMATION

## HELIOTROPE HARRY (Small - United Artists)

*Drama*

PRODUCER: Edward Small. Directed by Edwin Marin.

PLAYERS: Miriam Hopkins, Brian Donlevy, Preston Foster, Philip Reed, Harold Huber, Gloria Holden, Sharon Douglas, Douglass Dumbrille.

### SYNOPSIS

On New Year's Eve, 1923, Heliotrope Harry (Brian Donlevy) steals a fifty-thousand dollar bracelet. Then he goes to the hospital, where his wife, Flo (Miriam Hopkins), is about to have a baby. He is trailed to the hospital by Detective Gaynor (Preston Foster), his childhood friend. Harry avoids arrest by slipping the jewels to Flo. When the child, Diana, is born, Harry decides to go straight. Eddie (Philip Reed), a confederate of Harry's, secretly long in love with Flo, suggest to her that they team up and dispense with Harry. Harry, in rage, kills Eddie. He spares Flo on condition she stays out of his life and Diana's. Then he gives himself up to Gaynor on condition that Gaynor raise Diana for him. Harry goes to prison. The years pass and Gaynor, now a justice of the state supreme court, is blackmailed by Flo in lieu of not suing for custody of Diana, now 18. Harry learns this and escapes from jail. He confronts Flo and she panicky with fear backs against a window and falls to her death. Harry returns to prison.

## YOU'RE TELLING ME (Universal)

*Comedy*

ASSOCIATE PRODUCER: Ken Goldsmith. Directed by Charles Lamont.

PLAYERS: Hugh Herbert, Anne Gwynne, Robert Paige, Ernest Truex, Edward Ashley, Esther Dale, Elaine Morey, Linda Brent.

### SYNOPSIS

Busy Aunt Fanny (Esther Dale) and her milquetoast husband, Handley (Ernest Truex), have been trying for forty years to get a job for their nephew, Hubert (Hugh Herbert). They finally get him a job in Handley's advertising firm—in the mimeograph room. Hubert is soon fired but a stenographer gives him the wrong notice and Hubert instead gets an order to sign up Glen Curtis (Edward Ashley), intrepid wild game hunter, returning from the jungles with his associate, Burns Walker (Robert Paige). After a series of vagaries, Hubert gets the "contract" signed. Then it turns out that Burns is the author of the best-seller credited to Glen. The advertising firm thinks it has been stuck with a contract. Hubert becomes a hero when it is discovered Glen's name was signed to the fly-leaf of the book and not a contract.

## SABOTEUR (Universal)

*Melodrama*

PRESENTED by Frank Lloyd Productions. Associate Producer: Jack Skirball. Directed by Alfred Hitchcock.

PLAYERS: Priscilla Lane, Robert Cummings, Norman Lloyd, Vaughan Glaser, Murray Alper, Ann Shoemaker, Margaret Moffat.

### SYNOPSIS

Barry Kane (Robert Cummings) and Kenneth, Glendale, Cal., aircraft workers, collide with a man inside the plant and, helping to retrieve the scattered contents of his wallet, they notice the name "Fry" and the address, "Deep Springs Ranch, Bridgeport," on an envelope. Later the plant burns and they

notice Fry (Norman Lloyd) fleeing from the building. Ken dies in the fire. Barry learns that the police suspect him of complicity in Ken's death. He heads for Deep Springs Ranch. There he meets the owner, who summons the police. Barry escapes. He makes friends with Patricia Martin (Priscilla Lane) who agrees to help him. They locate a shack containing a telescope and boxes of dynamite. When two of the saboteurs arrive, Barry pretends to be one of the gang. They take him with them to New York. There he is slugged and imprisoned but escapes. Newspaper headlines about a battleship launching at the Kearney yards remind Barry that he had heard "Kearney" mentioned by the saboteurs. Reaching the yards, Barry spots Fry inside a newsreel truck. He attacks Fry.

### SPECIAL REMARKS

The story "fade" is being kept secret by Director Hitchcock because of its dramatic nature, according to Universal.

## TWO YANKS IN TRINIDAD (Columbia)

*Service Drama*

PRODUCER: Sam Bischoff. Directed by Gregory Ratoff.

PLAYERS: Pat O'Brien, Brian Donlevy, Frank Sully, Roger Clark, Donald MacBride, Frank Jenks, Veda Ann Borg, Janet Blair, Dewey Robinson.

### SYNOPSIS

Vince Barrows (Brian Donlevy), one of New York's most notorious racketeers, learns that his lieutenant and best friend, Timmy (Pat O'Brien), has been hoodwinking him in a number guessing game. He tells the mob that it is curtains for Timmy. Timmy gets wind of the plot and enlists with a regiment bound for Trinidad. Not to be outdone, Vince also enlists. At Trinidad, Timmy is entrusted with the job of mine-laying. The discipline of the army irks Vince and he decides to desert. He contacts Hagen (John Emery), who supplies fuel to enemy submarines. Hagen agrees to help Vince escape if he will arrange a conference with Timmy. Vince agrees. Hagen demands a map of the mines from Timmy, who refuses to divulge the information. Vince sides with Timmy. Both are made captive by Hagen but they escape. Vince helps Timmy incapacitate mines which had been floated into the harbor entrance by Hagen. They round of the mines in time to save ships of the U. S. fleet from destruction.

## TOUGH AS THEY COME (Universal)

*Melodrama*

ASSOCIATE PRODUCER: Ken Goldsmith. Directed by William Nigh.

PLAYERS: Billy Halop, Bernard Punsley, Huntz Hall, Gabriel Dell, Paul Kelly, Helen Parrish, Ann Gillis, John Gallaudet.

### SYNOPSIS

In this Billy Halop is desirous of a law apprenticeship with the Legal Aid Society, which is fighting to better slum conditions in New York, where Billy lives. Instead he winds up in the employ of a loan shark outfit, which makes his neighbors its particular usury victims. He soon loses the friendship of his neighbors and even the young toughs of the district who had previously looked up to him as their leader. Finally, after an incident which almost results in tragedy, Billy obtains incriminating evidence from the files of the finance company and turns them over to the Legal Aid Society. Tommy reinstates himself with his friends.

## LAWLESS PLAINSMEN (Columbia)

*Western*

PRODUCER: Jack Fier. Directed by William Berke.

PLAYERS: Charles Starrett, Russell Hayden, Luana Walters, Cliff Edwards, Raphael Bennett, Gwen Kenyon, Frank LaRue.

### SYNOPSIS

Steve Rideen (Charles Starrett) has the double assignment of looking after Bannon's ranch and keeping an eye on Lucky Bannon (Russell Hayden), the rancher's devil-may-care son. Lucky accompanies Steve into town on a cattle deal and is wounded when McBride (Raphael Bennett), a gambler, starts a fight in a saloon. Bill Mason (Frank LaRue), former ranger pal of Steve's, is heading for Tucson with a wagon train packed with \$60,000 worth of goods to go into business. McBride attaches himself to the train, planning to have it ambushed by Indians and salvage the goods himself. Steve and Lucky go along. Indians attack the train but are driven off. Steve is captured by the Indians but with Lucky's help escapes. Another Indian attack is broken up by U. S. Cavalry troops.

## CANAL ZONE (Columbia)

*Air Melodrama*

DIRECTED by Lew Landers.

PLAYERS: Chester Morris, John Hubbard, Harriet Hilliard, Stanley Andrews, Forrest Tucker, Eddie Laughton.

### SYNOPSIS

Harley Ames (John Hubbard), conceited, reckless society playboy but a capable flyer, arrives at Ginger Bar, a former banana shipping station on the outskirts of the Canal Zone and now a relay station for army bombers being flown from the United States to Africa, for additional training. He immediately incurs the enmity of "Hardtack" Hamilton (Chester Morris), training officer, because of his recklessness and because Ames makes a play for Susan (Harriet Hilliard), the commander's daughter. "Tack" is in love with Susan. Ames gets drunk when Susan fails to keep a date and the next day on combat flying crashes his ship, killing another pilot. Ames redeems himself by rescuing "Tack" and another pilot from the jungle where they crashed, then leaves "Tack" a clear field with Susan.

## TOO MANY WOMEN (Producers Rel. Corp.)

*Comedy*

PRODUCED and directed by Bernard B. Ray.

PLAYERS: Neil Hamilton, June Lang, Joyce Compton, Barbara Read, Matt McHugh, Fred Shurman, Marlo Dwyer.

### SYNOPSIS

Richard Sutton (Neil Hamilton) is secretly engaged to Linda (Barbara Read) but they postpone marriage because of financial insecurity. When a crooked promoter offers him a job, Richard tells the man he has inherited a fortune and does not have to work. The rumor travels fast and Richard soon finds himself being pushed into an engagement with Gwen (June Lang). Then Barbara (Joyce Compton), daughter of the town's richest man, tricks Richard into an engagement. Linda walks out on Richard. Another girl, Lorraine (Marlo Dwyer) is added to the list before the wealthy bauble bursts and the girls walk out on Richard. He patches things up with Linda.



# SHORTS

## advance synopses and information

### THREE BLONDE MICE (Col.)

*All Star Comedy* (3428)

A wrong telephone number starts plenty of trouble for Elmer Smith, married to a very jealous wife. When the wife hears a girl's voice on the wire, she has a fit, packs up and goes home to mother. Elmer enlists the aid of his pal, Joe, and together they start out to effect a reconciliation. A cop stops them for speeding. Joe says he is a doctor and is hurrying home to Elmer's wife who is having a baby. The cop promises to forget about the ticket if they show him the new baby. Hilda, a neighbor, is drafted to help out. Elmer solves the baby problem by kidnapping the organ grinder's monkey. Meanwhile Joe has rounded up two more girls to help. Just as Elmer's wife is returning home, the monkey bites one of the girls. The three strange girls dash past Elmer's wife. She takes it out on Elmer. The cast includes Alan Mowbray, Dorothy Appleby, Monty Collins and Bud Jamison.

Release date, January 22, 1941 16 Minutes

### CAT MEETS MOUSE (20th-Fox)

*Terry-toon* (Color) (2558)

The cat of this cartoon has slyly plotted a campaign to capture and hold his little victims in a "concentration camp." At the outset he succeeds in seizing and confining one little mouse, but the agile captive persists in escaping. The cat finally confines several of the mice in his camp. Then a threefold alarm is sounded, in the best military, naval and aviaional style, and squads of other mice rush headlong from various directions to the rescue. Carried on with a succession of strange weapons found in the kitchen, the battle waxes complex and furious and reaches a climax disastrous to the cat.

Release date, February 20, 1942 7 Minutes

### THE GAY NINETIES (Univ.)

*Musical* (6228)

Songs popular in the "Gay Nineties" era are played and sung in this two reel musical and some are acted out by the cast. Johnny Downs is featured and he has in support, Clyde Cook, comedian, who appears with Yvonne Davis and Sandra Gould in "The Gay Nineties" number; Chester Conklin, Snub Pollard and Heinie Conklin (Keystone Kops); Susan Miller, singer; The Rhythm Rascals, and Gertrude Pedlar and Earle C. Kenton. One of the principal numbers is enacted to the tune "The Man on the Flying Trapeze."

15 Minutes

### EAT ME, KITTY, EIGHT TO THE BAR (20th-Fox)

*Terry-toon* (2508)

The usual cat and mouse fight is dispensed with here and in its place is the unusual cordiality a cat and a mouse greet each other. An old dog who is witness to this display of friendship between traditional enemies is rather befuddled. The dog seeks out a goat and endeavors to introduce to him the new idea of mutual good will. Disaster besets the dog and he returns to the presence of the cat and the mouse to take appropriate action. However, the two strange friends deal with the dog in their own adequate fashion.

Release date, March 6, 1942

7 Minutes

## 34 War Films Approved

*Thirty-four war-and-defense short subjects and trailers have been approved to date by the War Activities Committee of the Motion Picture Industry for circulation by the distributors to theatres, rental free. More are to come.*

*Made under direct order for, or by official Governmental or related agencies, these special reels are apart from certain war-training films which Hollywood is making for U. S. service departments, through the Academy and by individual studios, and apart from other subjects of war and patriotic nature which are rented by distributors to theatres in regular routine.*

*The 34 subjects approved to date by the industry's War Activities Committee are as follows, listed in order of release dates:*

**POWER FOR DEFENSE**—a ten-minute subject showing how the power developed in the Tennessee Valley is being used today to turn the wheels of defense industries. (National Defense Commission film) (Released 2/18/41)

**TWELVE** one-minute recruiting trailers calling attention to the need for men of special skills in air force, field artillery, infantry, cavalry, etc. (War Department films) (Released 2/18/41)

**CALLING ALL WORKERS**—a 155-foot trailer produced by the Social Security Board and National Screen Service in connection with the Federal Government census of unemployed employables. (Released 4/9/41)

**AMERICA PREFERRED**—a four-minute trailer made by MGM for the Treasury Department with reference to the sales campaign for Defense Bonds and Savings Stamps. (Released 5/20/41)

**WHERE DO WE GO?**—a 170-foot trailer made by the United Service Organizations to promote the drive for funds for improved recreational facilities for soldiers, sailors and defense workers (Released 5/28/41)

**AMERICA BUILDS SHIPS**—a four-minute trailer portraying activities in U. S. shipyards in building a merchant marine. (OPM) (Released 6/5/41)

**ARMY IN OVERALLS**—a three-minute trailer summarizing the activities of the Civilian Conservation Corps in preparing landing fields, artillery ranges, etc. Made by Office of Production Management. (Released 6/5/41)

**BITS AND PIECES**—a three-minute trailer on the importance of sub-contracting defense orders, using the 12,000 parts in an airplane engine as an illustration. (OPM) (Released 6/5/41)

**SEVEN TAGS**—ranging in length from 26 feet to 65 feet, each calling attention to Defense Bonds and Savings Stamps; each tag attached to the end of a feature picture. (Treasury Department) (Released 6/6/41)

**BOMBER**—a ten-minute subject with commentary written by Carl Sandburg, reporting on the production of a leading type medium bomber used by the United States Army. Made by OEM. (Released 10/3/41)

**POTS TO PLANES**—a three-minute film which shows the method of reclaiming scrap aluminum for use in airplane manufacture as a result of the scrap aluminum campaign carried on last summer. Made by OEM. (Released 11/22/41)

**FOOD FOR FREEDOM**—a three-minute trailer made by OEM. The film uses British illustrations and emphasizes the necessity for an all-out agricultural program both to maintain the health of American citizens and as further aid to the British. (Released 12/9/41)

**RED CROSS TRAILER**—a two-and-a-half-minute trailer, narrated by Lowell Thomas and exhibited for the purpose of augmenting a nationwide campaign to raise \$50,000,000 for the Red Cross War Fund. It shows the relief work carried on by the Red Cross in war. (Released 12/24/41)

**WOMEN IN DEFENSE**—a ten-minute film, narrated by Katharine Hepburn, with commentary written by Mrs. Eleanor Roosevelt, which covers three principal phases of women's activities in the defense program—women in science, industry and voluntary services. Made by Office for Emergency Management. (Released 12/24/41)

**SAFEGUARDING MILITARY INFORMATION**—a nine-minute subject, made by Lt. Col. Darryl F. Zanuck at Twentieth Century-Fox studio as one of the series of training films made at cost for the War Department under auspices of the Research Council of the Academy of Motion Picture Arts and Sciences, depicts the consequences of innocuous revelation of military secrets. (Released 1/16/42)

**TANKS**—a ten-minute film, narrated by Orson Welles, shows the production in one of America's arsenals of the M-3 medium tank for the armored forces of the United States and its Allies, testing and maneuvering on the firing range, and the final shipment to theatres of war. Made by Office for Emergency Management Film Unit. (Released 1/23/42)

**ANY BONDS TODAY**—a two-minute trailer in color, produced by Warner Brothers for the Treasury Department, in which the cartoon character, Bugs Bunny and his "playmates", sing this patriotic song against a background of the Spirit of '76. (Released 2/2/42)



# FEATURES

*in order of releases, as set,  
also others to come*

(Chart published  
monthly)

## COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City.....	Aug. 14, '41
3040	Mystery Ship .....	Sep. 4, '41
3023	Harmon of Michigan.....	Sep. 11, '41
3009	Ladies In Retirement.....	Sep. 18, '41
3020	Two Latins from Manhattan.....	Oct. 2, '41
3008	Texas .....	Oct. 9, '41
3041	Blonde from Singapore.....	Oct. 15, '41
3210	Roaring Frontiers .....	Oct. 16, '41
3016	Three Girls About Town.....	Oct. 23, '41
3003	You Belong to Me.....	Oct. 30, '41
3036	The Sterk Pays Off.....	Nov. 6, '41
3026	Secrets of the Lone Wolf.....	Nov. 13, '41
3201	Royal Mounted Patrol.....	Nov. 13, '41
3030	Ellery Queen and Murder Ring.....	Nov. 18, '41
3005	Men In Her Life.....	Nov. 20, '41
3015	Go West Young Lady.....	Nov. 27, '41
3022	Sing for Your Supper.....	Dec. 4, '41
3024	Honolulu Lu .....	Dec. 11, '41
3202	Riders of the Badlands.....	Dec. 18, '41
3039	Harvard Here I Come.....	Dec. 18, '41
3004	Bedtime Story .....	Dec. 25, '41
3211	Lone Star Vigilantes.....	Jan. 1, '42
3028	Confessions of Boston Blackie.....	Jan. 8, '42
3203	West of Tombstone.....	Jan. 15, '42
3017	Blondie Goes to College.....	Jan. 15, '42
3035	Cadets on Parade.....	Jan. 22, '42
3031	Close Call for Ellery Queen.....	Jan. 29, '42
3034	Man Who Returned to Life.....	Feb. 5, '42
3007	The Lady Is Willing.....	Feb. 12, '42
3212	Bullets for Bandits.....	Feb. 12, '42
3021	Shut My Big Mouth.....	Feb. 19, '42
...	Adventures of Martin Eden.....	Feb. 26, '42
...	Lawless Plainsman .....	Mar. 12, '42
...	Tramp, Tramp, Tramp.....	Mar. 12, '42
...	Canal Zone .....	Mar. 19, '42
...	Two Yanks in Trinidad.....	Mar. 26, '42
...	North of the Rockies.....	Apr. 2, '42
...	Alias Boston Blackie.....	Apr. 2, '42
...	The Devil's Trail .....	Not Set
...	Highly Irregular .....	Not Set
...	Down Rio Grande Way.....	Not Set
...	The Gentlemen Misbehave.....	Not Set
...	He Kissed the Bride.....	Not Set
...	Prairie Gunsmoke .....	Not Set
...	Blondie's Blessed Event.....	Not Set
...	Salute to Tobruk .....	Not Set
...	Destroyer .....	Not Set
...	The Invaders .....	Not Set
...	Just Another Dame.....	Not Set
...	Ellery Queen and the Living Corpse .....	Not Set
...	Hello Annapolis .....	Not Set
...	Blondie for Victory.....	Not Set
...	The Commandos .....	Not Set

## MGM

201	Dr. Jekyll and Mr. Hyde.....	Sep. '41
202	Lady Be Good .....	Sep. '41
203	Down in San Diego.....	Sep. '41
204	Honky Tonk .....	Oct. '41
205	Married Bachelor .....	Oct. '41
206	Smilin' Thru .....	Oct. '41
207	The Feminine Touch.....	Oct. '41
208	Chocolate Soldier .....	Nov. '41
209	Unholy Partners .....	Nov. '41
210	Shadow of the Thin Man.....	Nov. '41
211	Two-Faced Woman .....	Nov. '41
212	H. M. Pulham, Esq.....	Dec. '41
213	Design for Scandal.....	Dec. '41
214	Tarzan's Secret Treasure.....	Dec. '41
215	Kathleen .....	Dec. '41
216	Babes on Broadway.....	Jan. '42
217	Dr. Kildare's Victory .....	Jan. '42
218	Johnny Eager .....	Jan. '42
219	Mr. and Mrs. North.....	Jan. '42
220	The Bugle Sounds.....	Jan. '42
221	Joe Smith, American.....	Feb. '42
222	Woman of the Year.....	Feb. '42
223	The Vanishing Virginian.....	Feb. '42

Prod. No.	Title	Release Date
224	A Yank on the Burma Road.....	Feb. '42
225	We Were Dancing.....	Mar. '42
226	Born to Sing.....	Mar. '42
227	Salute to Courage .....	Mar. '42
228	This Time for Keeps.....	Mar. '42
229	Courtship of Andy Hardy.....	Mar. '42
...	Panama Hattie .....	Not Set
...	I Married an Angel.....	Not Set
...	Mrs. Miniver .....	Not Set
...	Tortilla Flat .....	Not Set
...	Rio Rita .....	Not Set
...	Tarzan's Secret Treasure.....	Not Set
...	Kid Glove Killer.....	Not Set
...	Fingers at the Window.....	Not Set
...	Ship Ahoy .....	Not Set
...	Then There Were Two.....	Not Set
...	Mokey Delano .....	Not Set
...	Tarzan Against the World.....	Not Set
...	Salute to the Marines.....	Not Set
...	Girl Crazy .....	Not Set
...	Just Between Us.....	Not Set
...	The Cardboard Lover.....	Not Set
...	Sunday Punch .....	Not Set
...	Crossroads .....	Not Set

## MONOGRAM

...	Arizona Bound .....	July 19, '41
...	Saddle Mountain Roundup.....	Aug. 29, '41
...	Gentleman from Dixie.....	Sep. 5, '41
...	Let's Go Collegiate.....	Sep. 12, '41
...	Gun Man from Bodie.....	Sep. 26, '41
...	Stolen Paradise .....	Oct. 10, '41
...	Tonto Basin Outlaw.....	Oct. 10, '41
...	Top Sergeant Mulligan.....	Oct. 17, '41
...	Spooks Run Wild.....	Oct. 24, '41
...	Zis Boom Bah.....	Nov. 7, '41
...	Siren of the South Seas.....	Nov. 7, '41
...	Double Trouble .....	Nov. 21, '41
...	Underground Rustlers .....	Nov. 21, '41
...	I Killed That Man.....	Nov. 28, '41
...	Borrowed Hero .....	Dec. 5, '41
...	Lone Star Law Men.....	Dec. 5, '41
...	Riot Squad .....	Dec. 12, '41
...	Here Come the Marines.....	Dec. 26, '41
...	Forbidden Trails .....	Dec. 26, '41
...	Freckles Comes Home.....	Jan. 2, '42
...	Thunder River Feud.....	Jan. 9, '42
...	Road to Happiness.....	Jan. 9, '42
...	Snuffy Smith, the Yard Bird.....	Jan. 16, '42
...	Man from Headquarters.....	Jan. 23, '42
...	Below the Border.....	Jan. 30, '42
...	Law of the Jungle.....	Feb. 6, '42
...	Western Mail .....	Feb. 18, '42
...	Mr. Wise Guy .....	Feb. 20, '42
...	Rock River Renegades.....	Feb. 27, '42
...	Black Dragons .....	Mar. 6, '42
...	Arizona Roundup .....	Mar. 6, '42
...	Man with Two Lives.....	Mar. 13, '42
...	Klondike Victory .....	Mar. 20, '42
...	Ghost Town Law .....	Mar. 27, '42
...	She's in the Army .....	Apr. 3, '42
...	Aunt Emma Paints the Town.....	Apr. 17, '42
...	I Am an American.....	Apr. 24, '42
...	Where the Trail Ends.....	May 1, '42

## PARAMOUNT

(No release dates set since December)

Block 1		
4103	Hold Back the Dawn.....	Sep. 26, '41
4102	Buy Me That Town.....	Oct. 3, '41
4101	Nothing But the Truth.....	Oct. 10, '41
4104	Henry Aldrich for President.....	Oct. 24, '41
4105	New York Town.....	Oct. 31, '41
Block 2		
4109	Birth of the Blues.....	Nov. 7, '41
4107	Skylark .....	Nov. 21, '41
4106	Night of January 16th.....	Nov. 28, '41
4110	Glamour Boy .....	Dec. 5, '41
4108	Among the Living .....	Dec. 19, '41

Prod. No.	Title	Release Date
...	Block 3	
4111	Bahama Passage .....	Not Set
4112	Sullivan's Travel .....	Not Set
4113	No Hands on the Clock.....	Not Set
4114	Mr. Bug Goes to Town.....	Not Set
4115	Pacific Blackout .....	Not Set
...	Block 4	
...	Torpedo Boat .....	Not Set
...	The Remarkable Andrew .....	Not Set
...	The Lady Has Plans.....	Not Set
...	Fly by Night.....	Not Set
...	The Fleet's In.....	Not Set
...	SPECIAL	
4136	Louisiana Purchase .....	Dec. 25, '41
...	Block 1 (Westerns)	
...	Secrets of the Wasteland.....	Not Set
...	Outlaws of the Desert.....	Not Set
...	Riders of the Timberline.....	Not Set
...	Stick to Your Guns.....	Not Set
...	Twilight on the Trail.....	Not Set
...	▽	
...	Reap the Wild Wind.....	Not Set
...	Sweater Girl .....	Not Set
...	Beyond the Blue Horizon.....	Not Set
...	Great Man's Lady.....	Not Set
...	Henry and Dizzy .....	Not Set
...	American Empire .....	Not Set
...	Night in New Orleans.....	Not Set
...	Mr. and Mrs. Cugat.....	Not Set
...	This Gun for Hire.....	Not Set
...	No Time for Love.....	Not Set
...	For Whom the Bell Tolls.....	Not Set
...	Sky Over China .....	Not Set
...	Triumph Over Pain.....	Not Set
...	True to the Army.....	Not Set
...	Dr. Broadway .....	Not Set
...	Bad Man of Arizona.....	Not Set
...	Palm Beach Story.....	Not Set
...	Take a Letter, Darling.....	Not Set
...	I Live on Danger.....	Not Set
...	Out of the Frying Pan.....	Not Set
...	Holiday Inn .....	Not Set
...	My Favorite Blonde.....	Not Set
...	Satan Plays the Piano.....	Not Set
...	Merton of the Movies.....	Not Set
...	Wildcat .....	Not Set
...	I Married a Witch.....	Not Set
...	Henry Aldrich, Editor.....	Not Set
...	Road to Morocco .....	Not Set
...	Mrs. Wiggs of the Cabbage Patch	Not Set
...	Wake Island .....	Not Set
...	My Heart Belongs to Daddy.....	Not Set
...	Channel Port .....	Not Set
...	Black Curtin .....	Not Set
...	Silver Queen .....	Not Set
...	Washington Escapade .....	Not Set
...	Listening Post .....	Not Set
...	The Forest Rangers .....	Not Set
...	The Glass Key.....	Not Set

## PRODUCERS REL. CORP.

205	Hard Guy .....	Oct. 17, '41
257	Billy the Kid Wanted.....	Oct. 24, '41
213	The Miracle Kid .....	Nov. 14, '41
230	Swamp Woman .....	Dec. 5, '41
258	Billy the Kid's Round Up.....	Dec. 12, '41
215	Law of the Timber.....	Dec. 19, '41
251	Texas Man Hunt.....	Jan. 2, '42
263	Lone Rider and the Bandit.....	Jan. 16, '42
206	Duke of the Navy.....	Jan. 23, '42
214	Today I Hang .....	Jan. 30, '42
207	Broadway Big Shot.....	Feb. 6, '42
252	Raiders of the West.....	Feb. 13, '42
259	Billy the Kid Trapped.....	Feb. 20, '42
210	Too Many Women.....	Feb. 27, '42
202	Gees Town .....	Mar. 6, '42
270	Rodeo Rhythm .....	Mar. 13, '42
264	Lone Rider in Cheyenne.....	Mar. 13, '42
209	The Mad Monster.....	Mar. 20, '42

## RKO

Prod. No.	Title	Release Date
229	The Strangler .....	Mar. 27, '42
211	Dawn Express .....	Apr. 3, '42
208	Gun Shy .....	Apr. 10, '42
201	Men of San Quentin .....	May 8, '42
...	Block 1	
201	Citizen Kane .....	Sep. 5, '41
202	Parachute Battalion .....	Sep. 12, '41
203	Lady Scarface .....	Sep. 26, '41
204	Father Takes a Wife.....	Oct. 3, '41
205	All That Money Can Buy.....	Oct. 17, '41
...	Block 2	
206	The Gay Falcon .....	Oct. 24, '41
207	Unexpected Uncle .....	Nov. 7, '41
208	Suspicion .....	Nov. 14, '41
209	Look Who's Laughing.....	Nov. 21, '41
210	Mexican Spitfire's Baby.....	Nov. 28, '41
...	Block 3	
211	Week End for Three.....	Dec. 12, '41
212	Playmates .....	Dec. 26, '41
213	A Date with the Falcon.....	Jan. 16, '42
214	Four Jacks and a Jill.....	Jan. 23, '42
215	Obliging Young Lady.....	Jan. 30, '42
...	Block 4	
216	Valley of the Sun.....	Feb. 6, '42
217	Call Out the Marines.....	Feb. 13, '42
218	Joan of Paris.....	Feb. 20, '42
219	Sing Your Worries Away.....	Feb. 27, '42
220	Mexican Spitfire at Sea.....	Mar. 6, '42
...	Block 5	
...	The Magnificent Ambersons.....	Mar. 13, '42
...	The Bashful Bachelor.....	Mar. 20, '42
...	Syncope .....	Mar. 27, '42
...	Mayor of 44th St.....	Apr. 10, '42
...	Powder Town .....	Apr. 17, '42
...	Block 6	
...	Tuttles of Tahiti.....	Apr. 24, '42
...	Falcon No. 3.....	May 1, '42
...	My Favorite Spy .....	May 8, '42
...	Mexican Spitfire and the Ghost .....	May 15, '42
...	Army Surgeon .....	May 22, '42
...	SPECIAL	
293	Dumbo (Disney) .....	Oct. 31, '41
252	Ball of Fire (Goldwyn).....	Jan. 9, '42
292	Fantasia (Disney).....	Apr. 3, '42
...	Bambi (Disney) .....	Not Set
...	Block 1 (Westerns)	
281	Bandit Trail .....	Oct. 10, '41
282	Dude Cowboy .....	Dec. 12, '41
283	Riding the Wind.....	Feb. 13, '42
...	Block 2 (Westerns)	
284	Land of the Open Range.....	Apr. 10, '42
285	Come on Danger.....	Not Set
286	Thundering Hoofs .....	Not Set

...	Growing Pains .....	Not Set
...	The Gilded Pheasant .....	Not Set
...	Bombardiers .....	Not Set
...	It Came Up Love.....	Not Set
...	Journey into Fear.....	Not Set
...	Scattergood at the Races.....	Not Set
...	Angel Face.....	Not Set

## REPUBLIC

107	Mountain Moonlight .....	July 12, '41
108	Hurricane Smith .....	July 20, '41
133	The Pittsburgh Kid.....	Aug. 29, '41
161	Outlaws of the Cherokee Trail.....	Sep. 10, '41
171	The Apache Kid .....	Sep. 12, '41
172	Death Valley Outlaws.....	Sep. 29, '41
109	Sailors on Leave .....	Sep. 30, '41
110	Mercy Island .....	Oct. 10, '41
151	Jesse James at Bay.....	Oct. 17, '41
162	Gauchos of Eldorado.....	Oct. 24, '41
121	Public Enemies .....	Oct. 30, '41
111	Devil Pays Off .....	Nov. 10, '41



Prod. No.	Title	Release Date	Prod. No.	Title	Release Date	Prod. No.	Title	Release Date	Prod. No.	Title	Release Date
143	Sierra Sue	Nov. 12, '41	229	Right to the Heart	Jan. 23, '42	...	Brooklyn Orchid	Feb. 20, '42	...	Dr. RX	Not Set
173	A Missouri Outlaw	Nov. 25, '41	230	Son of Fury	Jan. 30, '42	...	Heliotrope Harry	Feb. 27, '42	...	There's One Born Every Minute	Not Set
113	Tuxedo Junction	Dec. 4, '41	231	Young America	Feb. 6, '42	...	To Be or Not to Be	Mar. 6, '42	...	Drums of the Congo	Not Set
152	Red River Valley	Dec. 12, '41	Block 8			...	Dudes Are Pretty People	Mar. 13, '42	...	The Mystery of Marie Roget	Not Set
163	West of Cimarron	Dec. 15, '41	232	On the Sunny Side	Feb. 13, '42	...	Mister V	Mar. 20, '42	...	The Spoilers	Not Set
112	Mr. District Attorney in the Carter Case	Dec. 18, '41	233	Roxie Hart	Feb. 20, '42	...	Kipling's Jungle Book	Apr. 3, '42	...	Eagle Squadron	Not Set
101	Lady for a Night	Jan. 5, '42	234	Castle in the Desert	Feb. 27, '42	...	The Gold Rush (Chaplin—with words and music)	Apr. 17, '42	...	Juke Box Jennie	Not Set
174	Arizona Terrors	Jan. 6, '42	235	Night Before the Divorce	Mar. 6, '42	...	Twin Beds	Apr. 24, '42	...	Unseen Enemy	Not Set
153	Man from Cheyenne	Jan. 16, '42	236	Song of the Islands	Mar. 13, '42	...	Ships with Wings	May 15, '42	...	Lady in a Jam	Not Set
131	Cowboy Serenade	Jan. 22, '42	▽			...	Love on the Dole	Not Set	...	Butch Minds the Baby	Not Set
122	Pardon My Stripes	Jan. 26, '42	...	Lone Star Ranger	Not Set	...	Friendly Enemies	Not Set	WARNER BROS.		
164	Code of the Outlaw	Jan. 30, '42	...	The Outlaw	Not Set	...	The Keys of the Kingdom	Not Set	102	The Smiling Ghost	Sep. 6, '41
114	A Tragedy at Midnight	Feb. 2, '42	...	Tales of Manhattan	Not Set	...	Cobana	Not Set	103	Navy Blues	Sep. 13, '41
154	South of Santa Fe	Feb. 17, '42	...	Highway to Hell	Not Set	...	Strawfoot	Not Set	104	Nine Lives Are Not Enough	Sep. 20, '41
102	Sleepytime Gal	Mar. 5, '42	...	Remarkable Mr. Kipps	Not Set	...	About Face	Not Set	101	Sergeant York	Sep. 27, '41
175	Stage Coach Express	Mar. 6, '42	...	Moon Tide	Not Set	UNIVERSAL			105	Law of the Tropics	Oct. 4, '41
144	The Heart of Texas	Mar. 11, '42	...	To the Shores of Tripoli	Not Set	6061	Man from Montana	Sep. 5, '41	106	International Squadron	Oct. 11, '41
115	Yokel Boy	Mar. 13, '42	...	Ten Gentlemen from West Point	Not Set	6013	Badlands of Dakota	Sep. 5, '41	107	The Maltese Falcon	Oct. 18, '41
...	Affairs of Jimmy Valentine	Not Set	...	My Gal Sal	Not Set	6004	Unfinished Business	Sep. 12, '41	108	One Foot in Heaven	Nov. 1, '41
...	Riders of the Range	Not Set	...	This Above All	Not Set	6051	Kid From Kansas	Sep. 19, '41	109	Target for Tonight	Nov. 8, '41
...	Girl from Alaska	Not Set	...	Rings on Her Fingers	Not Set	6045	A Girl Must Live	Sep. 19, '41	110	Blues in the Night	Nov. 15, '41
...	Shepherd of the Ozarks	Not Set	...	Not for Children	Not Set	6030	Sing Another Chorus	Sep. 19, '41	111	The Body Disappears	Dec. 6, '41
...	Jesse James, Jr.	Not Set	...	A Tommy in the U.S.A.	Not Set	6005	It Started with Eve	Sep. 26, '41	112	Steel Against the Sky	Dec. 13, '41

## 20TH CENTURY-FOX

## Block 1

201	Charley's Aunt	Aug. 1, '41
202	Dressed To Kill	Aug. 8, '41
203	Wild Geese Calling	Aug. 15, '41
204	Private Nurse	Aug. 22, '41
205	Sun Valley Serenade	Aug. 29, '41

## Block 2

206	Charlie Chan in Rio	Sep. 5, '41
207	Bella Star	Sep. 12, '41
208	We Go Fast	Sep. 19, '41
209	Last of the Duanees	Sep. 26, '41
210	Man at Large	Sep. 26, '41

## Block 3

211	A Yank in the R.A.F.	Oct. 3, '41
212	Great Guns	Oct. 10, '41
213	Riders of the Purple Sage	Oct. 10, '41
214	Weekend in Havana	Oct. 17, '41

## Block 4

215	Moon Over Her Shoulder	Oct. 24, '41
216	Small Town Deb	Nov. 7, '41
217	I Wake Up Screaming	Nov. 14, '41
218	Swamp Water	Dec. 5, '41

## Block 5

219	Rise and Shine	Nov. 21, '41
220	Cadet Girl	Nov. 28, '41
221	Marry the Boss' Daughter	Nov. 28, '41
222	Confirm or Deny	Dec. 12, '41
223	Perfect Snob	Dec. 19, '41

## Block 6

224	How Green Was My Valley	Dec. 26, '41
226	Remember the Day	Jan. 2, '42
227	Blue, White and Perfect	Jan. 9, '42

## Block 7

228	A Gentleman at Heart	Jan. 16, '42
-----	----------------------	--------------

## UNITED ARTISTS

...	Three Cockeyed Sailors	July 4, '41
...	Major Barbara	Sep. 12, '41
...	Tanks a Million	Sep. 12, '41
...	International Lady	Sep. 19, '41
...	Lydia	Sep. 26, '41
...	New Wine	Oct. 10, '41
...	Niagara Falls	Oct. 17, '41
...	Sundown	Oct. 31, '41
...	All American Co-Ed	Oct. 31, '41
...	Miss Polly	Nov. 14, '41
...	Corsican Brothers	Nov. 28, '41
...	Fiesta	Dec. 19, '41
...	Hayfoot	Jan. 2, '42
...	Shanghai Gesture	Feb. 6, '42

## SHORTS SYNOPSIS AND INFORMATION

## JEWEL OF THE PACIFIC (20th-Fox)

*Magic Carpet* (2106)

The "Jewel of the Pacific" of the title is Hawaii and the scenes contained herein were filmed before the Japanese attack on Pearl Harbor. Photographed in sepia, Hawaiian points of interest, the shopping center, beach homes, swimming pools, the making of leis and the hula dancers are shown. The commentary was written after the Pearl Harbor attack and draws its theme therefrom.

Release date March 27, 1942

9 Minutes

## COMMUNITY SING, No. 4 (Col.) (3654)

Currently popular songs are featured in this issue of the series. The songs are \$21 a Day Once a Month, "The Things I Love," "A Romantic Guy I," "My Last Cigarette" and "Daddy." As usual the audience is asked to cooperate and join in the singing.

Release date, December 1, 1941 10½ Minutes

## Synopsis Indexed

Page numbers on short subject synopses published in *Product Digest* are listed in the *Shorts chart, Product Digest Section, pages 498 and 499.*

## MINNESOTA, LAND OF PLENTY (MGM)

*FitzPatrick Traveltalk* (Color) (T-317)

The FitzPatrick camera here photographs the many points of interest in Minnesota. The subjects covers all the elements that go to make a state great, the principal cities, the lakes and other scenic wonders as well as the human element, including the chief executives of the state.

Release date, January 31, 1942

9 Minutes

## SCREEN SNAPSHOTS, No. 6 (Col.)

Series 21 (3856)

Alan Mowbray is the master of ceremonies in this issue of the series. The first stop is a doughnut shop where several stars are discovered dunking doughnuts. Then to Siapsie Maxie's where stars are seen watching the floor show, and finally to a charity baseball game between comedians and leading men. About two score stars appear at one time or another.

Release date, February 12, 1942

9 Minutes

## COMMUNITY SING, No. 5 (Col.) (3655)

Another in the Community Sing series, this one asks the audience to sing the hit tunes "From Taps 'Til Reveille," "The Strawberry Blonde," "Yours" and "I Don't Want to Set the World on Fire."

Release date, December 19, 1941 10½ Minutes



# THE RELEASE CHART

## Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (\*) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 498-499.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 510-511.

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
ADVENTURES of Martin Eden	Col.	...	Glenn Ford-Claire Trevor	Feb. 26, '42	...	...	...	p476	...
All American Co-Ed	UA	...	Frances Langford-Johnny Downs	Oct. 31, '41	49m	Oct. 18, '41	p319	p308	...
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28, '37	p330	...	...
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17, '41	106m	July 19, '41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10, '42	105m	Dec. 6, '41	p394	p376	...
Along Came Murder	MGM	...	Van Heflin-Marsha Hunt	Not Set	...	...	...	p495	...
Always in My Heart	WB	...	Kay Francis-Walter Huston	Not Set	...	...	...	p464	...
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19, '41	68m	Sept. 6, '41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12, '41	56m	Oct. 25, '41	p330	p277	...
Appointment for Love	Univ.	6007	Margaret Sullivan-Charles Boyer	Oct. 31, '41	89m	Nov. 1, '41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19, '41	57m	July 25, '41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14, '41	57m	...	...	p230	...
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6, '42	56m	Jan. 17, '42	p462	p408	...
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan. '42	118m	Dec. 6, '41	p393	p363	p496
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5, '41	74m	Aug. 30, '41	p233	p207	p421
Bahama Passage	Para.	4111	Madeleine Carroll-Stirling Hayden	Not Set	82m	Dec. 13, '41	p420	p320	p452
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9, '42	111m	Dec. 6, '41	p393	...	...
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10, '41	60m	Sept. 6, '41	p245	p235	...
Bashful Bachelor, The	RKO	...	Lum and Abner	Mar. 20, '42	...	...	...	p487	...
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25, '41	85m	Dec. 13, '41	p406	p363	...
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12, '41	87m	Aug. 23, '41	p250	p161	p386
Below the Border	Mono.	...	Rough Riders	Jan. 30, '42	...	...	...	p464	...
Big Blockade, The (British)	Ealing-UA	...	War Documentary	Not Set	77m	Feb. 7, '42	p493	...	...
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24, '41	64m	Nov. 1, '41	p342	p299	...
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12, '41	58m	...	...	p376	...
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20, '42	...	...	...	p467	...
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7, '41	86m	Sept. 6, '41	p261	p235	p452
Black Dragons	Univ.	...	Bela Lugosi-Joan Barclay	Mar. 6, '42	...	...	...	p507	...
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26, '41	67m	Dec. 20, '41	p419	...	...
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 15, '41	65m	Aug. 30, '41	p246	...	...
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15, '42	...	...	...	p409	...
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 6, '42	75m	Dec. 20, '41	p419	p408	...
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15, '41	88m	Nov. 1, '41	p343	p308	...
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6, '41	70m	Dec. 6, '41	p394	p376	...
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6, '42	61m	Jan. 17, '42	p461	p432	...
Borrowed Hero	Mono.	...	Alan Baxter-Florence Rice	Dec. 5, '41	65m	Dec. 6, '41	p407	p364	...
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar. '42	82m	Jan. 24, '42	p475	p442	...
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6, '42	59m	Jan. 10, '42	p463	...	...
Brooklyn Orchid	UA	...	Marjorie Woodworth-William Bendix	Feb. 20, '42	50m	Jan. 31, '42	p485	...	...
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan. '42	101m	Dec. 20, '41	p417	p387	p496
Bullet Scars	WB	...	Regis Toomey-Adele Longmire	Not Set	...	...	...	...	...
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12, '42	...	...	...	p364	...
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17, '41	60m	Oct. 4, '41	p298	p137	...
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3, '41	70m	Aug. 2, '41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28, '41	69m	Nov. 15, '41	p374	p351	...
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22, '42	...	...	...	p409	...
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13, '42	67m	Jan. 10, '42	p450	p443	...
Canal Zone	Col.	...	Chester Morris-John Hubbard	Mar. 19, '42	...	...	...	p508	...
Captains of the Clouds	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21, '42	115m	Jan. 24, '42	p473	p308	...
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27, '42	63m	Feb. 7, '42	p494	p476	...
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1, '41	82m	July 26, '41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5, '41	62m	Aug. 23, '41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18, '41	p317	p289	p496
Citizen Kane	RKO	201	Orson Welles	Sept. 5, '41	119m	Apr. 12, '41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29, '42	...	...	...	p463	...
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30, '42	57m	Feb. 7, '42	p494	p487	...
Come On, Danger	RKO	285	Tim Holt	Not Set	58m	Dec. 13, '41	p407	p387	...
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8, '42	65m	Dec. 13, '41	p406	...	...
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12, '41	73m	Nov. 15, '41	p362	p351	...
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Nov. 28, '41	110m	Dec. 20, '41	p431	p299	p496
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31, '41	p330	...	...



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14, '42	p505	p476	....
Cowboy Serenade	Rep.	144	Gene Autry-Smiley Burnette	Jan. 23, '42	66m	Jan. 24, '42	p474	p443	....
DANGEROUSLY They Live	WB	121	John Garfield-Raymond Massey	Feb. 14, '42	78m	Dec. 27, '41	p429	....	....
• Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3, '41	64m	Oct. 11, '41	p307	p219	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16, '42	63m	Nov. 8, '41	p350	p332	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29, '41	56m	Oct. 4, '41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russel	Dec. '41	82m	Nov. 15, '41	p361	p351	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10, '41	70m	Nov. 15, '41	p363	p343	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26, '41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6, '41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Anne Gwynne	Jan. 2, '42	60m	Jan. 3, '42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21, '41	63m	Nov. 15, '41	p363	p332	....
• Down Mexico Way	Rep.	042	Gene Autry	Oct. 15, '41	78m	Oct. 18, '41	p319	p277	p496
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2, '41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8, '41	74m	July 26, '41	p249	p149	p236
• Drifftin' Kid	Mono.	....	Tom Keene	Oct. 17, '41	55m	Sept. 27, '41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 12, '41	59m	Sept. 6, '41	p246	....	p260
Dudes Are Pretty People	UA	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13, '42	....	....	....	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31, '41	64m	Oct. 4, '41	p297	....	p496
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23, '42	65m	Feb. 14, '42	p506	p409	....
ELLERY Queen and Murder Ring Col.	3030	Ralph Bellamy	Nov. 18, '41	70m	Sept. 27, '41	p286	....	....	....
FANTASIA (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3, '42	82m	Nov. 16, '40	p494	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3, '41	79m	July 19, '41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13, '41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7, '42	p494	....	....
Fiesta	UA	....	Armida-Antonio Moreno	Dec. 19, '41	45m	Dec. 27, '41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19, '41	....	....	....	p364	....
Fleet's In, The	Para.	....	Dorothy Lamour-William Holden	Not Set	93m	Jan. 24, '42	p474	p464	....
Fly By Night	Para.	....	Nancy Kelly-Richard Carlson	Not Set	68m	Jan. 24, '42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24, '41	60m	Oct. 25, '41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26, '41	59m	Jan. 3, '42	p441	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16, '41	67m	Aug. 30, '41	p246	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23, '42	68m	Nov. 8, '41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2, '42	....	....	....	p396	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Hays	Nov. 7, '41	80m	Nov. 15, '41	p363	....	....
'Frisco Lil	Univ.	....	Irene Hervey-Kent Taylor	Mar. 13, '42	....	....	....	p467	....
GAUCHOS of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24, '41	56m	Oct. 25, '41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24, '41	67m	Sept. 20, '41	p276	p218	....
General Suworov	Artkino	....	Documentary	Sept. 19, '41	100m	Sept. 27, '41	p287	....	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16, '42	66m	Jan. 10, '42	p449	p432	....
Gentleman from Dixie	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5, '41	63m	Sept. 13, '41	p259	p206	....
(formerly Li'l Louisiana Belle)	....	....	....	....	....	....	....	....	....
Ghost of Frankenstein, The	Univ.	....	Lon Chaney-Sir Cedric Hardwicke	Mar. 6, '42	....	....	....	p463	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19, '41	92m	Dec. 27, '41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19, '41	69m	Oct. 11, '41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellowes	Mar. 6, '42	....	....	....	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5, '41	80m	Sept. 6, '41	p261	p235	....
Gold Rush, The	UA	....	Chaplin—Words and Music	Apr. 17, '42	....	....	....	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27, '41	70m	Nov. 29, '41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10, '41	73m	Sept. 13, '41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joel McCrea	Not Set	....	....	....	p396	....
Gunman from Bodie	Mono.	....	Buck Jones-Tim McCoy	Sept. 26, '41	62m	Oct. 18, '41	p319	p263	....
(formerly Bad Man from Bodie)	....	....	....	....	....	....	....	....	....
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17, '41	68m	Nov. 1, '41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11, '41	66m	Sept. 20, '41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arlene Judge	Dec. 18, '41	....	....	....	p376	....
Hatter's Castle (Paramount-British)	....	....	Robert Newton-Deborah Kerr	Not Set	100m	Dec. 20, '41	p418	....	....
Hayfoot	UA	....	William Tracy-James Gleason	Jan. 2, '42	48m	Jan. 10, '42	p450	....	....
Heliotrope Harry	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27, '42	....	....	....	p508	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26, '41	84m	Dec. 20, '41	p431	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24, '41	70m	Aug. 2, '41	p248	p207	p210
Henry and Dizzy	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	p443	....
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Dec. 26, '41	....	....	....	p432	....
Hi, Gang (British)	General Film	....	Bebe Daniels-Ben Lyon	Not Set	100m	Dec. 27, '41	p430	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15, '41	p362	p351	p496
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26, '41	116m	Aug. 2, '41	p251	p208	p452
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20, '41	p273	p235	p452
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11, '41	....	....	....	p364	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Jan. 23, '42	118m	Nov. 1, '41	p341	p320	p496
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20, '41	69m	July 26, '41	p249	p197	p236
INTERNATIONAL Lady	UA	....	Ilena Massey-George Brent	Sept. 19, '41	102m	Oct. 18, '41	p317	p277	p496
International Squadron	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11, '41	87m	Aug. 16, '41	p262	p196	p452
(formerly Flight Patrol)	....	....	....	....	....	....	....	....	....
Invaders, The (British)	Col.	....	Howard-Massey-Olivier	Not Set	123m	Nov. 8, '41	p349	....	....
(formerly 49th Parallel)	....	....	....	....	....	....	....	....	....
It Started with Eve	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26, '41	90m	Oct. 4, '41	p297	p205	p496
(formerly Almost an Angel)	....	....	....	....	....	....	....	....	....
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28, '41	71m	Nov. 15, '41	p363	....	....
I Married an Angel	MGM	....	Jeannette MacDonald-Nelson Eddy	Not Set	....	....	....	p507	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
I Thank You (British)	General Film	.....	Arthur Askey-Richard Murdoch	.....	81m	Oct. 11, '41	p306	.....	.....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14, '41	82m	Oct. 18, '41	p317	p299	p421
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9, '42	62m	Jan. 17, '42	p462	p396	.....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17, '41	56m	Oct. 18, '41	p319	.....	.....
Joan of Paris	RKO	218	Michele Morgan-Paul Henried	Feb. 20, '42	91m	Jan. 10, '42	p463	p442	.....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10, '42	p449	p409	.....
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13, '41	p405	p363	p496
Juke Box Jennie	Univ.	....	Ken Murray-Harriet Hillard	Mar. 27, '42	....	.....	.....	.....	.....
Juke Girl	WB	....	Ann Sheridan-Ronald Reagan	Not Set	....	.....	.....	p464	.....
Jungle Book, The	UA	....	Sabu	Apr. 3, '42	....	.....	.....	p396	.....
• Jungle Man	Prod.	126	Buster Crabbe	Oct. 10, '41	63m	Oct. 11, '41	p307	.....	.....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15, '41	p362	p351	p496
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28, '41	80m	Nov. 22, '41	p386	.....	p496
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19, '41	60m	Sept. 20, '41	p276	p221	.....
King, The (French)	Trio Film	.....	Raimu	Oct. 27, '41	90m	Nov. 8, '41	p350	.....	.....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14, '41	63m	Aug. 9, '41	p250	p220	.....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Not Set	130m	Dec. 27, '41	p429	p320	.....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1, '41	65m	Dec. 6, '41	p395	.....	.....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18, '41	92m	Sept. 13, '41	p258	p263	.....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41	110m	July 19, '41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5, '42	88m	Jan. 3, '42	p441	p351	.....
Lady Has Plans, The	Para.	....	Paulette Goddard-Ray Millan	Not Set	75m	Jan. 24, '42	p475	p464	.....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12, '42	91m	Jan. 31, '42	p485	p351	.....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26, '41	66m	July 26, '41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10, '42	60m	Dec. 13, '41	p407	p387	.....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26, '41	57m	Sept. 13, '41	p260	p247	.....
Lawless Plainsman	Col.	....	Charles Starrett-Russell Hayden	Mar. 12, '42	....	.....	.....	p508	.....
Law of the Jungle	Mono.	....	Mantan Moreland	Feb. 6, '42	....	.....	.....	p476	.....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19, '41	64m	Dec. 20, '41	p419	p364	.....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4, '41	78m	Sept. 6, '41	p245	p235	.....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12, '41	62m	Sept. 20, '41	p274	p209	.....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16, '42	....	.....	.....	p409	.....
• Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7, '41	64m	Dec. 27, '41	p431	p320	.....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 13, '42	....	.....	.....	p507	.....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5, '41	....	.....	.....	p387	.....
Lone Star Ranger	20th-Fox	....	John Kimbrough-Sheila Ryan	Not Set	....	.....	.....	p443	.....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1, '42	58m	Sept. 27, '41	p286	.....	.....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21, '41	79m	Sept. 20, '41	p273	p221	.....
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25, '41	98m	Nov. 29, '41	p385	p332	p452
Love on the Dole (British)	UA	....	Clifford Evans	Dec. 12, '41	100m	Apr. 19, '41	p418	.....	.....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26, '41	104m	Aug. 23, '41	p262	.....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27, '42	61m	Jan. 10, '42	p451	p432	.....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Mar. 13, '42	....	.....	.....	p507	.....
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12, '41	115m	May 10, '41	.....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Not Set	....	.....	.....	p464	.....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18, '41	100m	Oct. 4, '41	p298	.....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26, '41	69m	Sept. 13, '41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16, '42	60m	Jan. 17, '42	p462	p431	.....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23, '42	67m	Jan. 31, '42	p486	p443	.....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, '41	56m	Oct. 11, '41	p306	p276	.....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24, '42	105m	Dec. 27, '41	p429	p332	p496
Man Who Returned to Life	Col.	3034	John Howard-Roger Clark	Feb. 5, '42	....	.....	.....	p476	.....
Man Who Seeks the Truth	Dome (French)	....	Raimu	Oct. 7, '41	80m	Oct. 11, '41	p307	.....	.....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13, '42	....	.....	.....	p495	.....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13, '41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28, '41	60m	Nov. 15, '41	p374	p289	.....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24, '41	58m	Oct. 11, '41	p305	p276	.....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Not Set	....	.....	.....	p476	.....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	Apr. 10, '42	....	.....	.....	p487	.....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19, '41	60m	Dec. 20, '41	p417	p376	.....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20, '41	89m	Oct. 25, '41	p321	p277	.....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10, '41	72m	Oct. 11, '41	p306	.....	.....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28, '41	70m	Sept. 6, '41	p261	p247	.....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 6, '42	72m	Jan. 10, '42	p450	p443	.....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14, '41	69m	Jan. 17, '42	p462	p320	.....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25, '41	58	Nov. 22, '41	p373	p364	.....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14, '41	45m	Nov. 8, '41	p350	.....	.....
Mister V (British)	UA	....	Leslie Howard	Mar. 20, '42	122m	July 5, '41	p450	.....	.....
(formerly Pimpernel Smith)	.....	.....	.....	.....	.....	.....	.....	.....	.....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3, '41	62m	Oct. 11, '41	p307	p289	.....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21, '41	61m	Oct. 11, '41	p305	p149	.....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24, '41	68m	Oct. 18, '41	p318	p299	.....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12, '41	68m	July 19, '41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Not Set	78m	Dec. 13, '41	p405	p376	p496
• Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31, '41	67m	Oct. 4, '41	p298	.....	.....
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18, '41	68m	Dec. 27, '41	p430	p409	.....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20, '42	70m	Feb. 14, '42	p506	p475	.....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20, '41	p418	p387	.....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10, '41	84m	Oct. 25, '41	p331	.....	.....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4, '41	65m	Aug. 2, '41	p248	p194	p220
Mystery of Marie Roget	Univ.	....	Patric Knowles-Marie Montez	Not Set	....	.....	.....	p507	.....
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13, '41	108m	Aug. 16, '41	p249	p205	p452



Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10, '41	70m	Oct. 11, '41	p305	p299	p496
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31, '41	75m	Aug. 2, '41	p248	p207	p236
New Wine	UA	...	Ilona Massey-Binnie Barnes	Oct. 10, '41	87m	Aug. 2, '41	p248	p157	p452
Niagara Falls	UA	...	Marjorie Woodworth-Tom Brown	Oct. 17, '41	43m	Sept. 27, '41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6, '42	67m	Feb. 7, '42	p494	p487	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28, '41	80m	Sept. 6, '41	p261	p235	....
Nine Bachelors (French)	Dome	...	Sacha Guitry	Feb. 7, '42	85m	Feb. 14, '42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20, '41	63m	Sept. 6, '41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Not Set	76m	Dec. 13, '41	p406	p364	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney, Jr.	Jan. 23, '42	58m	Jan. 24, '42	p475	p396	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10, '41	90m	Aug. 2, '41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30, '42	80m	Nov. 8, '41	p349	p332	....
Old Mother Riley's Circus (British)	Anglo-Amer.	...	Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29, '41	p385	....	....
On the Sunny Side	20th-Fox	232	Roddy McDowell-Jane Darwell	Feb. 13, '42	69m	Feb. 7, '42	p494	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1, '41	103m	Oct. 4, '41	p297	p206	p496
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10, '41	56m	Sept. 20, '41	p276	p263	....
Outlaws of the Desert	Para.	...	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27, '41	p287	....	....
PANAMA Hattie	MGM	...	Ann Sothern-Red Skelton	Not Set	...	...	...	p396	....
Pacific Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Jan. 2, '42	76m	Dec. 13, '41	p406	p364	p496
(formerly Midnight Angel)									
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12, '41	75m	July 19, '41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26, '42	64m	Feb. 14, '42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elizabeth Bergner	Jan. 16, '42	95m	Dec. 6, '41	p407	p320	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19, '41	62m	Nov. 15, '41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29, '41	76m	Sept. 6, '41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26, '41	96m	Nov. 8, '41	p349	p332	....
Powder Town	RKO	...	Victor McLaglen-Edmond O'Brien	Apr. 17, '42	...	...	...	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23, '41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22, '41	61m	July 26, '41	p250	p197	p236
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30, '41	66m	Nov. 1, '41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21, '41	80m	Feb. 15, '41	p386	....	....
RAIDERS of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13, '42	64m	...	...	p432	....
Reap the Wild Wind	Para.	...	Ray Milland-Paulette Goddard	Not Set	...	...	...	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12, '41	62m	Dec. 20, '41	p418	p409	....
Remarkable Andrew, The	Para.	...	William Holden-Ellen Drew	Not Set	80m	Jan. 24, '42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynyard	Not Set	112m	Apr. 12, '41	...	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Dec. 26, '41	86m	Dec. 20, '41	p417	p408	p452
Report from Russia	Artkino	...	Documentary	Not Set	45m	Jan. 17, '42	p462	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 20, '42	86m	Feb. 14, '42	p505	p464	....
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18, '41	57m	Jan. 31, '42	p485	p387	....
• Riding the Sunset Trail	Mono.	...	Tom Keene	Oct. 31, '41	56m	Dec. 6, '41	p395	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 13, '42	60m	Sept. 6, '41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10, '41	56m	Sept. 13, '41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27, '41	p286	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Cornel Wilde	Jan. 23, '42	74m	Jan. 10, '42	p451	p432	....
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12, '41	60m	Dec. 13, '41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21, '41	92m	Nov. 15, '41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19, '41	60m	Dec. 13, '41	p407	....	....
Road to Happiness	Mono.	...	John Boles-Mona Barrie	Jan. 9, '42	83m	Jan. 10, '42	p450	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16, '41	60m	Aug. 30, '41	p234	....	....
Rock River Renegades	Mono.	...	Corrigan-Kane-Terhune	Feb. 27, '42	...	...	...	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20, '42	74m	Feb. 7, '42	p493	p487	....
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13, '41	59m	Dec. 20, '41	p419	p289	....
SABOTEUR, The	Univ.	...	Robert Cummings-Priscilla Lane	Mar. 6, '42	...	...	...	p508	....
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29, '41	60m	Jan. 17, '42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30, '41	71m	Oct. 11, '41	p305	p299	p432
Salute to Courage	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24, '42	p474	....	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5, '41	62m	Dec. 6, '41	p395	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13, '41	67m	Nov. 22, '41	p373	p289	....
Secrets of the Wasteland	Para.	...	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27, '41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27, '41	134m	July 5, '41	p250	p111	p495
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25, '41	p329	p308	p495
Shanghai Gesture, The	UA	...	Gene Tierney-Walter Huston	Feb. 6, '42	105m	Dec. 27, '41	p442	....	p452
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	May 15, '42	...	Dec. 20, '41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19, '42	...	...	...	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12, '41	64m	Nov. 15, '41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19, '41	63m	Sept. 13, '41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4, '41	65m	Dec. 6, '41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Feb. 27, '42	71m	Jan. 10, '42	p450	p442	....
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7, '41	57m	Jan. 31, '42	p486	p218	....
• Six Gun Gold	RKO	186	Tim Holt	Aug. 8, '41	57m	Jan. 31, '42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21, '41	93m	Sept. 13, '41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7, '41	72m	Oct. 18, '41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6, '41	71m	Ang. 16, '41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13, '41	p257	p247	p495
Snuffy Smith, Yard Bird	Mono.	...	Bud Duncan-Edgar Kennedy	Jan. 16, '42	67m	Jan. 31, '42	p485	p408	....
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13, '42	75m	Feb. 7, '42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 9, '42	98m	Jan. 10, '42	p449	p432	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7, '42	108m	July 5, '41	p430	....	....
(formerly Atlantic Ferry)									
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17, '42	...	...	...	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17, '41	75m	Oct. 25, '41	p330	p308	....
Soviet Power	Artkino	...	Documentary	Sept. 6, '41	112m	Sept. 27, '41	p287	....	....
Spooks Run Wild	Mono.	...	Bela Lugosi-Leo Gorcey	Oct. 24, '41	64m	Oct. 11, '41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13, '42	...	...	...	....	....



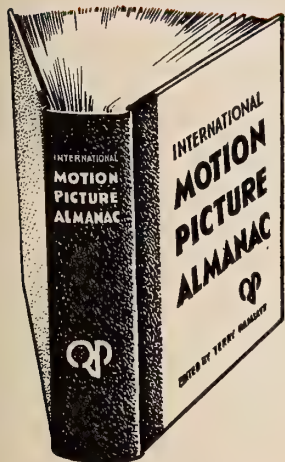
Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13, '41	68m	Dec. 6, '41	p395	p376	....
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27, '41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Jannay-Eleanor Hunt	Oct. 10, '41	62m	Oct. 19, '41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6, '41	68m	Nov. 15, '41	p362	p308	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Mar. 27, '42	...	...	...	...	...
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13, '41	p405	p320	p452
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31, '41	90m	Oct. 18, '41	p318	p289	p421
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29, '41	86m	Aug. 22, '41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14, '41	99m	Sept. 20, '41	p273	p158	p452
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5, '41	90m	Oct. 18, '41	p318	p299	p452
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5, '41	68m	Jan. 3, '42	p441	p331	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7, '41	66m	Nov. 1, '41	p341	p331	p452
Syncopation	RKO	...	Adolphe Menjou-Jackie Cooper	Mar. 27, '42	...	...	...	p487	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12, '41	50m	Aug. 9, '41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8, '41	48m	Aug. 16, '41	p318	....	p495
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15, '41	p375	p289	p495
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9, '41	94m	Oct. 11, '41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2, '42	60m	...	...	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1, '42	137m	Nov. 22, '41	p373	p308	p495
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17, '41	80m	Mar. 8, '41	p406	....	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14, '42	p506	p495	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4, '41	77m	June 21, '41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23, '41	72m	Oct. 25, '41	p330	p263	p367
Thunder River Feud	Mono.	...	Range Busters	Jan. 9, '42	...	...	...	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13, '41	p407	p387	....
To Be or Not to Be	UA	...	Carole Lombard-Jack Benny	Mar. 6, '42	...	...	...	...	....
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30, '42	...	...	...	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10, '41	60m	Dec. 6, '41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27, '42	...	...	...	p508	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17, '41	70m	Nov. 1, '41	p342	p308	....
Torpedo Boat	Para.	...	Richard Arlen-Jean Parker	Not Set	70m	Jan. 24, '42	p474	p464	....
Tough As They Come	Univ.	...	Billy Halop-Bernard Punsley	Not Set	...	...	...	p508	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2, '42	68m	Feb. 7, '42	p494	p476	....
Tramp, Tramp, Tramp	Col.	...	Jackie Gleason-Jack Durant	Mar. 12, '42	...	...	...	p507	....
Treat 'Em Rough (formerly Panama Kid)	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30, '42	61m	Jan. 24, '42	p475	p408	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4, '41	71m	Dec. 6, '41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27, '41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24, '42	...	...	...	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25, '41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2, '41	65m	Sept. 27, '41	p287	....	....
Two Yanks in Trinidad	Col.	...	Pat O'Brien-Brian Donlevy	Mar. 26, '42	...	...	...	p508	....
UNDERGROUND Rustlers (formerly Bullets and Bullion)	Mono.	...	Range Busters	Nov. 21, '41	...	...	...	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7, '41	67m	Sept. 20, '41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12, '41	96m	Aug. 30, '41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18, '41	p318	p289	p421
VALLEY of the Sun	RKO	216	Lucille James-James Craig	Feb. 6, '42	84m	Jan. 10, '42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6, '41	p394	p387	....
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17, '41	80m	Sept. 13, '41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12, '41	66m	Oct. 25, '41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19, '41	64m	Sept. 13, '41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17, '42	p461	p443	....
Western Mail	Mono.	...	Tim Keene-Jean Trent	Feb. 13, '42	...	...	...	...	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15, '41	56m	Dec. 20, '41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15, '42	...	...	...	...	....
What's Cookin'	Univ.	...	Andrews Sisters-Gloria Jean	Feb. 13, '42	...	...	...	p507	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31, '42	82m	Dec. 27, '41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15, '41	78m	July 26, '41	p249	p196	p367
Wings of Victory	Artkino	...	Vladimir Belokurov	Nov. 14, '41	95m	Nov. 15, '41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Dick Foran	Dec. 12, '41	70m	Dec. 13, '41	p420	....	....
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb. '42	112m	Jan. 17, '42	p461	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	...	Jan Werich-Jiri Voskovec	Dec. 12, '41	71m	Dec. 20, '42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3, '41	97m	Sept. 13, '41	p257	p149	p495
Yank on the Burma Road, A (formerly China Caravan)	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17, '42	p462	p432	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30, '41	97m	Oct. 25, '41	p329	p289	p451
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25, '41	88m	Sept. 27, '41	p285	....	p421
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25, '41	79m	Dec. 6, '41	p394	p376	....
You're Telling Me	Univ.	...	Hugh Herbert-Anne Gwyne	Mar. 27, '42	...	...	...	p508	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Jan. 2, '42	73m	Jan. 10, '42	p451	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7, '41	62m	Nov. 1, '41	p342	p332	....

*Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 510.*



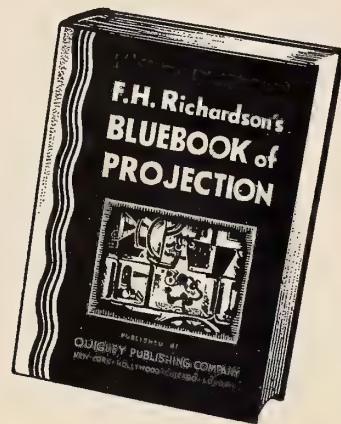
*Step into  
the Quigley Bookshop*

# COMPLETE THEATRE LIBRARY

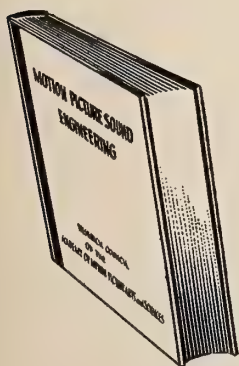


Worldwide in scope. Completely covers every branch of the business. Who's Who section alone records over 11,000 biographies. The industry's most exhaustive reference manual. **\$3.25** POSTPAID

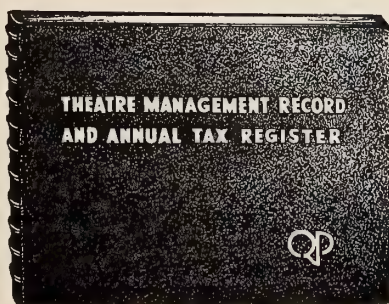
■ Here is a library of factual information that meets an urgent need. Authoritative manuals expressly prepared for theatremen as practical aids in their daily routine. Glance over the titles! There are books here that should be on your desk now—books that will save you time, effort and expense in the voluminous information they will put at your fingertips.



The second revision, sixth edition of the Bluebook. Supplemented with sound trouble shooting charts and alphabetical index. 700 pages. A quick trouble-shooter and a sure solution to all projection **\$7.25** problems. .... POSTPAID



Motion Picture Sound Engineering—the most advanced sound manual to date. Prepared by the country's leading sound engineers. 547 pages, explaining every detail of apparatus. Profusely illustrated with diagrams, tables, charts **\$6.50** and graphs. .... POSTPAID



Theatre Management Record is the most simplified book-keeping system yet devised for the exhibitor! No accounting experience necessary. Individual sections for all operating data. Full tax information always readily **\$2.00** available. .... POSTPAID



A practical treatise devoted to all the diverse elements of theatre air-conditioning and its operation, including codes and ordinances regulating installation. An indispensable manual that all theatremen will **\$4.00** welcome. .... POSTPAID

**QUIGLEY BOOKSHOP**  
ROCKEFELLER CENTER, NEW YORK





It's a laugh-loaded comedy  
of the **WIDE-OPEN  
FACES!**



TAXES TO BEAT THE AXIS

Play WALT DISNEY'S  
TREASURY DEPARTMENT PICTURE

"The  
**NEW SPIRIT**"

**JOE E.  
BROWN**  
in  
**Shut My Big Mouth**

with  
**ADELE MARA • VICTOR JORY • FRITZ FELD  
DON BEDDOE • LLOYD BRIDGES • FORREST TUCKER**

Screen Play by Oliver Drake, Karen DeWolf, Francis Martin  
Directed by CHARLES BARTON • Produced by ROBERT SPARKS

A COLUMBIA PICTURE



RELEASED FEB. 19TH





# MOTION PICTURE HERALD

## REVIEWS

(In Product Digest)

What's Cookin'?

Shut My Big Mouth

'Frisco Lil

Lady In Distress

Her Melody

Lucky Ghost

## LATE REVIEWS

(In News Section)

To Be or Not To Be

**EXHIBITORS & DISTRIBUTORS** pour proposals for a new selling system into "Unity" hopper at N.Y. Meetings.

**SAME OLD STORY** on trade practices, says Allied report from exhibitors, listing complaints on "continuing evils."

**NO GENERAL ADMISSION** increase contemplated at this time; Circuits to continue raising for specific runs.

**HOLLYWOOD'S WAR EFFORT** spreads over 23 units of executives, talent and workers enlisting for defense and relief.



**CANADA TIGHTENS CONTROL**, placing one-man board in War-charge of all distribution and exhibition.



PITTSBURGH  
ADORES YOU!

DEVOTION  
FROM  
PROVIDENCE!

WASHINGTON  
SENDS  
KISSES!

FOREVER  
AND EVER!  
—UTICA

PHILADELPHIA  
IS ALL YOURS!

YOU'RE THE  
TOPS!  
—GREEN BAY

LANCASTER  
IS WILD  
ABOUT YOU!

CRAZY ABOUT  
YOU!  
—AUBURN

WE'LL NEVER  
FORGET YOU!  
—WATERTOWN

OUR BEST  
GAL!  
—YORK

OUT OF THIS  
WORLD!  
—SCRANTON

YOU'RE OUR  
SWEETIE!  
—WILKES-BARRE

THE TOAST  
OF  
LEXINGTON!

THE BELLE  
OF  
AMSTERDAM!

PARKERSBURG  
SALUTES  
YOU!

# WOMAN OF THE BOX-OFFICE, TOO!

"YOU'RE THE  
SWEETHEART OF THE  
U.S.A."

"Radio City Music  
Hall please, Leo!  
3rd week and it's  
my address until  
further notice!"

M-G-M IS  
NUTS ABOUT  
YOU!

**SPENCER TRACY**  
**KATHARINE HEPBURN**  
**"WOMAN OF THE YEAR"**  
A **GEORGE STEVENS** Production

with Fay Bainter • Reginald Owen • Original Screen Play by Ring  
Lardner, Jr. and Michael Kanin • Directed by **GEORGE STEVENS** • Pro-  
duced by **JOSEPH L. MANKIEWICZ** • A Metro-Goldwyn-Mayer Picture

Play the U. S.  
Treasury Short  
"THE  
NEW SPIRIT"





**MR. ASTOR'S HOARSE...**  
from saying

**"THERE'LL  
BE A SHORT  
WAIT FOR  
ALL SEATS  
FOR  
'KINGS  
ROW'"**

... And There'll Be  
A Long Wait Until  
Any Company Tops  
**Warner Bros**

ANN SHERIDAN • ROBERT CUMMINGS • RONALD REAGAN • BETTY FIELD

in "KINGS ROW" with CHARLES COBURN • Claude Rains • Judith Anderson • Nancy Coleman  
Kaaren Verne • Maria Ouspenskaya • Harry Davenport • Directed by SAM WOOD

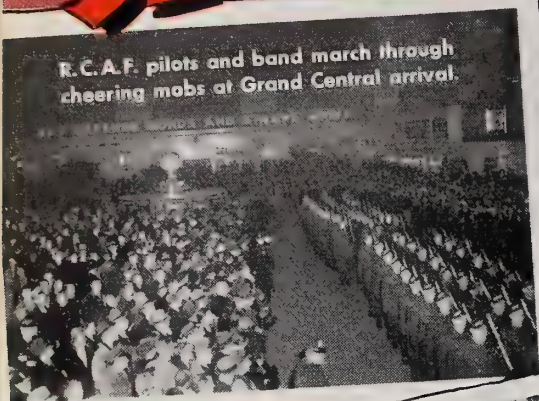
Screen Play by Casey Robinson • From the Novel by Henry Bellamann • Music by Erich Wolfgang Korngold



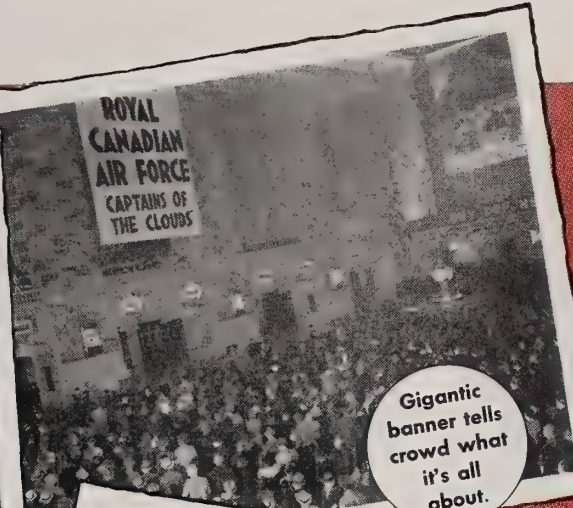
# THIS, FRIENDS, IS HOW

## SEE

R.C.A.F. pilots and band march through cheering mobs at Grand Central arrival.



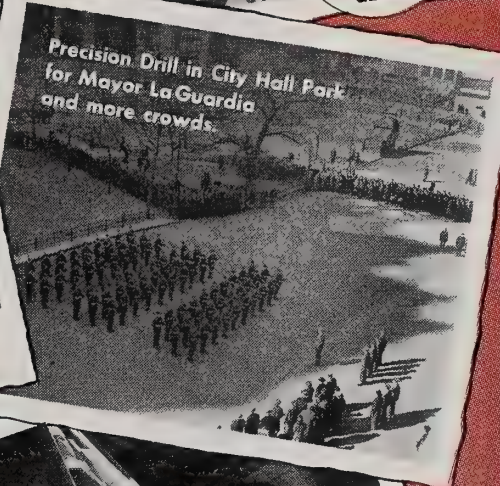
ROYAL CANADIAN AIR FORCE CAPTAINS OF THE CLOUDS



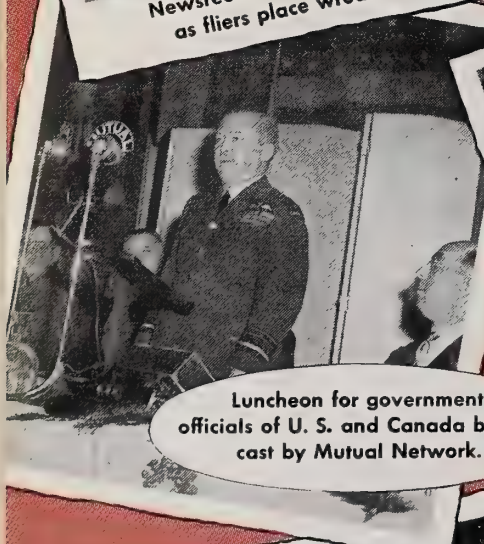
Gigantic banner tells crowd what it's all about.



Newsreels cover ceremony for all America as fliers place wreath at Eternal Light.



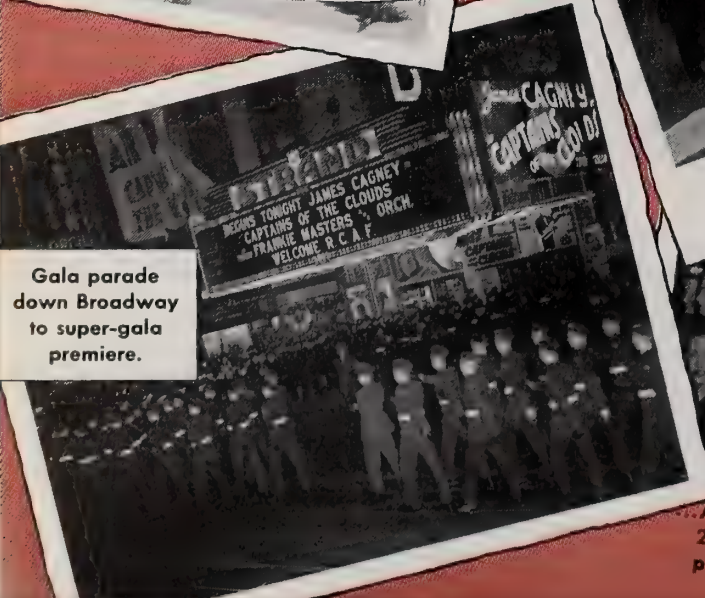
Precision Drill in City Hall Park for Mayor LaGuardia and more crowds.



Luncheon for government officials of U. S. and Canada broadcast by Mutual Network.



Canada's Air Marshal Billy Bishop presents colors to New York's Little Flower.



Gala parade down Broadway to super-gala premiere.



And greatest 'blind date' in history with 200 Powers models dating (and every paper covering).

## READ

NEW YORK HERALD TRIBUNE





# TO OPEN A PICTURE....

## GET

# CAGNEY

in

# "CAPTAINS OF the CLOUDS"

DENNIS

BRENDA

## MORGAN · MARSHALL

ALAN HALE · GEORGE TOBIAS

REGINALD GARDINER · REGINALD DENNY

Directed by MICHAEL CURTIZ

Screen Play by Arthur T. Horman, Richard Macaulay, Norman Reilly Raine

From a Story by Arthur T. Horman and Roland Gillett

Music by Max Steiner • A Warner Bros. First National Picture

## IN TECHNICOLOR

IT'S **WARNERS** ALL OVER  
AND OVER ALL!





**first** REPORTS ON "ROXIE HART"  
RATE IT AS GINGER ROGERS'  
GREATEST! IN ZERO WEATHER  
IN ROCHESTER, THE PREMIERE  
RUN IS OUT-GROSSING BOTH  
"A YANK IN THE R.A.F." AND  
"HOW GREEN WAS MY VALLEY".  
IN SUN-BAKED MIAMI, A DUAL  
RUN IS DYNAMITING RECORDS!



**first** AT THE FOX, PHILADELPHIA, IS  
THE BIGGEST WEEK OF "SON OF FURY"  
RAGTIME BAND"! AND IT'S IN  
ITS THIRD WEEK IN DOWNTOWN  
PHILADELPHIA, AS WELL AS AT  
NEW YORK'S ROXY! FOURTH  
WEEKS COMING UP IN A DOZEN  
KEY SPOTS!



**first** SHOWING OF "SONG OF  
THE ISLANDS" AT MIAMI HAS  
BROUGHT AN AVALANCHE OF  
DEMANDS FOR PRE-RELEASE  
ENGAGEMENTS! MEANWHILE,  
RADIO-BALLYHOO CONTINUES  
WITH EDDIE CANTOR, FRED  
WARING, GUY LOMBARDO, AMONG  
OTHERS, ADDING TO EXCITEMENT  
KATE SMITH STARTED!



**first** IN COIN, FIRST IN AT-  
TENDANCE, FIRST IN LENGTH OF  
RUN AT FULTON THEATRE, PITTS-  
BURGH, IS RECORD OF "HOW GREEN  
WAS MY VALLEY" AFTER A SENSA-  
TIONAL 6 WEEKS RUN! TYPICAL  
OF 20TH'S GREATEST-GROSSING  
HOLDOVER SMASH AS IT CONTINUES  
ON ITS EPIC WAY!



# first in the long runs!

**20th  
CENTURY  
FOX**



# MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 146, No. 8



February 21, 1942

## IN WAR TIME

ONLY at such a desk as this, with its flow of correspondence from all manner of showmen in all parts of the world, can one be aware of a certain oneness, a basic community of interest, which pervades our industry of entertainment—the more conspicuously, too, among the exhibitors, who stand at the box offices where all the money has to come in from the customers. Around the world they think alike, share problems that are identical from Dublin to Kansas City to Sydney.

In this issue is a news dispatch from an Australian correspondent that, for all the facts recited, might have been written from any one of several parts of America. Also, this issue presents a letter from Mr. Maurice Baum, independent exhibitor in Eire, whose problems can be duplicated in pattern by reports from any key city in the United States.

The question in those parts, as well as here, seems to be whether the market belongs to the retailer or to the manufacturer and jobber.

That issue is not new, either in this or other industries.

Just now it is only being made the more acutely apparent as the pressures of the war economy begin to become more manifest.

The indications are that the issues are not likely to be pressed toward any conclusion now.

THERE is increasing evidence the rising demands of war will tend toward policies of letting businesses function as they can and may. The high fervour that began and prosecuted, for a while, the Government suit which came to an armistice in the Consent Decree is not so noticeable now. Also, with the consequences of that Consent Decree unpleasing alike to all the factions, no one seems to care much what happens to it.

Meanwhile, with a certain unavowed nonchalance, the motion picture seems by such devices as the Committee of Six, the lawyers for the majors, now working on inter-industry and public relations, and the United Motion Picture Industry organization, to be proceeding with programs of adjustment and readjustment rather as though nothing had happened before. In none of these functionings is there evident design of belligerency, only considerable evidence of policies of peace-for-now.

There is perhaps a general encouragement in an increasing evidence that the motion picture is trying to attend to its own business, and with self-regulative arrangements rather than a running to the courts.

Plainly enough, no one seems to have profited much in going to law about the general conduct of the picture business.

EVERY now and then it has been suggested on this page that the motion picture industry, so much concerned with its problems of public relations, might have a better defined consciousness that the real public relations experts, always functioning, everywhere, are the exhibitors.

There are maybe about fifteen thousand places where a good word can be said for the motion picture. A lot of that is done, too, without an organized campaign, but directly out of the consciousness of the exhibitor that he has a community of interest with the institution of which he is a part.

Representative specimens come up in the flow of exhibitor mail. For instance, here's a tearsheet from the *Evening Telegram* of Rocky Mount, North Carolina. It appears that Mr. C. H. Arrington, of the Cameo theatre, and retiring president of the Theatre Owners of the Carolinas, told the editor of the *Telegram* what the motion picture had been contributing to USO, the Red Cross and other agencies. In consequence, the little town of Rocky Mount read a laudation of the screen in print, ending quaintly and colloquially with: "Our manners to the theatre industry."

Then comes a letter in which Mr. Leroy Dennis of Wabash, out in Indiana, would have us regard with excitement the way the Wabash *Plain Dealer* gave a hometown-boy-makes-good special edition to the honor of Johnny Olsen when "Hellzapoppin" opened there. While telling all that county that the greatest man in the world was Johnny, son of Gus, boiler maker for the Big Four railroad, there was also implication that the movies had a hand in making him so.

It is out yonder on the Wabash and down in Rocky Mount and the like of them that the real public relations job is done. That is where America makes up its mind, about a lot of things.

△ △ △

## PRESS & RADIO

A SEEMING inconsistency appears in the testimonies of Mr. James G. Stahlman, publisher of the Nashville *Banner*, before the Federal Communications Commission, in the course of which he expressed opposition to sponsored news broadcasts.

Mr. Stahlman is quoted by *Motion Picture Daily* as observing that 99 out of 100 newspapers gave better presentation of news events than did radio stations. That is doubtless correct. It is also true that historians can and sometimes do give a more adequate representation of the affairs of the world than the daily press in its contemporary recordings. But we do not wait for that.

As to sponsorships and their influence: it can be observed that the newspaper is also a sponsored medium of expression. The radio program is sponsored commonly by a single advertiser, but the daily newspaper operates and prospers under the combined sponsorships of its several and perhaps many advertisers.

In the radio program there are interlardings of announcements and declarations about merchandise: in the newspaper the eye strays from reports and discussions of news events to columns of display in type and picture concerning merchandise, too.

It is also to be observed to Mr. Stahlman and other publishers that many, if not most, newspapers these days are conspicuously carrying in their alleged news columns a deal of

[Continued on following page]



# This Week

## in the News

### U.S. Owns Agfa

THE UNITED STATES Government is now in the raw-film manufacturing and selling business. It owns Agfa.

The Treasury Department has taken control of 97 per cent of the stock of the General Aniline and Film Corporation, of which Agfa is a subsidiary. This is in line with the intention to make the company thoroughly American. Previously, the Treasury removed German officers; and the company's operations have been supervised by it since December.

The salient fact, as disclosed by the Treasury, is that 95 per cent of the common and preferred stock was owned by foreigners.

Current GAFC heads' appointed December 5th, are Julian Mack, president; William C. Bullitt, chairman of the board.

### PRESS & RADIO

[Continued from preceding page]

material which ties with most pointed and obvious directness to the advertising columns.

Generally the motion picture and the theatre these many years have been paying special rates alleged to take cognizance of the fact that the newspaper expensively maintained columns and pages of special attention to the amusements. Meanwhile it is now to be discovered that the department stores are getting a rather kindred attention in many papers, but with no equivalent lineage rate.

THE current debated contention that the newspapers should not be permitted ownership and control of radio stations seems not to be well grounded in principle. The radio is a method and a machine, not something special and peculiar unto itself in either rights or functions. The newspaper press is concerned with, experienced in, and equipped for the gathering and dissemination of news, and there is no fundamental reason why it should not have available the instrument of the radio for the dissemination of the news. There is, one observes, no endeavour to say that the newspapers may not have the use of radio communications for the gathering of the news. It is not evident that they should not have the use of the same medium for sending it out.

—Terry Ramsaye

UNITY committee studies flood of proposals on revised buying Page 13

ALLIED "AID" reports complaints on "continuing evils" Page 14

NO INCREASE in general level of admissions for present Page 16

ALL INDUSTRY awaits word from capital on materials priority Page 17

HOLLYWOOD organizes for war, defense and relief Page 24

PUBLIC will force the truth in war propaganda films, says Grierson Page 28

TROUBLE brews for Chicago in local clearance disputes Page 33

INDEPENDENT wins first "specific run" award under Decree Page 34

RADIO gets three months to convert to arms manufacture Page 39

AUSTRALIAN grosses increase with mounting war fears Page 40

NEW YORK orders war changes in film theatre fronts Page 46

CANADA tightens film control; single administrator in charge Page 48

### SERVICE DEPARTMENTS

Hollywood Scene Page 44 Managers' Round Table Page 55

Late Review Page 36 What the Picture Did for Me Page 51

PRODUCT DIGEST, including Reviews and Release Chart Page 63

### Industry Gift in 16mm.

AMERICAN fighters overseas are to see "at once" the latest films, in some instances those not released here. In 16mm, they are accompanying expeditionary forces into the combat areas.

The news came Wednesday from the War Activities Committee in New York, where that afternoon, the 11 film companies presented General F. H. Osborne, chief of the War Department's special services branch with the first 80 films on 16mm. He was given four prints each of 20 different programs averaging 90 minutes, comprising one feature and one or two short subjects. Delivery to the combat units presumably began Thursday.

The presentation was a "gift" from the industry to the War Department, the majors paying print costs. It marks the first time some distributors have agreed to 16mm. prints of current features and short subjects. The General lauded industry service.

The shows abroad are the War Department's, separate from the United States Army Motion Picture Service, a self-liquidating organization. The latter is understood expanding from its present 400-odd theatres to 600 shortly.

Present at Wednesday's meeting were Francis Harmon, WAC director, who presented prints to General Osborne; Barney Balaban, Paramount; Joseph Hazen, Warners; Nate Blumberg and John O'Connor, Universal; Jack Cohn and Abe Montague, Columbia; O. H. Briggs, Producers Releasing Corporation; Carl Leserman, United

Artists; Andy Smith, RKO; Norton Ritchey, Monogram; Nicholas Schenck, Loew's; W. C. Michel, Fox; Seymour Borus, Republic.

Newsreel clips featuring local figures in appeals for increased buying of defense bonds and stamps will be inserted in all newsreel releases starting this week under the auspices of the Treasury Department and the War Activities Committee. Newsreels will handle the clips from approximately 30 exchanges.

### NSS-MGM Deals

PARAMOUNT, RKO and MGM. That's the score for National Screen Service, which Wednesday signed a long term contract with the film company, and will begin March 1st to make and sell MGM accessories to 12,000 accounts. The two companies will mutually absorb personnel. The move follows long negotiations. William F. Rodgers, sales manager of MGM, said he was confident customers would receive even greater cooperation on accessories under the new dispensation.

### Willkie Didn't Say

WENDELL L. WILLKIE was fifty years old on Wednesday. He made the occasion memorable by telling the press at that milestone he had no advice and no messages. He put in a day's work at the office and expected to be home for dinner on time.



## RKO Conclave

WITHDRAWN from Hollywood hubbub and hearsay to quiet La Quinta, deep in the Mojave Desert, RKO-Radio executives this week pondered and planned company affairs and future. Management—production, distribution and exhibition were represented at the sessions, scheduled to continue through Friday.

Accompanying president George Schaefer to the sessions were Joseph I. Breen, studio head; Ned Depinet, distribution chief; Charles Koerner, theatre executive, and Reginald Armour, assistant to Mr. Schaefer.

Assignment of William Holman to the post of studio manager last weekend, following some years of production management for Frank Capra, had the effect of putting at rest a variety of rumors regarding the ultimate status of the studio setup.

Dropped from Hollywood town talk for lack of formal confirmation or denial as the report that Mr. Breen might be on the point of leaving his studio post to resume his former industry niche as director of the Production Code Administration. Support was to be had, however, for the understanding that he would absent himself from the studio for a month's vacation following the present conferences, with Mr. Schaefer remaining in Hollywood to conduct studio affairs in his absence.

## Leo on a Platter

METRO-GOLDWYN-MAYER is going into the phonograph record business in a big way, according to word from Hollywood this week, and unofficially admitted as being under consideration by MGM in New York. The Metro studio, it is said, will make its own records from musicians and artists in its fold and will use the record business to plug tunes from MGM pictures. Over \$500,000 has been appropriated for the new subsidiary.

Jack Cummings, Metro producer and nephew of Louis B. Mayer, is reported to have presented the idea to the management. Tommy Dorsey, band leader, will record for the new venture, and with Mr. Cummings will hold 20 per cent of the stock. Harry Link, manager of Leo Feist Music Company, is also active in the phonograph disk project.

## Rhode Island Organizes

THE STATE COUNCIL of Defense of Rhode Island has concentrated all Civilian Defense activities of the amusement industry within the state under a Coordinator, to which William E. Spragg has been appointed.

The order of the State Council of Defense certifies that the Amusement Industry Coordinator has been appointed under Protection Division of the State Council of Civilian Defense and authorizes him to direct the

development and execution of all protection activities in the industry. He has charted the state into four sections and will appoint deputies for each division.

Mr. Spragg is an oldtime showman and is connected with M and P Theatres, supervising the Strand Theatre in Pawtucket; Strand Theatre in Newport, both in Rhode Island, the Stadium in Woonsocket and about ten others.

## Papers Off, Readers Up

NEWSPAPER daily circulations in the U. S. went up in 1941 by 1,612,870, according to press reports from the new N. W. Ayer directory, with a daily average of 42,385,807. This happened in spite of the fact that the total number of dailies fell off by twenty-four to 1,974. Most of the circulation gain was by afternoon papers. Periodicals gained in number 241, reaching a total of 6,709 in 1941 and most of the gain came among the weeklies. It appears that more persons are reading less papers. There are no statistics to indicate if they are finding out anything.

## "When Winter Comes.."

SPRING, and a new season for Drive-In theatres is not so far behind in the minds of Paramount theatre officials, it appears from the list of Paramount theatre acquisitions attached to the Government's theatre divorce motion now pending before Judge Henry W. Goddard at New York. Twelve Drive-In theatres have been acquired by Paramount since the decree was signed in November, 1940. The majority have been purchased in the last six months.

Paramount, according to its reports to the Department of Justice has acquired control, through purchase of Drive-In theatres in St. Petersburg, Florida; San Antonio; East St. Louis, Ill.; Jackson, Tenn.; Columbia, S. C.; Shreveport, La.; Pensacola; Jackson, Miss.; Dallas, Fort Worth and Houston. The Drive-Ins were not among the theatres which the Government wants Paramount to drop.

## PICTURES ADVERTISED THIS WEEK

"Woman of the Year," MGM, 2nd cover, Pages 37, 38

"Kings Row," Warners, Page 3

"Captains of the Clouds," Warners, Pages 4, 5

"Son of Fury," 20th-Fox, Page 6

"Roxie Hart," 20th-Fox, Page 6

"Song of the Islands," 20th-Fox, Pages 6, 19, 20.

"How Green Was My Valley," 20th-Fox, Pages 6, 22, 23

"Mr. Bug Goes to Town," Paramount, Pages 29 to 32

"Adventures of Martin Eden," Columbia, Pages 42, 43

"A Tragedy at Midnight," Republic, Page 45

"A Gentleman After Dark," UA, Page 47

## Censorship Tightens

FOREIGN communication was restricted further this week by the imposition of new regulations for the overseas telephone and cable and the application of the Trading with the Enemy Act of 1917 to motion picture advertising and publicity material.

Also, on Monday, Carl E. Milliken, MPPDA foreign manager, informed members of the film companies' foreign publicity committee that the Government had served notice that publicity photographs and copy and advertising material shipped abroad by film companies was subject to censorship. Last week MOTION PICTURE HERALD reported that the U. S. Customs service had started reviewing exported motion pictures. Kenneth Clark, of the Hays office, is chairman and Joel Swenson secretary of the committee of foreign publicity agents. It will be known as the International Publicity Managers' Committee.

## Czar for England

AUBREY FLANAGAN cabled from London at mid-week that British film sources learned the Government was contemplating the appointment, probably in April, of a Controller of Kinematography. The rumor was unconfirmed, but it was understood that such a Controller or Director would officiate through the British Board of Trade, and that he would act to control raw materials, machinery and supplies in order to eliminate waste. Mr. Flanagan reported that it was understood the appointment had been discussed and the proposal considered, although no official confirmation could be obtained.

## Who's Buying 'Wind'

"GONE WITH THE WIND"'S most consistent fans have been persons ranging from 12 to 17 years in age, a still uncompleted poll conducted for MGM and the producer, David Selznick, shows. First results of the poll were disclosed Tuesday in Hollywood. It also showed that the film received more money at higher admissions from those of moderate incomes, rather than those of large; and that the film has had better reception in West than elsewhere.

## Tomorrow's Star Today

RONALD REAGAN, Number Five in the "Stars of Tomorrow" as chosen by the nation's exhibitors in the MOTION PICTURE HERALD poll (August, 1941), has been officially designated by Warners as having "full star ranking." "Washington Broadcast", according to the studio, will be his next vehicle. He was given star rating as the result of his work in "Kings Row," and is now working with Errol Flynn in "Desperate Journey."



# This Week

■ ■ ■ the Camera observes



GENE TIERNEY, star of "Son of Fury" and touring the east in that picture's interest, is the guest of Carter Barron and the Washington Variety Club at a cocktail party for the press in the Capital. Sam Wheeler, 20th-Fox branch manager at left, and Tony Muto, Movietone News executive, on the right.

CLARENCE MARGON, Universal's Latin-American supervisor returned from there this week, reported new prosperity for American film companies. He saw no danger in Axis film propaganda, there being only two remaining outlets and those only for newsreels, Buenos Aires and Santiago.

DISTRICT MANAGERS of Warners heard the Spring campaign plans at a two-day sales meeting in New York last week. Across the bottom of the page are Henry Herbel, Sam Lefkowitz, Bob Smeltzer, Hall Walsh, Harry Seed, Rud Lohrenz, Roy Haines, Ben Kalmenson, Mort Blumenstock, Norman Moray, Arthur Sachson, Al Schwalberg, Norman Ayers and Fred Jacks.



RITA HAYWORTH and her fellow cast members of "Moon Tide" at the 20th Century-Fox studio at Westwood take time out for a visit of eastern executives. Standing are John Sutton, Sidney R. Kent, president; Victor Mature, and Tom Connors, executive assistant to Mr. Kent.



By Staff Photographer



J. J. MURDOCK, seated, former head of the B. F. Keith and Orpheum circuits, and Ben Piazza, former general manager of the B. F. Keith Enterprises, and now RKO talent chief, meet reminiscently in M. Piazza's office at the RKO studio.



By Cosmo-Sileo



JUDY CANOVA, campaigning for Republic and Defense Bonds, visits the 30th annual convention of the Theatre Owners of North and South Carolina at Charlotte. With her here are O. T. Kirby of Roxboro and Mrs. Runa Curtis of Liberty.



By Metropolitan

■ ■ AUSTRALIA is represented at a special showing of March of Time's "Far East Command" in New York by Randal Heymanson, Australian Newspaper Service; W. J. R. Wilcox, Director of the Australian Department of Information; William T. Albert, of the Bulletin, Sydney; R. McColl, director of Australian Government Broadcasting and David W. Bailey, Australian News and Information Bureau.

JOHN GRIERSON, Canadian Film Commissioner, outlining forcefully for the press his conception of the screen's wartime function, decries the obvious propaganda picture. See page 28.



By Staff Photographer



DEFENSE STAMP bonuses are given members in good standing of Local B-96, MPMO, of Wilkes Barre. Here Karl Thomas, treasurer and originator of the idea, gives the first dollar's worth to Daisy Miles. Watching is Margaret Smith, another member.

STEVE BROIDY, general sales manager of Monogram, and Harry Thomas at a trade press luncheon in New York at which Mr. Thomas' promotor to eastern sales manager was announced.



By Staff Photographer



# The RCAF and Warners open a Picture



AIR MARSHAL W. A. Bishop presents the R.C.A.F. colors to Mayor LaGuardia during the ceremonies at City Hall.

REVERSING the location premiere idea which reached its zenith before the war, Warner Brothers last week brought the location to the premiere. For the opening of "Captains of the Clouds" at the Strand in New York the company produced as guests of honor 200 cadets of the Royal Canadian Air Force and two Air Marshals of the Force, W. A. "Billy" Bishop and L. S. Breadner.

The cadets, on Lincoln's Birthday, paraded to City Hall where they met Mayor LaGuardia and to the theatre where they met 200 Powers models who were their hostesses, after the showing, at a Waldorf Astoria Starlight Roof supper dance.

Other attendant ceremonies included a luncheon at which Marshals Bishop and Breadner, Canadian Minister Leighton McCarthy; S. L. de Carteret, the Dominion Minister of National Defense for Air, and Major Albert Warner were speakers.

The picture, incidentally, is built around the training plan operated by the R.C.A.F. and was filmed in part at the Uplands school. Excellent business is reported at the Strand, and in Philadelphia, Ottawa, Toronto and Montreal.



LEIGHTON MCCARTHY, Canadian Minister to the United States, addresses the Lincoln's Birthday luncheon at the Waldorf Astoria. S. L. de Carteret and Major Albert Warner at right.

R.C.A.F. CADETS in the dress parade and special drill which preceded the presentation of flags in City Hall Park.



THE PARTY at the Waldorf after the opening. Above, the girls match hearts with their partners. At left, Brenda Marshall, starred in the picture, sits one out with a cadet.



Pictures by Cosmo-Sileo



# UNITY HEADS STUDY FLOOD OF PLANS FOR REFORMS

## *Subcommittees Delay Final Reports to Consider All Suggestions*

The United Motion Picture Industry's subcommittee to formulate new trade practice programs convened for its second work session this week in New York. With some regard for the Department of Justice's guardianship of the consent decree, the Committee proceeded to consider the flood of proposals for new selling practices, arbitration and policy in general, and from them to evolve a concerted plan for trade practice revision.

The unit met in the office of its new executive secretary, Leon Bamberger, in the Hotel Astor.

Reconvention was Tuesday morning, 10:30. It was apparent immediately that the two weeks which intervened since the last meeting had produced many ideas. Chairman Jack Kirsch, president of the Illinois Allied reported at mid-day he had received so many suggestions, for instance, upon one facet of the program—expansion of arbitration—that adjournment at that time was necessary so that exhibitor members of the subcommittee might correlate the suggestions.

Wednesday morning's discussions again brought no commitments, it being decided the exhibitors on the subcommittee would meet that night to mull again as they did Tuesday night the arbitration factors they would like submitted to the whole committee, and to the distributors.

### **Agreement on Some**

There appeared to be agreement of a sort on suggestions covering other facets of the program: forcing of shorts, adjustment of individual complaints, and adjustment of territorial complaints. A drafting committee received these ideas for presentation in polished form to the full meeting of the UMPI, when called.

On the drafting committee are I. Howard Levinson, Warners; Felix Jenkins, Twentieth Century-Fox; Colonel H. A. Cole, Texas Allied; Max A. Cohen, New York Allied (of the MPTOA).

On what observers believe the critical point of the new program aborning—a new sales policy to substitute for the blocks of five method of the decree—William F. Rodgers, UMPI permanent chairman, and spokesmen for the distributors, asked the subcommittee Tuesday for time, and indicated he would present the distributors' recommendations Wednesday or Thursday.

Then on Wednesday, just before the adjournment, he arrived to ask again for time, intimating the recommendations might still come before the week's end.

While the unity group discussed extension or arbitration, the American Arbitration Association, administrator of the consent decree system reported that it had not been approached by UMPI, formally or informally. An official pointed out that Section XX of the rules of arbitration in the con-

## Halt Little Three Trust Trial, Hear Divorcement Through First

Trial of the Little Three—Columbia, Universal and United Artists—on the Government's anti-trust suit was postponed indefinitely on Wednesday at New York. The Department of Justice further announced that it had given up hope of meeting the June 1st deadline for obtaining a conviction, as prescribed in the consent decree settlement with the Big Five. Judge Henry W. Goddard, at a hearing called to consider interrogatories filed by the defendants, refused a request by Robert L. Wright, special assistant Attorney General, that the U. S. be permitted to confine the impending Little Three suit to the two issues of block booking and blind selling.

Following the court's ruling, Mr. Wright said it would be futile for the Government to attempt to try the whole anti-trust complaint before June 1st. He said it was undecided as to whether the Government would seek an extension of the June 1st deadline. Judge Goddard then postponed the case sine die.

For the Government to pick out certain issues from its complaint and try them over the objections of the defendants would be prejudicial to the defendants, Judge Goddard found. It "would mean not only a great expense but would besides result in other charges hanging over their heads," he ruled, after hearing the objections of Louis D. Frohlich, counsel for Columbia and Benjamin Pepper, representing U. A. and Universal.

Mr. Wright then consented to the court's dropping the Little Three case from the calendar. Questioned as to whether the U. S. would seek to extend the June 1st deadline he said it was possible the Big Five might not seek to abandon the trade showing and blocks-of-five sales provisions of the decree.

Prior to the ruling on the Little Three case Judge Goddard granted a preliminary hearing on the theatre divorcement motions filed by the Government against Paramount and 20th Century-Fox on January 29th. He adjourned until March 19th consideration of the Department of Justice's request that Paramount be ordered to divest itself of 16 of the 197 theatres acquired since the consent decree was signed, and 20th-Fox to drop 28 of 40 new houses.

Mr. Wright said that he was conferring with attorneys for Paramount and 20th-Fox and was hopeful that a stipulation of facts could be presented to the court.

sent decree already provided for the arbitration of other disputes, in instances where one of the parties is a consenting distributors and where both parties sign a submission to the award. The rules do not permit other distributors or exhibitors to intervene.

Discussed also Tuesday morning were methods of sending the distributors' letter on shorts forcing to exhibitors. That letter was agreed to at the last session, and puts in writing the distributors' opposition to such a practice, even if pushed by an employee. Tuesday, it was decided each company was to determine whether to send this policy letter to exhibitors individually or to exhibitor organizations.

It was agreed Wednesday that all proposals agreed upon by the subcommittee would then be submitted to the full committee of the UMPI, after which they would go to the executives and directors of participating film companies, and to directors and members of participating exhibitor organizations. Following this they will be presented by a special UMPI subcommittee to the Department of Justice. The latter's approval given, they will be bases for amend-

ments to the consent decree, drawn by a special UMPI negotiating committee in cooperation with the Department of Justice.

The Department of Justice in the past two weeks has disclosed consultations with it by exhibitor leaders, presumably in connection with the UMPI discussions. It appeared to observers hardly possible for the UMPI to continue discussions on practices which might be rejected by the Department. They had in mind the trade practice program of three years ago, which died not merely because of Allied opposition but because the Department deemed it conspiratorial.

The Department of Justice report of several weeks ago caused some halt in the proceedings of the full UMPI committee at the Hotel Warwick. There followed appointment of the present subcommittee, which met for a week thereafter without acting, and agreed to meet again this week. Specifically delegated to the subcommittee were the five facets mentioned, and which in detailed recapitulation are:

1. The finding of a better method of selling than the five-picture plan.

(Continued on following page)



## Unity Group studies new Proposals

(Continued from preceding page)

2. The finding of ways and means within the United Motion Picture Industry to prevent forcing of shorts and feature, if found true.

3. The setting up of machinery whereby proper and thorough investigation can be made of territorial disagreements and ways and means of correcting the same.

4. A method and a source through which individual complaints can be investigated and a determination made.

5. If the present method of arbitration is unsatisfactory a substitute plan evolved.

On the subcommittee are Ned Depinet, RKO sales manager, who was represented Tuesday by A. W. Smith; Mr. Kirsch; Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America; Mr. Cohen; Fred Wehrenberg, president of the MPTO of St. Louis; William Crockett, president of the Motion Picture Theatre Owners of Virginia; Robert Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners; Robert White of the Oregon Independent Theatre Owners; Sidney Samuelson, business agent of the Eastern Pennsylvania Allied; Colonel Cole; Henderson M. Richey, exhibitor relations director for MGM; Mr. Jenkins; Mr. Levinson; Harry Thomas, Eastern sales manager of Monogram; James R. Grainger, president of Republic; C. J. Scollard, Paramount; Abe Montague, general sales manager of Columbia.

It was rumored that among the added problems to be given arbitration under the decree, by the UMPI, would be overbuying, which at present is not arbitrated. Also possible of inclusion would be breaches of contract.

It is indicated the exhibitors, as always, want full identification of pictures, and also that they want block booking of a sort, presumably with cancellation. Observers pointed out the variation in exhibitor opinion, some organizations desiring straight selective buying, and others wanting full season output with 20 per cent cancellation, and said anything offered would be a compromise.

Return to block booking as before was regarded unlikely by all, in view of known Government opposition.

Observers noted, too, that formation of a sales policy now, in lieu of the decree method, and approval of an amendment to it, would obviate the need for the Government to press its key New York anti-trust suit against Universal, United Artists, and Columbia. The Government's impetus in that case is the decree's escape clause, which allows distributors freedom from selling films in blocks of five and trade showing them, if the Government does not successfully prosecute the "Little Three" by June 1st—a prospect at present increasingly doubtful.

## Crescent Case Seen In Relation to UMPI

Universal and United Artists, non-participants in the UMPI meetings at New York's Hotel Astor, this week were believed ready to make their UMPI stand dependent upon the decision to be given shortly by a Nashville federal judge, in the Department of Justice's anti-trust suit against the two companies, the Crescent circuit, and affiliates.

The trial was completed in November. There

## Named to Head Movietone



EDMUND REEK, general manager of the 20th Century-Fox Movietone Newsreel was made vice-president and producer on Wednesday, succeeding the late Truman Talley. Sidney R. Kent, president of 20th-Fox announced the appointment.

Mr. Reek has been with the Fox newsreel organization since its inception in 1919. He has been cameraman, news editor, assistant director of short features, and general manager. As a cameraman he won top company honors for three successive years for initiative and enterprise on assignments.

In 1927 he became news editor of Fox Newsreel and filled the same post with Movietone News in 1929. He was made general manager in 1938 and during Mr. Talley's illness during the last year had charge of the company's operations.

followed numerous briefs and frequent involved argumentation. The judge received the case in late December.

The two companies feel that because they are named as conspirators in the case, as well as accused of such in the New York case, previously mentioned, they should not act in concert with other distributors. That would be required of them in decisions made at the UMPI parleys.

It was noted, also, that the new selling system to be made by the latter, might not be acceptable to the two companies, under contracts with their numerous independent producers.

### Seattle Meeting

The Northwest Independent Theatre Owners Association met in Seattle Tuesday. It was the annual convention. Theatre men from Washington, Alaska, and Northern Idaho attended.

The New England Allied (Independent Exhibitors, Inc.) will meet next Tuesday at the Statler Hotel, Boston. They will elect officers.

## East, West to Cooperate on Publicity

Closer cooperation, east and west, between all publicity executives of the industry, in line with the patterns of institutional public and press relations as drawn recently by the "committee of six" lawyers, and discussed frequently of late, moved nearer reality this week as New York publicity and advertising directors pledged closer liaison with California.

Robert Gillham, chairman of the New York committee, was in California conferring with the Studio Publicity Directors Committee headed by John Joseph. Mr. Gillham indicated that the New York group was a permanent organization and that it intended appointing an executive secretary with experience and prestige. On Mr. Gillham's return to New York, Monday, he said no choice has been made.

Mr. Joseph, in Hollywood, was preparing a report on the studio publicity program for Mr. Gillham to take back to New York. Elimination of conflicts on screening dates and all-industry events was said to be on the joint agenda.

Meanwhile the New York directors, meeting on Thursday, with David Lipton acting chairman in Mr. Gillham's absence pledged close cooperation with the industry public relations program of the United Motion Picture Industry committee's public relations section, headed by Howard Dietz. This, it was said, will prevent overlapping of duties and functions, which are said to differ widely. All companies are represented in the Publicity committee.

## War Insurance Plan Nears Completion

At midweek only a few wrinkles were still to be ironed out in a group public liability insurance protection plan to be offered in these wartimes to exhibitor members by the Wisconsin and Upper Michigan Independent Theatres Protection Association.

The association will pay premiums on \$1,000,000 liability insurance of member theatres, collecting it from owners on a per seat pro-rating. A major insurance firm is said to have offered the group coverage at a rate which will effect substantial savings to independent theatre operators. The plan is expected to be a strong inducement to membership in the association.

Will Ainsworth, of Fond du Lac, president of the ITPA, Harry Perelewitz of Milwaukee, business manager, and Ben Marcus of Ripon are working out the plan.

## Rosenberg Talks Prices

In his first public statement since assuming presidency of National Allied, in mid-January, M. A. Rosenberg, Pittsburgh, Wednesday declared for a 20 per cent general increase in admissions, which, he maintained, "would be sufficient to absorb the increased operating costs, and leave the average theatre owner with a slight profit."

Mr. Rosenberg cited theatre war service to the Government, and said "All face the problem of mounting operating costs."



# STILL THE OLD STORY ON TRADE PRACTICES: ALLIED

## New "Information" Report Quotes Bitter Exhibitor Complaints on Policies

Practices condemned by independent exhibitors before the consent decree, which were the subject of the defunct trade practice program of three years ago, and again the subject of trade practice program discussions in New York this week by the United Motion Picture Industry (see page 13), are still common, according to the latest report of the Allied Information Department, to members of the National Allied States Association.

Those practices are forcing of shorts and newsreels, the "play or pay" policy, exorbitant prices, unreasonable clearance. The AID report also implies that the companies have no standard code of business practices in the field.

The AID report is based upon "hundreds of returns" from exhibitors in 20 exchange centers. It covers companies in the consent decree, and not in it, separately. It has divided comments according to size of city and town from which they came.

It is seen by the first chart that Twentieth Century Fox, up to this month, has been leading sales, among consenting companies and that other companies rank in this order: MGM, Warners, RKO, and Paramount. Of

the non-consenting companies, the report says their sales compare as follows: Columbia, Republic, Universal, United Artists, Monogram, and PRC.

Bases for the estimates are the theatres reporting, represented as 100 per cent. Taking them as bases, the non-consenting companies noted are rated in sales standing, as of the beginning of this month, at 75 per cent, 69, 64, 59, 35, and 12.

The report notes that the consenting companies "did not solicit exhibitors on the same proportion that they did not close contracts." And it adds, still dealing with the percentages of sales among consenting companies, that exhibitors criticized:

"The sliding scale method of selling, the unbearable prices demanded . . . and unfair clearance provisions."

Some quotations from exhibitor's comments: "All of the Big Five are asking 15 to 20 per cent more than last year. . . . Just try and buy a selective group. They do the selecting for you. . . . The five majors have lost their minds. . . . Guess they want to put all small exhibitors out of business. . . . No salesman would talk features until shorts were out of the way. . . ."

The companies not in the decree are guilty of "taking advantage of the sales situation created by the consent decree," the report represents exhibitors as feeling. Some of their comments, it said, were:

"No deal could be made . . . without tak-

ing all shorts and serials. . . . Compelled to purchase entire output of . . . including short subjects. . . . This is the most ruthless company in the business today, and their wings will have to be clipped. . . . Refused to sell features until shorts were bought."

It comments that figures indicate most pictures sold on percentage are in the "35 per cent bracket."

Other salient facts gleaned from the returns: that nearly 54 per cent of the total closed deals "paid the same or less for product, than during the 1940-41 season"; that "14 per cent paid more."

The AID report summary advises, in conclusion, that exhibitors study the charts "carefully" and keep it for "handy reference"; and it remarks that "the variations in sales policies of all companies definitely show that there is no rigid national sales policy to which the distributors adhere."

It also warns that exhibitors dislike the decree, want "prompt" relief, and that the comment of one exhibitor (noted here) may be "prophetic": "The situation gets worse all the time. We exhibitors should use the forum of the daily newspapers to bring our problems direct to the public, reciting all the money paid to those in control, the earnings of the film companies; also encourage the legislators to tax hell out of the industry. We are licked in this business and we expect to do everything we can to see that everyone else in the industry is licked too."

## Allied Reports on Sales Standing of Distributors

(Figured in percentages, using total number of theatres reporting as 100%)

CONSENTING DISTRIBUTORS	MGM			PARA.			RKO			20TH FOX			WARNER		
	Deals Not Solic- ited	Offered, Not Closed	Closed Deals	Deals Not Solic- ited	Offered, Not Closed	Closed Deals	Deals Not Solic- ited	Offered, Not Closed	Closed Deals	Deals Not Solic- ited	Offered, Not Closed	Closed Deals	Deals Not Solic- ited	Offered, Not Closed	Closed Deals
NATIONAL TOTALS	23%	9%	68%	37%	37%	26%	40%	18%	42%	12%	11%	77%	20%	13%	67%
SMALL TOWNS . . .	17%	12%	71%	28%	43%	29%	36%	17%	47%	10.5%	10.5%	79%	14%	12%	74%
MEDIUM CITIES . . .	40	2	58	66	15	19	51	11	38	17	9	74	34	15	51
LARGE CITIES . . . .	32	7	61	50	43	7	61	21	18	11	21	68	32	18	50

Non-Consenting Distributors	COL. A		COL. B		COL. C		COL. D					
	All Theatres Reporting		TOTALS		TOTALS		Number of Pictures in Percentage Groups					
	NO BUY	Total Deals Closed	Bought ALL	Bought Selective	Bought ALL FLAT	Bought Flat & Per- centage	Total Pic- tures on %	40%	35%	30%	35%	Other %
COLUMBIA . . . .	25%	75%	30%	70%	55%	45%	100%	21%	48%	21%	7%	3%
MONOGRAM . . .	65	35	23	77	89	11	100	0	13	37	50	0
P.R.C. . . . .	88	12	35	65	96	4	100	0	0	100	0	0
REPUBLIC . . . .	31	69	28	72	95	5	100	0	35	52	14	0
UNITED ARTISTS .	41	59	57	43	72	28	100	34	55	5	5	1
UNIVERSAL . . . .	46	64	33	67	50	50	100	18	49	16	7	10
ALL COMPANIES	41	59	35	65	72	28	100	20	48	18	7	7

Col. A—Sales Standing in percentages, using total theatres reporting as 100%. Col. B—Bought all or selective figured in percentages using total contracts sold as 100%. Col. C—Bought All Flat or Part Percentage figured in percentages, using total contracts sold as 100%. Col. D—Analysis of Percentage brackets, figured in percentages, using total number of percentage pictures sold as 100%.



# NO GENERAL RISE AT PRESENT IN CIRCUIT ADMISSIONS

## *Affiliated Circuits Admit Scattered Increases but Disclaim General Policy*

The large circuits are not contemplating any general increase in admissions, at least for the time being. There has been some sporadic price-lifting in many sections, but nothing widespread, by both large circuits and independent operators.

Spokesmen in New York for Loew's, Paramount, RKO, Warners, Fox, Skouras and Brandt theatres said this week they were not setting a general increased admission policy for the present.

Charles W. Koerner, head of RKO Theatres, observed: "Judicious increases have been made in certain situations, but the tendency has been to raise prices for specific pictures rather than on a permanent policy basis." Mr. Koerner reported that prices were increased from 55 to 65 cents for "Ball of Fire," a 20 per cent rise, at key situations and that similar increases in first-run RKO houses in metropolitan centers were effected for "How Green Was My Valley." He indicated that admissions probably would be raised for "Roxie Hart," "Captains of the Clouds," "Yankee Doodle Dandy," "Arsenic and Old Lace," and "The Magnificent Ambersons," Orson Welles' new film.

## *Increases Scattered*

Warner Bros. announced, meanwhile, that no general increase was contemplated at the moment, but that wherever conditions warranted it, zone managers had made slight admission advances. Loew's reported similarly. Paramount disclosed there had been a "slight leveling off of prices to do away with odd pennies," but the increases had been spotty and not anything "that could be construed as a definite policy or company procedure." Paramount increased Friday, Saturday and Sunday admissions to its three downtown Detroit houses, the Michigan, State and United Artists, from 55 to 65 cents some weeks ago and also instituted increases in its Minneapolis theatres. Both Skouras and Brandt houses in New York reported that their tariffs remain at present levels, with no change contemplated yet.

## *Ohio ITO Urges Advances*

Pete Wood, secretary of the Independent Theatre Owners of Ohio, in a recent organization bulletin, urged exhibitors, especially in the larger towns, to increase admissions generally. Mr. Wood declared, "We are in an inflationary period and we know that every type of commodity has gone up in price. I cannot see how we can much longer adhere to these lower scales," he said.

Reports from the field indicate the following price rises within the last two weeks:

The Palace, Chicago, starting with the "Ball of Fire" and "The Gay Falcon" engagement, raised admissions from 30 to 40 cents to 1:00 P.M., from 40 to 50 cents to 6:30 P.M., and 60 to 68 cents until closing, including tax. The Oriental in the same

city raised its evening price 10 cents to 50, including tax. The Cine Theatre advanced its week-end prices to 35 cents.

## *Sunday Prices Up*

In Hamilton, Ohio, the Paramount, largest of the three Northio houses in that city, advanced its Sunday lower price from 45 to 50 cents, with no change in weekday admissions. Sunday balcony admissions increased from 30 to 33 cents for matinees and from 33 to 40 cents evenings.

## *Minnesota Amusement Increases*

Minnesota Amusement Company, Paramount affiliate, last week announced increases for its Twin City first-run theatres, bringing admissions to even figures, eliminating the "odd penny nuisance," tax included. John J. Friedl, circuit head, in announcing the advance, said, "Operating costs are increasing enormously and these costs must be met through additional revenue at the box-office." Twin City independent exhibitors followed the circuit's lead this week in admission raises ranging from one to three cents. Theatres charging 17 to 20 cents, advanced their scale to 25-30 cents. Houses with 33-39-cent scales advanced to 35-40 cents.

Minnesota Amusement houses' price increases were as follows: admissions previously at 44 cents went to 50; 17-cent admissions to 20; 28-cent to 30; 22-cent to 25; and 38-cent to 40. Children's admissions, however, remained at 10 cents plus one cent tax. The circuit reports that patrons expressed "satisfaction" that the "penny nuisance" had been eliminated. Whether or not Minnesota Amusement will institute increases similarly throughout the entire circuit will depend on how the advances work out in St. Paul and Minneapolis.

## *Oklahoma Expects Rise*

Circuit and independent exhibitors in Oklahoma report this week that a general policy of increased admission prices throughout the state is expected soon. Operators contend that increased costs of operation, probably additional film rental upswings and new taxes as well as new wage demands are the reasons for the forthcoming rise in theatre admissions. Recently, most first runs in Oklahoma raised prices from around 25 cents to as high as 56 cents on "Sergeant York," with little effect on attendance reported. Most houses in the state absorbed the last Federal admission charge by decreasing scales, so that the new admission prices and tax will equal the old scales, it is believed.

With the recently reopened Brin theatre in Menasha, Wis., operating under a 15-cent admission policy until 6:00 P.M., and 25 cents thereafter, Fox's Valley Theatre in the same city announced a new low price of 20 cents, plus 2 cents tax for any showing.

Local theatres in Spokane, Wash., have raised admissions five cents. Circuit first runs are now getting 50 cents at night and subsequent runs from 35 to 23 cents.

## *\$750,000 for 'March of Dimes'*

The industry's "March of Dimes" fund, as represented by checks actually received by Si Fabian, treasurer, New York, had reached over \$750,000 Tuesday night. The spurt in the total is attributed to a check for \$180,000 from Loew's theatre circuit—the largest single circuit contribution so far. A check for \$11,000 was sent in by the Harry Brandt circuit.

Some 4,000 out of the more than 10,000 theatres enrolled have reported so far.

Lee Shubert, chairman of the legitimate theatre division, sent in a check for \$30,000 covering collections in the legitimate theatres. The Loew circuit check, was boosted by an additional report of \$9,000, making the total \$189,000. The E. M. Loew circuit, New England, sent a check for \$5,300. Several large circuits, including RKO (reported to have raised \$80,000) and the West Coast group, are still unreported.

Total collection in Philadelphia was \$100,000, compared to \$60,000 last year. The Warner circuit collected \$28,000 in its city houses, compared to \$500 last year when no collection was attempted; independent city houses turned in \$12,000 as against \$5,500 last year; the legitimate theatres gathered \$1,000 and film exchanges turned in \$650.

At Allentown, Pa., Charles Bierbauer, manager of the Colonial Theatre, who headed the theatre division of the campaign, reported that the 19 theatres in Lehigh County turned in \$3,300.

The fund was swelled by \$4,063 in collections taken in the 52 theatres operated in Minnesota by Minnesota Amusement Company. The figure does not include receipts from theatres of the company in three other states, nor receipts from independent houses.

## *AMPA Honors U. S. Signal Corps*

Lieutenant-Colonel Melvin E. Gillette, in charge of the Army Training Film Production Laboratory at Fort Monmouth, N. J., was to be guest at the luncheon held by the Associated Motion Picture Advertisers on Thursday, at the Hotel Edison, New York. The affair was arranged by AMPA as its "Salute to the Signal Corps."

Colonel Gillette spoke on "The Use of Motion Pictures in America's New Army." A delegation from Fort Monmouth, including film industry technicians, writers and personnel now in service, accompanied him to the luncheon.

The Fort Monmouth unit which Colonel Gillette inaugurated in 1937 with a staff of two enlisted men and one civilian employe, today comprises a staff of 275. Its 1942 schedule includes production of 125 reels exclusively for Army release. The Signal Corps recently acquired the Paramount Astoria studio where its Fort Monmouth laboratory will be moved shortly.



# ALL INDUSTRY AWAITS WORD FROM CAPITAL ON MATERIALS

## *Official Orders on Priority, Raid Procedure Coming; Shows for Soldiers Set*

Studio executives in Hollywood, home office managements in New York, exhibitors in the field and equipment manufacturers everywhere this week waited with some anxiety for orders due from the War Production Board, which in Washington has been studying the problem of film materials and the war.

First government approval of the use of war-essential materials for studio construction was granted Republic for a new sound stage, it was reported by Republic board chairman Herbert T. Yates, Tuesday in Hollywood, announcing a \$2,500,000 expansion program for the studio.

A voluminous report on the over-all needs of the industry for essential materials was laid before War Production Board officials this week by the industry's War Activities Committee. The report was taken to Washington for discussion with A. Julian Brylawski, in charge of film priorities, by Donald Hindman, assistant to Francis Harmon, who also went to Washington to review the situation with war production chief Donald M. Nelson.

The committee report represents the results of some weeks of investigation of the situation by the industry committee, in the course of which the studios were asked to submit information regarding their needs for all of the many materials and commodities which are or may be subject to restriction.

As they await Government decision, which in some respects may have been forecast by General Hershey's ruling that the industry is "essential," producers have meanwhile urged economy; and, indeed, all sectors of the industry have been made aware of that need, by exhortation from other sources, latest of which was IATSE president Richard Walsh, who last week listed the things a projectionist should do to aid the war effort.

From the OCD Washington office last week came intimations it might shortly issue overall regulations for theatre action in blackouts. In the interim, theatres locally, cooperating with local defense organizations, and under the impetus of over-all instructions from circuit home offices, have in most instances drawn up conduct for air raids.

The industry committee in liaison in the capital, with the OCD, is headed by J. J. Payette, after whose perusal the instructions, probably in pamphlet form, will be given to every theatre.

Expected from Washington soon is an official limitation order for the motion picture industry, from the WPB.

The National Theatre Supply Company has issued a booklet, "What to Do—When to Do It," to aid theatre owners and projectionists maintain equipment at peak efficiency.

## ENEMY ALIENS PLEASE NOTE

The Department of Justice, in a letter from Earl G. Harrison, special assistant to the Attorney General, asks the motion picture trade press, along with other media, to warn enemy aliens that they must register. All German, Japanese and Italian nationals are required to file applications for Certificates of Identification at their nearest postoffices.

Registration in eight Pacific coast states, has already been completed. In other states Germans, Italians and Japanese have until February 28th to register. Failure to do so subjects them to imprisonment for the duration. The current order supersedes the alien registration of 1940.

Measures for the evacuation, and strict limitation of travel by German, Italian and Japanese residents of California and other Pacific states meanwhile are under discussion by state and federal authorities.

Walter Green, the company's president, remarked this week, "The recommendations made are not intended to apply to any specific brand of equipment, but are written so that they can be used with all makes of equipment."

## Warning Issued On Blackouts

Philadelphians were warned last week to prepare immediately for blackouts that may last "two, three or four hours" and perhaps all night. The warning was sounded by George W. Elliott, a field director of the defense council, which successfully staged a test blackout in the metropolitan Philadelphia area earlier in the month. The next blackout will be ordered by the Army, Mr. Elliot said, "and may be the real thing." Norristown (Pa.), the only community that did not join in the February 3rd test here, staged its test blackout last Sunday afternoon, as a "daylight blackout."

New Haven had its first blackout Tuesday night. Theatre business dropped 50 per cent.

## War Activities Set for Ad-Publicity Men

Before leaving for Hollywood last Friday, Monroe Greenthal, director of advertising, publicity and exploitation for United Artists, and chairman of the publicity and advertising division of the War Activities

Committee-Motion Picture Industry, reported that committee members for the division had been appointed and specific responsibilities assigned to them.

The line-up is as follows: Oscar Doob, Harry Mandel and Rodney Bush will handle publicity in out-of-town newspapers. Al Wilkie, assisted by Joseph Gould, will handle publicity for the trade press and New York papers, with Mr. Wilkie working in cooperation with Martin Quigley, chairman of the trade paper division of War Activities Committee. Mort Blumenstock will handle radio publicity and arrange for radio tie-ups. S. Barrett McCormick will handle publicity from the local division office for release to out-of-town papers and also will supervise photo handling. David Lipton will be in charge of release dates on defense films. Si Seadler will direct ad copy, slogans and trade paper layouts. Kenneth Clark and Charles Reed Jones will be liaison members with the Rockefeller Committee and the Donovan Office, both of which are cooperating with War Activities Committee.

## Six Coast Unions Assail Deferment

Six American Federation of Labor studio unions last week wired protests to national director of Selective Service Brigadier General Lewis Hershey, against his ruling that the film industry may request, and the California selective service administration grant, deferments for essential workers in motion picture production.

Previously, the Screen Actors Guild directors had declaimed against the deferment ruling, also in a wire to the General, thus:

The "conference of studio unions" is headed by Herbert Sorrell, and is said to represent 6,000 studio workers. The unions are the Screen Office Employees Guild, the Moving Picture Painters Local 644 (Mr. Sorrell's), the Studio Machinists Local 1185, the Screen Cartoonists Guild, and the Film Technicians Local 683.

Frank Gillmore, head of the Associated Actors and Artistes of America, parent actors' international union, congratulated the Screen Actors Guild late last week, on its earlier wire of protest to General Hershey.

Committee members were reported angry over the film deferment.

## Douglas, Disney, Fight Continues

Praise for the entertainment industry's aid in the war, was given by Dean James Landis, director of the Office of Civilian Defense, last week, in Washington.

The praise came after Congressmen had angrily questioned the employment, and pay, of Melvyn Douglas, actor, and Mayris Chaney, dancer, in his office, and payment of \$80,000 to Walt Disney for his Treasury Department Donald Duck short subject, for

(Continued on following page)



# FREE SOLDIER SHOWS SET

(Continued from preceding page)

showing in theatres and designed to make payments of taxes more palatable.

Mr. Landis' comment came in his first press conference after succeeding New York's Mayor Fiorello LaGuardia as head of the OCD. He pointed out sacrifices of time and money made by entertainment industry stars in appearing at rallies, camps, and in selling bonds and stamps.

He accepted responsibility for the Douglas appointment, asserting the actor would coalesce the amusement world's contributions to civil defense. And he commented that one example of such contribution would be to arouse the public by amusement talent to the necessity for sugar and other rationing, and similar steps.

Mr. Landis opposed elimination of the OCD "arts" division, at a Senate Appropriations Committee hearing.

The result of the furor: the Senate Committee approved amendments forbidding any fund for the OCD to be used to pay salaries of entertainers. It also approved an amendment compelling confirmation by the Senate of all employees of the OCD, receiving more than \$5,400 per year.

Mr. Douglas, meanwhile, was expected in Hollywood this week, to work on a new picture.

On Wednesday, Miss Mayris Chaney, dancer, submitted, and Mr. Landis accepted, her resignation from the \$4,600-a-year post.

Walt Disney was assured of payment by the Treasury, regardless of Congress' attitude, the Washington understanding was, this week. Treasury officials said they would not press Congress for payment of the bill.

## Servicemen Get Free Shows, Films

New York headquarters of USO-Camp Shows, Inc., reported on Monday that the organization had made a request to the War Department urging elimination of admission prices to camp shows for the armed forces. A decision from the Department was expected by USO executives late this week.

The request followed reports of many protests from soldiers and sailors against paying the 15 and 20-cent admissions charged for USO entertainment. Originally, the admissions policy was set by USO and the morale division of the United States Army on the contention that a nominal price would encourage greater receptivity for the shows on the part of the servicemen. At that time, it was felt the total revenue from admissions would amount to one-third the cost of Camp Shows' productions, which was estimated to be about \$50,000 weekly for all show and vaudeville units. The original appropriations for USO-Camp shows was \$850,000. If the admission charges are eliminated, it is understood that USO will have to appropriate additional sums to make up for the one-third production costs.

Meanwhile, at USO headquarters, it was reported on Monday that the organization was going ahead with plans for sending entertainers to Army and Navy bases in Iceland, North Ireland, Hawaii, the Caribbean and Alaska. On orders from the War Department, however, USO has refused to reveal how many talent troupes are being prepared, where they are going or how. USO disclosed that when the troupes land at their designated destinations,

the organization will release complete information. It is believed, however, that troupes have been signed for USO-Camp Shows outside the U. S. for six-month periods, with stipulations for 21 days of travel to and from the point of entertainment, probably via convoys.

Expansion of free film showings for convalescent soldiers in twelve western Army camps, ranging from Arizona to Alaska and Honolulu, was forecast in San Francisco by Fred Kislingbury, Pacific Coast director of the hospital motion picture service of the American Red Cross.

### Paid for by Red Cross

The films are booked at a nominal fee, paid by the Red Cross, through thirty-six regular exchanges in San Francisco, Portland, Seattle and Los Angeles, and shown in recreation buildings constructed by the Government adjacent to camp hospitals.

At each center, 35 mm. RCA projection equipment has been installed, each installation, for projector and screen, costing about \$4,200. Projectionists now in the Army are hired to operate the machines, and are paid the union fee by the Red Cross.

Film deliveries are paid for through regular channels, mostly at regular prices, but The Gilboy Company of San Francisco is making deliveries in that area free, having offered use of the fleet of trucks with which it covers theatres in the central part of the state.

Brian Aherne, Greer Garson, Sir Cedric Hardwicke and Adolphe Menjou joined the roster of Hollywood stars who are contributing their services to aid Canada's Victory Loan campaign, it was reported in Los Angeles on Monday. They will broadcast from Toronto on successive weeks, according to Kenneth Thomson, chairman of the Hollywood Victory Committee.

Laurence W. Beilenson, Screen Actors' Guild attorney, and Victor Shapiro, Independent Publicists Association, chairman, were elected to Victory Committee membership this week.

Abbott and Costello announced in Hollywood this week they would start a personal appearance tour throughout the country in April which they plan to continue until proceeds of the tour equals the cost of a bomber. They said they would turn the money over to the Government.

Bing Crosby and Bob Hope did 30-minute shows for the soldiers of Camp Wallace and Ellington Field, Texas, following their Red Cross benefit golf exhibition at Houston last week. They also did a show at Fort Sam Houston. Rosalind Russell began a tour of various Army camps in Texas on a two-week junket under auspices of USO.

## IATSE Waives Overtime

Following its recent 10-point program for conservation and salvage of theatre materials, the International Alliance of Theatrical Stage Employees announced in New York on Monday waiving of all overtime pay for projectionists resulting from the screening of Government defense films in U. S. theatres. This decision was made known by a letter Richard F. Walsh, IATSE president, sent to George J. Schaefer, chairman of the War Activities Committee of the Motion Picture Industry.

Mr. Walsh declared that since the showing of Government short subjects and trailers was a wartime duty for the exhibitors, who received no remuneration for it, the projectionists of the country desired to carry their share of the load.

He also asserted that the IATE's general executive board voted the overtime waiver unanimously.

Theatre managers of Portland, Ore., are co-operating in arrangements currently being made to provide entertainment and recreation for navy recruits during their stay in that city, after induction into the service and before departure to their training stations. The Hamrick-Evergreen theatres, including the Hollywood, Liberty, Music Box, News Reel, Oriental, Orpheum, Paramount and Playhouse, will admit recruits free when accompanied by a responsible officer, it was reported this week. Similar plans have been made for groups of 25 to 50 recruits by the J. J. Parker theatres, including the Broadway, United Artists and Mayfair. In addition, Phil Carlin, independent operator, also agreed to the plan for his Lincoln, Taylor Street and Blue Hill houses.

The Orpheum Theatre of the Joseph Blumenfeld circuit, in downtown San Francisco, reported on Monday that 500 tax free tickets were given away weekly to servicemen. Tickets are distributed through American Red Cross centers.

## Buy More Bonds, Give More to the Red Cross

Eight major film companies have adopted the payroll savings plan for Defense Bonds, John Whitney Richmond of the New York Defense Saving Committee announced Monday. The companies are Metro-Goldwyn-Mayer, RKO Radio, Twentieth Century-Fox, Warner Bros., Paramount, Columbia, Universal and United Artists. The Minnesota Amusement Company, a large mid-west theatre group, was named as almost 100% signed up for the plan. Over 90% of the employees of Eastman Kodak are purchasing bonds regularly under this system.

"Stamp Out the Peril" shows will be featured on Washington's Birthday in 65 Skouras theatres in New York. Admission will be by Defense Stamps only, and the stamps, after being pasted on lobby representations of the "peril," will be turned over to the Treasury Department.

In Canada, Victory Loan bonds are being purchased with the gross receipts of all Famous Players Canadian houses during the current week, according to the plan of President J. J. Fitzgibbons. B. E. Lasker, President of the Independent Motion Picture Exhibitors Association last week turned over \$520 from the Toronto Lodge of B'nai B'rith for the aid of war victims in Great Britain.

Ted R. Gamble, Portland theatre executive who has been Oregon administrator of the defense savings program, was named Consultant to the office of Secretary of the Treasury.

### Red Cross Quota Near

Harry M. Warner, chairman of the motion picture division of the American Red Cross War Emergency Drive disclosed over the weekend that film personnel have contributed \$400,000 of the half-million goal, and would continue their support for the duration.

Executives and employees of San Francisco theatres have contributed \$6,200 to the Red Cross drive, A. M. Bowles, vice-president of West Coast Theatres and film division chairman, announced Sunday. In Chicago, \$45,000 was raised by the Theatre Red Cross Committee under the direction of Van Nomikos. This doubled the industry's quota for that section.

The Twin City Variety Club is sponsoring a Red Cross midnight benefit show at the Orpheum Theatre in Minneapolis, on March 10th.





ALL THIS  
AND **GRABLE**  
TOO!

SH! SH!  
SH!





*It's nice like this-*



*But this is nicer!*

**TECHNICOLOR**

Smash Song Hits

Native Dances

"Sing Me A Song of the Islands"

Beauty Chorus

**TECHNICOLOR**

Victor Mature

"Down On Ami, Ami,  
Oni, Oni Isle"

Harry Owens and his Orchestra

William LeBaron Production

**TECHNICOLOR**

A Great Story

Hilo Hattie

Tropical Glamor

Romance

Comedy

"Maluna, Malolo, Mawaena"

**TECHNICOLOR**

Gordon-Owens Songs

Hermes Pan Dances

Walter Lang's Direction

Thomas Mitchell

"O'Brien Has Gone Hawaii"

Billy Gilbert

Dazzling Costumes

**TECHNICOLOR**

Jack Oakie

"Blue Shadows and  
White Gardenias"

BETTY GRABLE • VICTOR MATURE • JACK OAKIE

*in*  
**SONG of the ISLANDS**

IN TECHNICOLOR

*with*

THOMAS MITCHELL • GEORGE BARBIER  
BILLY GILBERT • HILO HATTIE  
HARRY OWENS *and his* ROYAL HAWAIIANS

Directed by WALTER LANG • Produced by WILLIAM LeBARON

Original Screen Play by Joseph Schrank, Robert Pirosh, Robert Ellis and Helen Logan  
Lyrics and Music by Mack Gordon and Harry Owens • Dances Staged by Hermes Pan

**ALL THIS  
AND GRABLE  
TOO**





## Unions Press Drive for Organization

The majors' New York home offices continue to be the object of intensive solicitation by film industry unions.

The CIO's Screen Office and Professional Employees Guild, Local 109, now seeks an election to choose a collective bargaining agent for office workers at Twentieth Century Fox and Movietone News. Elections in which it also is the only contestant, will occur next Wednesday at Loew's and Columbia.

Local 109 last week told Nicholas Schenck, MGM president, and Harry Cohn, Columbia president, that it would conduct its election campaign "with a minimum of friction and a maximum of harmony in the spirit of national unity."

The Screen Publicists Guild has resumed negotiations for a closed shop contract for the advertising and publicity workers in the distributors' home offices.

### Campaign Committee Formed

Resumption of negotiations between the majors and the publicists' union on Thursday, was accompanied by formation by the Guild of a campaign committee authorized "to institute picketing, boycott, and any other economic measure necessary to secure an equitable contract." The committee comprises the Guild executive council and the committee which has been negotiating. Twelve subcommittees to pursue various factors of the campaign have also been set up. Picketing was feared.

The Guild recently drew fresh support from the American Newspaper Guild and the CIO's Greater New York Industrial Council. The former telegraphed the Motion Picture Producers and Distributors of America "to urge your members to sit down at conference and negotiate . . . without delay." The latter wired company executives that it stood ready to support the Guild "in any action."

The extortion trial of Nick Circella and Louis Kaufman, IATSE leaders, was again postponed in New York Federal Court Monday to March 2nd. Circella, Chicago representative, and Kaufman, Newark local business agent, are under indictment for extortion of more than \$1,000,000 from film companies.

### Try Indianapolis Settlement

Richard Walsh, president of the International Alliance of Theatrical Stage Employees, was in Indianapolis last week, attempting to settle the dispute between the suspended Alliance exchange workers' local, and the exchanges; a dispute which started when the local, in the midst of negotiations over a new contract, demanded limitation of the number of reels to be inspected, and its members "slowed down" work, whereupon the exchanges fired them and closed offices.

Mr. Walsh is understood to have reprimanded the union men last week, upon arrival, advising them to return to work under a pledge that good behavior would reinstate them in his union. He assertedly said the return would have to occur before the Alliance would seek reconciliation between the local and employers.

# Dublin Showman on How it is in Eire

*Here from Eire is the latest response to that invitation of the HERALD to the exhibitors of the world to have their say about what concerned them most in the state of the industry. The cost of product in relation to the box office receipts seems again in Dublin to be as much the issue as in the United States. Each and all of the issues between buyer and seller common to the American market are found to be expressed here, with a shade higher accent, more dictation to the retailer.* —THE EDITOR

TO MOTION PICTURE HERALD:

I have just received your issues of November 8th and 15th, 1941, in which your exhibitor readers have stated their candid views on what and how they would like to buy and sell, and whilst I must commend you on your foresight in opening such a controversial subject and providing such an interesting topical venue for discussion, it might be of interest to your readers to have the views of an independent exhibitor outside your territory and what is on his mind.

In reading over the various comments, the first and most forcible point that strikes me is the buying prices which exhibitors in America pay compared with the rentals paid in Eire together with the coupling of the films.

For example, one of your correspondents points out that there should be no sliding scale over 40 per cent, and another asks why he should pay 30 to 40 per cent for so-called big pictures which have no star value whatsoever. A further correspondent points out that double features such as "Here Comes Mr. Jordan" and "Belle Starr"—"Dr. Jekyll and Mr. Hyde" and "This Woman Is Mine" played on the one bill.

It will be rather interesting to examine my reaction to these statements so far as they appertain to this country. Taking the two statements together, let me point out that the population of Eire is just under 3 million with Dublin the capital city, with approximately 450,000 souls, catered to by nearly 50 cinemas in which there are eight established first runs. The first runs change, as a rule, every week, but owing to the shortage of product have to run any sort of a passable film for two, three or four weeks or even longer, and the subsequent city runs for six or seven days, whereas the smaller towns change as often as every two days.

During the last twelve months approximately 350-400 feature films—good, bad, indifferent and re-issues were imported which can readily be seen is not sufficient to go round for first run Dublin, hence the extended running time, and based on the old laws of supply and demand the renters are just reaping a harvest. Any possible film is offered to the exhibitor at 40 to 50 per cent very often on a solo basis with a host of "also rans" tacked on to the same deal, and sold as part and parcel of the one block, but this is not the worst because in addition to paying top price the exhibitor is called upon to give extended playing time.

I believe when I write that this extended playing time is a drastic 'bone of contention'

which we exhibitors face, I do so from an entirely unbiased point of view because a film which we pay 50 per cent for and which does well for our usual running time often flops on the extended time for the simple reason that the picture-going population is too small to support the extra time, and the opposition who changes his program just sits back and gets the cream. Of course, his turn will probably come the following week when his picture is retained and all he is left with is the cheese. This sales policy is then reflected all around the territory, and the renters use the argument with the smaller man based on the running time of the first run.

The exhibitor in Eire is faced with a number of other points which are definitely only peculiar to this country. For instance, in addition to the excessive percentage we are called upon to pay, every scrap of film except news reels and "March of Time" is subject to a Government importation duty which is calculated in this way. Every film which is of American origin is dutiable to the amount of 3d. per foot, and every film of British origin 2d. per foot, which duty is imposed on the renter.

### Additional 10%

This duty is then passed on by renter to the exhibitor and a clause is imprinted on every contract which reads "In Addition to the rental specified above the exhibitor agrees to pay to the renter as additional rental a sum of 10 per cent (six and two-thirds per cent in the case of British pictures) of the renter's said share of the net receipts above mentioned or guaranteed share of the net receipts whichever may be the greater."

Now, to take the four pictures mentioned above, each picture would probably be offered to us at a selling price of between 40 and 50 per cent which can easily be seen is an absolute impossibility to double-feature, as a figure of this nature is uneconomical. In addition most contracts carry a clause which reads "It is a condition of this contract that this film shall receive major billing and advertising," and also a further clause "The exhibitor shall not exhibit a program of more than 3¼ hours in length unless he has the renter's permission in writing to do so."

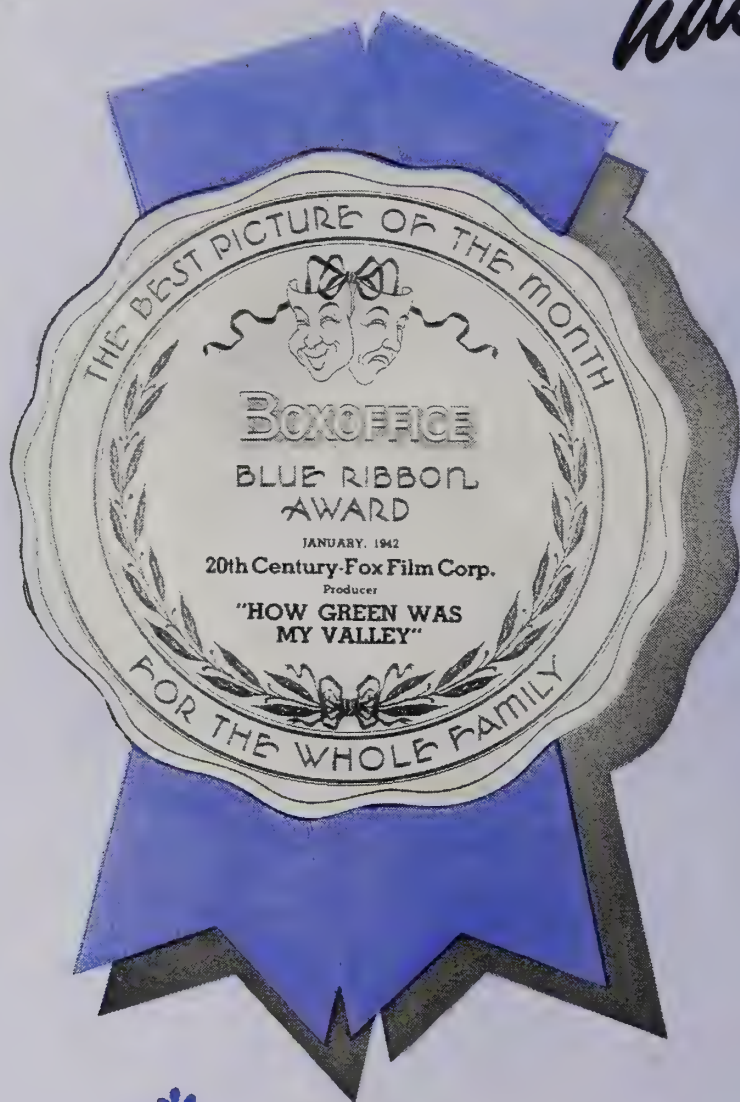
I read with interest, from time to time, your section on "What the Picture Did for Me" and I am quite envious of some of the programs screened and the playing time of these programs in America, double features that it would be impossible to pair as the selling stands in Eire today.

It is a well known fact that the entertainment tax—which on the receipts in my hall take between 25 and 27½ per cent of the gross and which are about 7 per cent higher than in England and considerably higher than in America—is a charge that in the opinion of every exhibitor in Eire has now reached the maximum capacity of the exhibitor's power to pay.

—MAURICE BAUM, Managing Director, Roxy Cinemas, Ltd.; General Manager, Dublin Cinemas, Ltd., Dublin, Eire.



Something *blue*\* has been added!



This Award is given each month to the film receiving the highest number of votes by the members of the National Screen Council, whose selection is governed by outstanding merit and suitability of the film to whole-family entertainment. Members of the Council include motion picture editors of leading newspapers throughout the country, motion picture reviewing committee of the International Federation of Catholic Alumnae, and state motion picture chairmen of the General Federation of Women's Clubs.

# HOW GREEN WAS MY VALLEY



FIRST IN THE LONG RUN



NEW HONOR FOR THE FILM THAT HAS WON SO MANY!

8 WEEKS AT N.Y. RIVOLI!

6th WEEK IN PHILADELPHIA!

6th WEEK IN PITTSBURGH!

4 WEEKS IN WASHINGTON!

4th WEEK IN CHICAGO!

5 WEEKS IN BALTIMORE!

3 WEEKS IN DETROIT!

3 WEEKS IN CINCINNATI!

3 WEEKS IN BUFFALO!

3 WEEKS IN CLEVELAND!

3 WEEKS IN COLUMBUS!

3 WEEKS IN PROVIDENCE!

3 WEEKS IN ROCHESTER!

3 WEEKS IN LOS ANGELES!

3 WEEKS IN SAN FRANCISCO!

3 WEEKS IN ST. LOUIS!

4 WEEKS IN SEATTLE!

3 WEEKS IN DALLAS!

4 WEEKS IN DENVER!

3 WEEKS IN NEWARK!

3 WEEKS IN LONG BEACH!

4 WEEKS IN OAKLAND!

4 WEEKS IN PORTLAND!

Y  
EY

## HOW GREEN WAS MY VALLEY

with

WALTER PIDGEON • MAUREEN O'HARA

DONALD CRISP • ANNA LEE

RODDY McDOWALL

JOHN LODER • SARA ALLGOOD

BARRY FITZGERALD • PATRIC KNOWLES

Produced by DARRYL F. ZANUCK • Directed by JOHN FORD

Screen Play by Philip Dunno



# HOLLYWOOD ORGANIZES FOR WAR, DEFENSE AND RELIEF

## Nearly Every Studio Officer or Worker is a Chairman or Co-chairman

Before any of the belittling of this war effort was sounded from the floor of Congress for the public prints by unfriendly law makers, Hollywood completed, for industry guidance and organization purposes, a report disclosing that the production branch alone was participating in the war effort through no less than nine different channels and also had engaged in 14 campaigns, drives and whatnot for charity and relief for war-and-defense and other causes.

Its production of pictures, voluntarily and under direct government order, for purposes of defense, offense and public and servicemen's morale is still another story. But hardly a worker, an artist or executive of Hollywood is not actively connected with one or more branches of production's "all-out" effort for war through the National Coordinating Committee, the Hollywood Branch of the War Activities Committee, Hollywood Victory Committee of Stage, Screen and Radio, the Academy's Research Council, the Motion Picture Society for the Americas, the Hollywood Liaison Office of the Navy Department, the Office of the U. S. Coordinator of Films, Studio Publicity Directors Committee, Hollywood Writers Mobilization Committee, et al.

The report was conceived by Fred W. Beetson, of the Association of Motion Picture Producers, under date of January 1st. So far as is known, this is the first publication. Its actual compilation was conducted by the Studio Publicity Directors Committee, and was issued as a "Handbook of Motion Picture Industry Official Committees and Organizations." War and defense and charity and relief committees listed in the document, and their functions, are as follows:

### *I National Coordinating Committee, War Activities Committee, Motion Picture Industry.*

This was formed and has operated as a means of coordinating efforts of industry as a whole toward the National Defense Program. Its main office is in New York, with George J. Schaefer, president.

Hollywood members are Y. Frank Freeman, Edward Arnold, Abe Lastfogel, Robert H. Poole.

### *II Hollywood Branch, War Activities Committee—Motion Picture Industry.*

Formed as adjunct to and subcommittee of the national committee. Headed by George J. Schaefer. It is the official production body to which all requests, relating to national defense, from governmental and private agencies should go. It is also the coordinating body for cooperating with the Army, the Navy, the Treasury department and other governmental agencies insofar as Hollywood production problems are concerned.

Y. Frank Freeman, chairman; Lieut. Col. Darryl F. Zanuck, vice chairman, Jock Lawrence, secretary.

## SAILORS LIKE ABBOTT, COSTELLO, SHERIDAN

Sailors at the Philadelphia Navy Yard this week voted Abbott and Costello as their male screen star favorites and Ann Sheridan as their female screen rage. The poll was conducted by Elsie Finn, movie editor of the Philadelphia Record.

Membership and fields or companies represented:

Art directors, Richard Day, 20th Century-Fox.

Association of Motion Picture Producers, Fred W. Beetson.

Camera, John Arnold, M-G-M.

Counsel, Mendel Silberberg.

Artists Managers Guild, Bert Allenberg, Charles K. Feldman, Abe Lastfogel, Adrian McCalm, Frank W. Vincent.

Screen Actors Guild, Edward Arnold, Kenneth Thomson.

Screen Directors Guild, Frank Capra, George Stevens.

Screen Writers Guild, Sheridan Gibney, Robert Riskin.

Industrial Relations, Charles Boren, Paramount; Fred Meyer, 20th Century-Fox.

Laboratory, John Nickolaus, M-G-M.

Producers, Sam Briskin, Columbia; William Koenig, 20th Century-Fox; Sol Lesser, RKO; E. J. Mannix, M-G-M; Hal Wallis, Warners; Walter Wanger, Universal.

Radio, Danny Danker, J. Walter Thompson Co.; William Forbes, Donald W. Thornburgh, CBS; Don Gilman, NBC.

Short Subjects, Jack Chertok, M-G-M; Gordon Hollingshead, Warners.

Sound, Col. Nathan Levinson, Warners; E. H. Hansen, 20th Century-Fox.

Theatre Authority, Inc., I. B. Kornblum, Actors Equity Assn.

Trade Press, Arthur Ungar, William R. Wilkerson.

### *III Hollywood Victory Committee for Stage, Screen and Radio.*

Coordinates requests for free talent and offers protection to actors, studios and radio networks in Hollywood insofar as authentication of requests is concerned and insofar as accurate check of the officialness of the sources of requests for free talent. This body is charged with the approval or rejection of all requests for free talent in Hollywood.

Executive Committee: Fred W. Beetson, Association of Motion Picture Producers, chairman; Kenneth Thomson, Screen Actors Guild, vice chairman; Bert Allenberg, Artists Managers Guild, treasurer; Jock Lawrence, Association of Motion Picture Producers, secretary; Howard Strickling, Studio Publicity Directors Committee of the AMPP, assistant secretary; Charles K. Feldman, Artists Managers Guild, chairman of the Hollywood Talent Committee (a subcommittee of the Victory committee); Clark Gable, Screen Actors Guild, chairman, James Cagney, vice chairman, of the Actors Committee (another subcommittee); I. B. Kornblum, Actors Equity.

Members and their groups:

Actors Equity Assn., I. B. Kornblum (also Theatre Authority, Inc.)

American Federation of Radio Artists, True Broadman.

Artists Managers Guild, Bert Allenberg, Charles K. Feldman.

Association of Motion Picture Producers, Y. Frank Freeman, Jock Lawrence, E. J. Mannix, Howard Strickling.

Radio networks: NBC, Don Gilman; CBS, William Forbes; MBS, Lewis Allen Weiss.

Radio Writers Guild, John Boylan.

Screen Actors Guild, Edward Arnold, Kenneth Thomson.

Screen Directors Guild, Mark Sandrich.

Screen Publicists Guild, Jack Cooper.

Screen Writers Guild, Allan Scott, Dan James. Actors Subcommittee: Clark Gable, chairman; Jack Benny, Charles Boyer, James Cagney, Claudette Colbert, Gary Cooper, Bette Davis, Irene Dunne, John Garfield, Cary Grant, Bob Hope, Myrna Loy, Tyrone Power, Ginger Rogers, Rosalind Russell.

### *IV Research Council, Academy of Motion Picture Arts and Sciences.*

Has assumed, at the request of the Hollywood Branch, War Activities Committee, and of the War Department and the Signal Corps of the U. S. Army, the responsibility for the production of a number of Army Training films, produced at all the studios on a non-profit basis and in collaboration with the Signal Corps.

Lieut. Col. Darryl F. Zanuck, chairman; Col. Nathan Levinson, vice chairman; Capt. Gordon Mitchell, manager.

Directors: John Aalberg, RKO; Bernard B. Brown, Universal; Farciot Edouart, Paramount; E. H. Hansen, 20th Century-Fox; John Livadary, Columbia; C. L. Lootens, Republic; Thomas Moulton, Goldwyn; Elmer Raguse, Roach; Douglas Shearer, M-G-M.

### *V The Motion Picture Society for the Americas.*

Formed in conjunction with the U. S. Coordinator of Inter American Relations and the director of the Motion Picture Division of the coordinator's office as a clearing house for information, facts and data on motion picture problems in the Western Hemisphere.

John Hay Whitney, director; Francis Alstock, assistant. Y. Frank Freeman, chairman; Walter Wanger, executive secretary.

Board of directors: Bert Allenberg, Edward Arnold, Fred W. Beetson, Sam Briskin, Frank Capra, Sheridan Gibney, Samuel Goldwyn, L. B. Mayer, George J. Schaefer, David O. Selznick, H. M. Warner, Cliff Work, Darryl F. Zanuck.

### *VI Hollywood Liaison Office, Navy Department.*

Los Angeles office which is direct contact between industry and Navy and which in turn relays all requests for cooperation, script approvals and the like to the proper Washington authorities.

Motion Picture Liaison Officer, Lieut. Commander A. J. Bolton, USN, executive assistant, Lieut. Commander Eugene Zukor, USNR.

### *VII Hollywood Office, U. S. Coordinator of Films.*

To be named shortly by Lowell Mellett, coordinator, as his assistant and Hollywood liaison.

### *VIII Studio Publicity Directors Committee of the AMPP.*

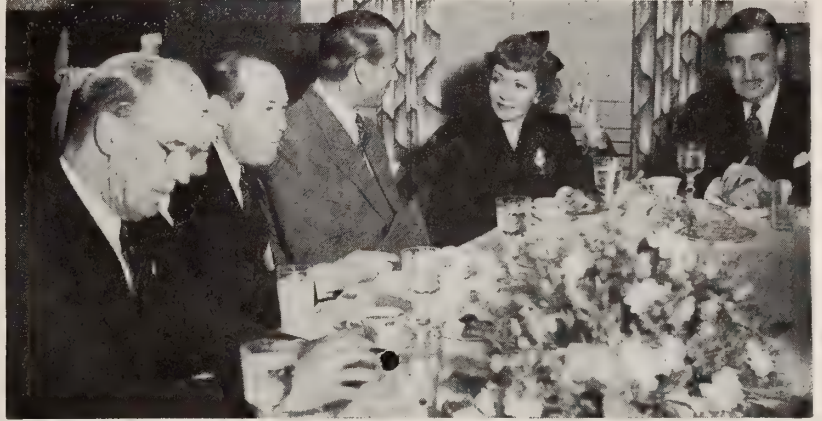
Composed of publicity directors of studios which are AMPP members, this group was formed to function on behalf of the entire industry.

(Continued on opposite page)



# The Stars report for Duty

THE Hollywood Victory Committee met liaison officers of the Army and Navy last week and heard praise of their efforts so far and plans for future entertainment, morale and public relations projects. At left are Charles Feldman, chairman of the Talent Subcommittee; Lieut. Commander A. J. Bolton, Navy liaison officer; James Cagney, and Col. E. A. Evans, Army liaison officer. Below left are Laurence Beilenson, attorney for the Motion Picture Division of USO - Camp Shows, Inc.; Y. Frank Freeman, president of the AMPP, and Charles Boyer. Below right are Fred W. Beetson, first chairman of the Committee; Lieut. Commander Walter Winchell, E. J. Mannix, Gary Cooper, Claudette Colbert and Kenneth Thomson, new chairman of the Committee.



## The Hollywood Organization for Defense

(Continued from opposite page)

dustry in matters affecting the common good, and act as intermediary with the guilds and other branches of the industry on public relations problem affecting Hollywood. It is also the clearing house for all publicity work in connection with charity drives, patriotic endeavors and other matters concerning the industry in Hollywood.

**Howard Strickling**, MGM, chairman; **Arch Reeve**, secretary. Members: **Harry Brand**, 20th Century-Fox; **George Brown**, Paramount; **Walter Compton**, Republic; **Alex Evelove**, Warners; **William Hebert**, Samuel Goldwyn; **John Joseph**, Universal; **Perry Lieber**, RKO; **Lou Smith**, Columbia, **Jock Lawrence**, AMPP.

### IX. Hollywood Writers Mobilization for Defense

Organization composed of representatives of various groups whose members have volunteered to assist all approved war and civilian defense efforts through their pens. It is guided by a Coordinating Council and a Steering Committee.

Coordinating Council members and their groups:

**Robert Rossen**, Screen Writers Guild, chairman; **Jack Jungmeyer, Jr.**, Screen Writers Guild; **Jerry Breitigam**, Lesley Mason, Screen Publicists Guild; **Al Levitt**, Bill Bernal, Screen Readers Guild; **W. W. Ferguson**, Los Angeles Chapter, American Newspaper Guild (CIO); **Paul Franklin**, Roderick Mays, Radio Writers Guild; **William Pomerance**, Screen Cartoonists Guild.

Steering Committee members are **Rossen**,

chairman; **Franklin**, **Levitt**, **Mason** and **Jungmeyer**.

### X. The Permanent Charities Committee

Officially established body of the industry in Hollywood on all matters of charities, War Relief drives and money raising campaigns for charity organizations. All requests for cooperation must be referred to this committee for consideration and action. Its activities are governed by its executive committee which is composed of representatives of guilds, unions and other industry organizations, including exhibitors.

**Executive committee:** **Edward Arnold**, Screen Actors Guild, chairman; **Bert Allenberg**, Artists Managers Guild; **Ralph Block**, Screen Writers Guild; **Samuel Goldwyn**, Association of Motion Picture Producers; **William Wellman**, Screen Directors Guild.

**Membership:** **Bert Allenberg**, **Edward Arnold**, **Fred W. Beetson**, **Charles Buckley**, **Frank Capra**, **Harry Cohn**, **Reeves Espy**, **Matthew Fox**, **Y. Frank Freeman**, **Sheridan Gibney**, **A. J. Gock**, **William Goetz**, **E. H. Goldstein**, **Will H. Hays**, **Frank Hodsoll**, **Alexander Korda**, **I. B. Kornblum**, **Abe Lastfogel**, **Jock Lawrence**, **Sol Lesser**, **E. J. Mannix**, **Lesley Mason**, **L. B. Mayer**, **J. R. McDonough**, **J. P. McGowan**, **Robert H. Poole**, **Joe Rosenberg**, **Joseph M. Schenck**, **David O. Selznick**, **M. J. Siegel**, **Charles P. Skouras**, **Jules Stein**, **Kenneth Thomson**, **J. K. Wallace**, **Walter Wanger**, **Harry M. Warner**, **Cliff Work**, **Alfred Wright**, **Lieut. Col. Darryl F. Zanuck**.

### XI. American Red Cross War Emergency Campaign Committee

In charge of Hollywood's part in the American Red Cross War Emergency Campaign.

**Harry M. Warner**, chairman.

Members and their "Territories" and organizations: **Sam Katz**, **W. K. Craig**, **Harry Rapf**, **Carey Wilson**, M-G-M; **Bob Hope**, **Jacob H. Karp**, **Y. Frank Freeman**, **Henry Ginsberg**, Paramount; **E. H. Goldstein**, Republic; **Dan Winkler**, **Sol Lesser**, RKO; **A. H. McCausland**, Universal; **Jack L. Warner**, **Eddie Selzer**, Warners; **David O. Selznick**, Selznick Productions, Inc.; **Harold Hurley**, **Alexander Korda**, **George Babnall**, **United Artists** and in-

dependent producers; **Ted Thornton**, **Roach studios**; **Tom Walker**, **Edward Small productions**; **H. A. McDonell**, **Columbia**; **Marvin Ezzell**, **Goldwyn studios**; **Frank A. Davison**, **Technicolor**; **Gunther Lessing**, **Disney studio**; **Harry Maizlich**, **radio**; **Edward Arnold**, **Screen Actors Guild**; **William Wellman**, **J. P. McGowan**, **Screen Directors Guild**; **Ernest Pascal**, **Ralph Block**, **Screen Writers Guild**; **Arch Reeve**, **publicity**; **Fred W. Beetson** and **E. O. Blackburn**, **allied industries**; **Joseph Schnitzer**, **costume companies**; **Edwin Loeb**, **industry lawyers**; **C. J. Haggerty**, **Francis Carothers**, **unions**; **Stanley Bergerman**, **Bert Allenberg**, **Frank Vincent**, **agents**, and **William Koenig**, **20th Century-Fox**.

### XII. Motion Picture Committee for the Celebration of the President's Birthday

Mobilization of Hollywood's studios, organizations and personnel for the drive to obtain funds for the fight against infantile paralysis.

**Spencer Tracy**, chairman; **Al Speede** vice chairman; **Pat Somerset**, vice chairman; **Arch Reeve**, Coordinator.

Members and their "territories": **Ida Koverman**, **Frank Whitbeck**, **Fay Holden**, **Ann Rutherford**, **Fred Gabourie**, **Billy Grady**, **Ralph Wheelwright**, M-G-M; **Martin Martin**, **Joel McCrea**, **George Brown**, **Paramount**; **Bonita Granville**, **Marian Martin**, **Connie Krebs**, RKO; **James Cagney**, **Irene Manning**, **Carroll Sax**, **Mike McGreal**, **Warners**; **Sam Abarbanel**, **Binnie Barnes**, **George "Gabby" Hayes**, Republic; **Ann Gwynne**, **Helen Parrish**, **Hannah Dennis**, **Eugene Murphy**, **Universal**; **Jinx Falkenburg**, **Janet Blair**, **Ann Miller**, **Arthur Zellner**, **Columbia**; **Carole Landis**, **Jane Darwell**, **Jack Mulcahy**, **20th Century-Fox**; **John LeRoy Johnston**, **United Artists** and independent producers; **Jules Seltzer**, **Roach studios**; **Gary Cooper**, **Jack Reynolds**, **Goldwyn studios**; **John Boles**, **Louis S. Lifton**, **Monogram**; **Jerry Dale**, **Korda studios**; **Al Vaughan**, **Small Productions**; **Janet Martin**, **Disney productions**; **Kenneth Thomson**, **Screen Actors Guild**; **Jane Murn**, **Screen Writers Guild**; **Artists Managers Guild**, **Sam Jaffe**; **Alan Marshall**, **Ray Clune**.

(Continued on following page)



## Studio Talent Sets Committees for Defense

(Continued from preceding page)

David Selznick Productions; J. P. McGowan, George Stevens, Richard Wallace, Ernst Lubitsch, Sam Wood, Mervyn LeRoy, Harold S. Bucquet, George Marshall, Ralph Murphy, Tay Garnett, Les Goodwins, Joseph P. Kane, Bernard Vorhaus, Henry Hathaway, Irving Pichel, William A. Seiter, Arthur Lubin, Lloyd Bacon, Reeves B. Eason, Kurt Neumann, Edwin L. Marin, Jean Yarbrough, S. Roy Luby.

### XIII. British Consulate War Services Advisory Board

Official Body in charge of all British war relief activities. All requests and contacts regarding British War relief activities are referred to this office for clearance and check.

**E. A. Cleaugh, M.V.O.,** honorary chairman; **Lieut. Col. Frank Hodson, D.S.L.,** chairman; **Martin Maas,** honorary secretary.

Board members: Brian Aherne, Ronald Colman, Sir Cedric Hardwicke, Miles Mander, Herbert Marshall, Basil Rathbone, R. C. Sheriff.

### XIV. Motion Picture and Radio Division, Red Cross Blood Donor Service

Formed to aid Los Angeles fill its quota of 100,000 pints of blood for Red Cross "blood banks."

**C. B. DeMille,** chairman.

### XV. China War Relief

Gathers funds for medical supplies, civilian relief, etc., for Chinese in war zones.

**David O. Selznick,** chairman.

### XVI. The Motion Picture Relief Fund

In charge of aid to unfortunates within the industry itself. Virtually all film workers contribute one half of one percent of their earnings yearly to care for the industry's ill, indigent and helpless who are qualified for this aid.

**Jean Hersholt,** president; **Ralph Block,** first vice president; **Ralph Morgan,** second vice president; **Walter F. Wanger,** third vice president; **Lucile Gleason,** fourth vice president; **George Bagnall,** treasurer; **Wilma Bashor,** executive secretary, **Ewell D. Moore,** counsel; **Mary Pickford,** president emeritus.

Executive committee: **Ralph Morgan,** chairman; **Fred W. Beetsen,** **Francis Edward Farago,** **Bertha Mann Griffith,** **John Larkin,** **Mitchell Lewis,** **Edwell D. Moore,** **George Murphy,** **Mary Nash,** **Irving Pichel,** **Irving Reis,** **George Stevens.**

### XVII. Theatre Authority, Inc.

Represents actors in all matters having to do with public appearances for charity. It is necessary to obtain the permission and approval of the group, which makes a complete check on all requests of this nature.

**Lucile Gleason,** Screen Actors Guild, chairman; **I. B. Kornblum,** Actors Equity Assn., executive secretary.

Members: **Ken Carpenter,** **Cliff Nazarro,** American Federation of Radio Artists; **Ernest Charles,** **Helene Heller,** American Guild of Variety Artists; **Jean Hersholt,** Motion Picture Relief Fund; **Ralph Morgan,** Screen Actors Guild; **Joseph M. Schenck,** **Jack L. Warner,** Association of Motion Picture Producers; **Kenneth Thomson,** Screen Actors Guild.

### New "Fantasia" Campaign

**Ted Wynn,** former concert star, and **Rodney Ames,** publicity agent, have joined **Terry Turner's** field staff to do special work on **Walt Disney's** "Fantasia," which will soon be released at popular prices.

## MUSEUM SHOWS DEFENSE FILMS

Five recent American documentary shorts have been added to the Museum of Modern Art's film library. One is a regular commercial short subject, "Eyes of the Navy", produced by MGM, two were produced for military instruction, and two are civilian morale films from the Office of Emergency Management.

"Safeguarding Military Information", produced for the War Department by the Research Council of the Academy of Motion Picture Arts and Sciences, and "Fire—Prevention and Control", a special March of Time production for the aviation service schools of the U. S. Navy, were shown publicly for the first time at the Museum last week. "Bomber", OEM picture narrated by **Carl Sandburg**, and "Tanks", also an OEM picture, narrated by **Orson Welles**, are on the Museum program. The last two are being distributed to theatres by the War Activities Committee of the Motion Picture Industry, as is "Safeguarding Military Information".

## National Decency Legion Classifies Eleven Films

Of the eleven motion pictures classified by the National Legion of Decency in its listing for the current week, eight were approved for general patronage, two were listed as unobjectionable for adults and one was named objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Born to Sing," "Castle in the Desert," "Code of the Outlaw," "Invader," "Law of the Jungle," "On the Sunny Side," "Sons of the Sea" and "Wild Bill Hickok Rides." Class A-2, Unobjectionable for Adults: "Gambling Daughters" and "A Tragedy at Midnight." Class B, Objectionable in Part: "Laburnum Grove."

## Cooperation With Legion Proposed

The suggestion that Protestants "may well cooperate with our Roman Catholic friends of the Legion of Decency" is part of a statement released this week by the Council of Churches of Buffalo and Erie County.

"The motion picture industry is of great influence" continues the report. "In these days it offers a legitimate escape from the tensions of life. Because of this contribution to morale, it deserves to be kept on a high moral plane."

## Kodak Declares Dividend

At a meeting of the board of directors of Eastman Kodak Company in Rochester last Wednesday, it was voted to declare a \$1.50 quarterly dividend on the company's common stock. At the same meeting, **Adolph Stuber** was elected a vice-president of Eastman and **Thomas J. McCarrick**, assistant comptroller. Dividend on the common stock is payable April 1st to stockholders of record March 5th. The regular 1½ per cent quarterly dividend on the preferred stock, amounting to \$1.50 per share, also was voted by the board, with the same dates applying.

## \$262,000 from Texas Variety

The Variety Club of Texas donated \$262,000 during 1941, **R. E. Griffith**, chief barker, reported from Dallas this week.

In 1935, when the tent was organized, it contributed \$3,728. The membership that year was 48; now, it is 480.

Committee chairmen named by **Mr. Griffith** include: defense stamps, **John Adams**; stamp honor roll, **Herman Beiersdorf**; Heart of Variety, **William O'Donnell** and **Don Douglas**; boys' camp, **Claude Ezell**; hope cottage, **James O. Cherry**; Freeman Clinic, **W. G. Underwood**; finance, **W. G. Underwood**; house, **Charles Rader**; purchasing, **Clyde Hoover**; new members, **Jack Underwood**; sick committee, **Wallace Walthall**; associate barkers, **Jacob Lutzer**; membership, **Hiram Parks** and **F. W. Allen**; golf, **Burt King** and **Duke Evans**.

### Extend "Hey, Rube" Drive

The "Hey Rube" membership drive has been extended, and the campaign to make each of the Variety Clubs of America Tents 100 per cent representative of show business in their respective territories will continue until February 28th, it was announced this week from National Headquarters in Pittsburgh.

The St. Louis tent has begun a three point program to stimulate interest. Meetings will be twice a month instead of monthly. They will start promptly at noon, adjourn at 1:30 P. M. There will be guest speakers at alternate meetings. On the membership committee are **James Arthur**, chairman; **Lou and Joe Ansell**, **J. Leslie Kaufman**, **Harry Crawford**, **Rex Williams**, and **Joe Smith**.

The testimonial dinner planned by the Philadelphia Showmen's Club in honor of **Al Blosson**, ex-Star of the club, for next Monday, was postponed until April 13. The affair will be held at the club's quarters.

The Michigan Variety Club sponsored the banquet Thursday in the Book-Cadillac Hotel, Detroit, for the 12 industry pioneers, **Paul Schlossman**, **Robert Peltier**, **Ray Branch**, **Oliver Brooks**, **Edward Kirchner**, **Fred De Lodder**, **Edward Beatty**, **James Ritter**, **Harlan Starr**, **Glenn Cross**, **Thomas Ealand** and **Jacob Stocker**.

National Variety on Wednesday cancelled plans for the organization's eighth annual convention which was to have been held in Los Angeles May 15th to 17th. Defense work was the reason.

**James J. Walker** was to be toastmaster; Senator **Claude Pepper**, a guest speaker.

### Eddy Heads Iowa Club

**W. H. Eddy**, theatre, Indianola, Iowa, is head of the Motion Picture Club of Iowa, organization of which was completed at a luncheon last week at Hotel Savery, Des Moines, attended by approximately 75 film exchange people, exhibitors and others.

**Joe Ancher**, Warner booker, is secretary-treasurer; and **W. P. Grossman**, exhibitor of Nevada, Iowa, **Milton Goodman**, Columbia salesman, **Myron Blank**, Tri-States circuit, **Emil Franke**, manager of the RKO Orpheum, **J. T. Manfre**, Paramount manager, and **H. E. McKinney**, head of the Iowa Film Delivery, were named as executive council for six months.

A committee that prepared procedure and by-laws consisted of **A. M. Hill**, RKO office manager, chairman; **Harry Warren**, general manager Central States theatre circuit; **E. J. Tilton**, Warner manager; **Milton Goodman**, Columbia salesman; **Art Stolte**, Tri-States district manager; **William Currie**, Paramount office manager and **W. H. Eddy**, theatre operator of Indianola, Iowa.



# Legal Notice of Trade Showings of WARNER BROS. PICTURES



CITY	PLACE OF SHOWING	ADDRESS	"BULLET SCARS"		"THE MALE ANIMAL"		"THIS WAS PARIS"		"ALWAYS IN MY HEART"		"LARCENY, INC."	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Warner Scr. Rm.	79 No. Pearl St.	Mon. 3/2	12:00 noon	Mon. 3/2	1:30 P. M.	Tues. 3/3	12:00 noon	Tues. 3/3	1:30 P. M.	Tues. 3/3	3:00 P. M.
Atlanta	20th Cent.-Fox Scr. Rm.	197 Walton St. N.W.	Mon. 3/2	10:00 A.M.	Mon. 3/2	2:00 P. M.	Tues. 3/3	10:00 A.M.	Tues. 3/3	11:30 A.M.	Tues. 3/3	2:00 P. M.
Boston	RKO Scr. Rm.	122 Arlington St.	Mon. 3/2	2:00 P. M.	Mon. 3/2	3:30 P. M.	Tues. 3/3	10:30 A.M.	Tues. 3/3	1:45 P. M.	Tues. 3/3	3:00 P. M.
Buffalo	Paramount Scr. Rm.	464 Franklin St.	Mon. 3/2	10:30 A.M.	Mon. 3/2	2:30 P. M.	Tues. 3/3	10:00 A.M.	Tues. 3/3	11:30 A.M.	Tues. 3/3	2:30 P. M.
Charlotte	20th Cent.-Fox Scr. Rm.	308 S. Church St.	Mon. 3/2	10:00 A.M.	Mon. 3/2	2:00 P. M.	Tues. 3/3	9:30 A.M.	Tues. 3/3	11:15 A.M.	Tues. 3/3	2:00 P. M.
Chicago	Warner Scr. Rm.	1307 S. Wabash	Mon. 3/2	11:00 A.M.	Mon. 3/2	2:00 P. M.	Tues. 3/3	11:00 A.M.	Tues. 3/3	2:00 P. M.	Tues. 3/3	3:30 P. M.
Cincinnati	RKO Scr. Rm.	Palace Th. Bldg. E. 6 St.	Mon. 3/2	7:00 P. M.	Mon. 3/2	8:15 P. M.	Tues. 3/3	4:00 P. M.	Tues. 3/3	7:00 P. M.	Tues. 3/3	8:15 P. M.
Cleveland	Warner Scr. Rm.	2300 Payne Ave.	Mon. 3/2	1:30 P. M.	Mon. 3/2	3:00 P. M.	Tues. 3/3	10:00 A.M.	Tues. 3/3	11:30 A.M.	Tues. 3/3	2:00 P. M.
Dallas	20th Cent.-Fox Scr. Rm.	1803 Wood St.	Mon. 3/2	10:00 A.M.	Mon. 3/2	2:00 P. M.	Tues. 3/3	9:30 A.M.	Tues. 3/3	11:00 A.M.	Tues. 3/3	2:00 P. M.
Denver	Paramount Scr. Rm.	21st & Stout Sts.	Mon. 3/2	8:00 P. M.	Mon. 3/2	9:30 P. M.	Tues. 3/3	7:30 P. M.	Tues. 3/3	9:00 P. M.	Tues. 3/3	10:30 P. M.
Des Moines	20th Cent.-Fox Scr. Rm.	1300 High St.	Mon. 3/2	12:45 P. M.	Mon. 3/2	2:00 P. M.	Tues. 3/3	10:30 A.M.	Tues. 3/3	1:00 P. M.	Tues. 3/3	2:15 P. M.
Detroit	Warner Scr. Rm.	2310 Cass Ave.	Mon. 3/2	9:30 A.M.	Mon. 3/2	11:00 A.M.	Tues. 3/3	9:30 A.M.	Tues. 3/3	11:00 A.M.	Tues. 3/3	2:00 P. M.
Indianapolis	Hamilton Theatre	2116 E. 10th St.	Mon. 3/2	1:00 P. M.	Mon. 3/2	2:30 P. M.	Tues. 3/3	12:00 noon	Tues. 3/3	1:30 P. M.	Tues. 3/3	3:00 P. M.
Kansas City	20th Cent.-Fox Scr. Rm.	1701 Wyandotte	Mon. 3/2	1:00 P. M.	Mon. 3/2	3:00 P. M.	Tues. 3/3	10:30 A.M.	Tues. 3/3	1:30 P. M.	Tues. 3/3	3:00 P. M.
Los Angeles	Warner Exch. Scr. Rm.	2025 S. Vermont Ave.	Mon. 3/2	10:30 A.M.	Mon. 3/2	2:00 P. M.	Tues. 3/3	10:30 A.M.	Tues. 3/3	1:00 P. M.	Tues. 3/3	2:30 P. M.
Memphis	Paramount Ex. Scr. Rm.	362 S. Second	Mon. 3/2	10:00 A.M.	Mon. 3/2	3:00 P. M.	Tues. 3/3	10:00 A.M.	Tues. 3/3	1:45 P. M.	Tues. 3/3	3:30 P. M.
Milwaukee	Warner Th. Scr. Rm.	212 W. Wisconsin Ave.	Mon. 3/2	9:00 A.M.	Mon. 3/2	10:30 A.M.	*Mon. 3/2	1:30 P. M.	*Mon. 3/2	3:00 P. M.	*Mon. 3/2	4:30 P. M.
Minneapolis	Warner Scr. Rm.	1104 Currie Ave.	Mon. 3/2	10:30 A.M.	Mon. 3/2	1:30 P. M.	Tues. 3/3	10:30 A.M.	Tues. 3/3	1:00 P. M.	Tues. 3/3	2:30 P. M.
New Haven	Warner Thea. Proj. Rm.	70 College St.	Mon. 3/2	9:30 A.M.	Mon. 3/2	11:00 A.M.	Tues. 3/3	9:30 A.M.	Tues. 3/3	11:00 A.M.	Tues. 3/3	2:00 P. M.
New Orleans	20th Cent.-Fox Proj. Rm.	200 S. Liberty St.	Mon. 3/2	10:00 A.M.	Mon. 3/2	1:30 P. M.	Tues. 3/3	10:00 A.M.	Tues. 3/3	1:00 P. M.	Tues. 3/3	2:45 P. M.
New York	Home Office	321 W. 44th St.	Mon. 3/2	10:30 A.M.	Mon. 3/2	2:30 P. M.	Tues. 3/3	10:00 A.M.	Tues. 3/3	12:00 noon	Tues. 3/3	2:30 P. M.
Oklahoma	20th Cent.-Fox Scr. Rm.	10 N. Lee Ave.	Mon. 3/2	10:30 A.M.	Mon. 3/2	1:30 P. M.	Tues. 3/3	10:00 A.M.	Tues. 3/3	1:00 P. M.	Tues. 3/3	2:30 P. M.
Omaha	20th Cent.-Fox Scr. Rm.	1503 Davenport St.	Mon. 3/2	1:00 P. M.	Mon. 3/2	2:30 P. M.	Tues. 3/3	11:00 A.M.	Tues. 3/3	2:00 P. M.	Tues. 3/3	3:30 P. M.
Philadelphia	Vine St. Scr. Rm.	1220 Vine St.	Mon. 3/2	10:30 A.M.	Mon. 3/2	2:15 P. M.	Tues. 3/3	10:00 A.M.	Tues. 3/3	11:30 A.M.	Tues. 3/3	2:15 P. M.
Pittsburgh	20th Cent.-Fox Scr. Rm.	1715 Blvd. of Allies	Mon. 3/2	1:30 P. M.	Mon. 3/2	3:00 P. M.	Tues. 3/3	10:30 A.M.	Tues. 3/3	1:30 P. M.	Tues. 3/3	3:00 P. M.
Portland	Star Preview Rm.	925 N.W. 19th Ave.	Mon. 3/2	10:00 A.M.	Mon. 3/2	11:30 A.M.	Tues. 3/3	10:30 A.M.	Tues. 3/3	1:00 P. M.	Tues. 3/3	2:30 P. M.
Salt Lake	20th Cent.-Fox Scr. Rm.	216 E. 1st South St.	Mon. 3/2	1:00 P. M.	Mon. 3/2	2:30 P. M.	Tues. 3/3	10:00 A.M.	Tues. 3/3	1:30 P. M.	Tues. 3/3	3:00 P. M.
San Francisco	Republic Scr. Rm.	221 Golden Gate Ave.	Mon. 3/2	1:30 P. M.	Mon. 3/2	3:00 P. M.	Tues. 3/3	10:30 A.M.	Tues. 3/3	1:30 P. M.	Tues. 3/3	3:00 P. M.
Seattle	Jewel Box Scr. Rm.	2318 Second Ave.	Mon. 3/2	9:00 A.M.	Mon. 3/2	2:00 P. M.	Tues. 3/3	9:00 A.M.	Tues. 3/3	1:30 P. M.	Tues. 3/3	3:00 P. M.
St. Louis	S'renco Scr. Rm.	3143 Olive St.	Mon. 3/2	10:00 A.M.	Mon. 3/2	11:30 A.M.	Tues. 3/3	10:00 A.M.	Tues. 3/3	1:00 P. M.	Tues. 3/3	2:30 P. M.
Washington	Earle Thea. Bldg.	13th & E. Sts. N.W.	Mon. 3/2	9:45 A.M.	Mon. 3/2	11:00 A.M.	Tues. 3/3	9:45 A.M.	Tues. 3/3	11:00 A.M.	Tues. 3/3	2:30 P. M.



# PUBLIC WILL FORCE TRUTH IN PROPAGANDA:—GRIERSON

## Canadian Commissioner Sees Entertainment Vital Factor in Production

The public will demand the truth in documentary or propaganda pictures about the war, whether they are government produced or made by the established industry, according to John Grierson, Canadian Film Commissioner and a veteran of two years production of official wartime films.

In New York last weekend Mr. Grierson reviewed his experiences in Canada and outlined his conception of some of the wartime problems which the motion picture industry and government screen agencies in the United States face.

### "Truth Essential"

Truthful and accurate information about the war, both on the fighting front and at home, is essential, he said. Public demand for information is practically insatiable, he said, recalling the Canadian film program of more than 100 government subjects for the current year. The public is anxious for both screen reports on the facts of the war effort and for films discussing and interpreting the all-over aims of the victory program.

Moreover the public is able to view and digest all the harsh, and unpleasant realities of war as presented on the screen. Sugaring of information and propaganda films will not help the victory program, he indicated.

"The truth is still its own best propaganda," Mr. Grierson said. He added, very carefully, however, that the opinions expressed in the interview were his own.

"After all, I am a foreigner, and wouldn't dare presume to tell you what to," he said.

Entertainment values, however, should not be subordinated, he warned. The dictum that the public must not be bored applies to official screen messages just as rigidly as it does to entertainment feature pictures, he declared.

Messages which the government seeks to convey via the screen must use the media to its fullest possibility. In Canada the government has done this by utilizing the existing motion picture industry to convey its special war messages. Showmanship is used to the full, Mr. Grierson said.

"Mr. Grierson's comments recalled his message to the annual meeting of the National Board of Review meeting at New York on November 17th. At that time, three weeks before Pearl Harbor, and while Congress was still debating amendment of the Neutrality Act, Mr. Grierson outlined the development of the Canadian war film program. He described at that time the Canadian policy of building its screen messages around entertainment values.

The monthly war series, "Canada Carries On" produced by the National Film Board are, in fact, sold to approximately 90 per cent of the country's theatres, he reported this week.

## SEES INTERNATIONAL PROPAGANDA

A vast store of wartime motion picture experience is available for use by the proper United States government authorities, John Grierson, Canadian film commissioner noted. He cited the experiences of the British Ministry of Information, Russia, Canada and other Dominions in forming Government propaganda film services. Many of their methods were learned by trial and error he recalled. This fund of knowledge should be fully exchanged by all the United Nations to coordinate their film work, the Canadian commissioner indicated.

Much American product could be used very profitably abroad, he said. There are also thousands of feet of film on civilian defense, industrial and military training, made in Britain or Russia or Canada which are available for use here.

"The screen must not be afraid to present the harshest reports on the war," Mr. Grierson said. The public wants news, without sugaring, he declared, and warned against cushioning the impact of actual facts.

"The United States can see war in all its toughness and intensity. There is a demand for realism which has not yet been met in official pictures," he said.

The "B" picture, Mr. Grierson said, has long been a fortunate example of the American "ability to take it." The popularity of westerns, gangster films and the knock-down drag-out type of picture is evidence that the public can face the harsh reality of war, he asserted.

On the screen, as in battle, the war is a "challenge to tough American courage and the ability to do things," he implied. The screen can well carry its war messages with this in mind.

In citing the experience of the Canadian film program Mr. Grierson laid emphasis on the importance of confining each picture to a direct message. "One or two messages a program are all that can be effectively presented," he said.

The Canadian film program currently calls for approximately 100 pictures a year. Eighteen of these, Mr. Grierson said, are regular short subjects for commercial distribution. Twelve trailers are also distributed to theatres. Additionally the program includes 52 special tags, newsreels, and local information pictures.

One of the most successful divisions of the Canadian film program, Mr. Grierson said, has been a series of localized newsreels from

the army camps featuring boys from particular areas in their military training and other war duties. This personalized, local touch has been particularly successful, Mr. Grierson said.

It is used to answer questions by the mothers of soldiers who, he said, are most concerned with details of how their sons live, what they eat, wear, and do during spare time. All of these subjects provide interesting screen material.

Following his visit to New York Mr. Grierson went to Washington where, it is understood, he conferred with Lowell Mellett, Coordinator of Government Films, and with other officials. He refused to discuss this aspect of his current visit to the United States.

## Money for State Department Films

The House of Representatives this week approved an appropriation of \$25,150 for the motion picture program of the division of cultural relations of the State Department. It acted on the department's money bill for the fiscal year beginning July 1st, next.

Approval of the program was given after officials of the department explained their plans before the House Appropriations Committee. They declared that in the Latin American field they were working in cooperation with Nelson Rockefeller's Office of Inter-American Affairs.

In other areas, however, the State Department is carrying out its own individual plans. An outstanding project next year will be the distribution in Great Britain of American non-theatrical films. This is now being negotiated, with possible extension of the service later to Australia and Canada.

## Three Soviet Films On Broadway

Artkino Pictures, Inc., official distributor of Soviet films in the United States reported in New York on Monday, "For the first time in the 15-year history of Soviet film distribution in the United States, three Russian pictures were playing simultaneously on Broadway in first run theatres."

The films are: "Girl from Leningrad," dealing with Russian nurses at the northern front, now in its ninth week at the Stanley Theatres; "Our Russian Front," documentary film produced by Lewis Milestone and Joris Ivens, in its second week at the Rialto where it will be held over for "an indefinite run," and "Defense of Moscow," a newsreel record of the Russian's defense and counter-attack of Moscow, currently playing at two newsreel theatres, the Embassy Broadway and 46th Street and the Trans-Lux, Broadway and 72nd Street.

## National Theatres Heads Meet at Los Angeles

Spyros Skouras, president, and William T. Powers, and Aubrey Schenck, home office executives, left New York headquarters of National Theatres Tuesday, for the annual meeting of division managers, film buyers and other executives, in Los Angeles Thursday.



# FOLLOW THAT BEE-LINE TO A BOX-OFFICE HONEY!



## THE WHOLE INDUSTRY'S BUZZING

about Paramount's new kind  
of full-length cartoon feature,  
"MR. BUG GOES TO TOWN!"  
Solid adult entertainment—  
packed with laughs . . . excite-  
ment . . . swingable tunes!



# LAUGHS... SUSPENSE... ROMANCE... A TOP FLIGHT FEATURE -

Danceable, swingable tunes by Hoagy Carmichael and others, now featured by top bands everywhere . . . characters so real that columnists try to "spot 'em" as takeoffs on flesh-and-blood stars . . . a comedy-and-suspense-packed story with surefire **ADULT** boxoffice appeal! \*



**C. BAGLEY BEETLE . . .**  
Master-mind of the insect underworld . . . poses as a philanthropist while cooking up trouble!

cial p.  
The "E  
ng beer  
"

**SWAT** — The Fly... Many a professional mugg in Hollywood claims the honor of inspiring this fingerman of the Bugville mob!

"Children and adults alike will rejoice . . . grand entertainment for any audience . . . songs should go far!"  
—Showmen's Trade Review

"Sock favorite for the juvenile trade and a delightful novelty for adults . . . songs worthy of note!"  
—Film Daily

"Destined to find plenty of favor . . . adults will like it!"  
—Daily Variety

"... a new world of make-believe . . . an amusing fable for young and old alike . . . songs to have the customer humming!"  
—Motion Picture Daily

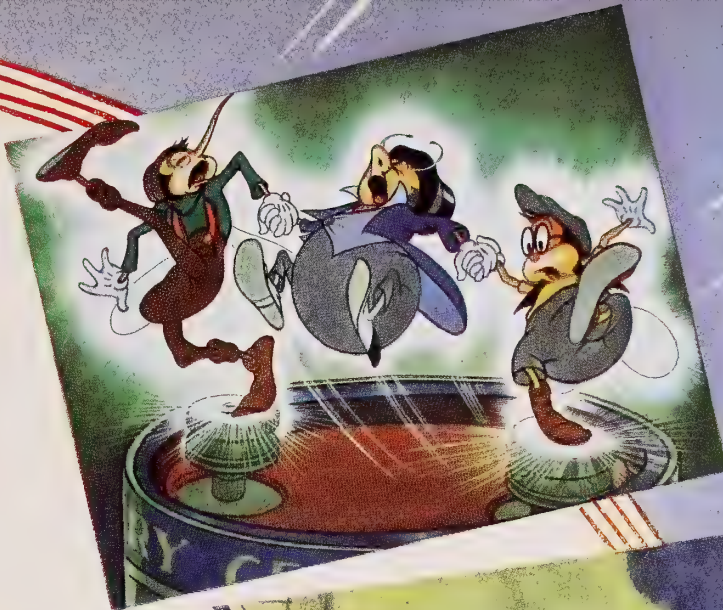




# FLODY...THRILLS Cartoon!



**HONEY and HOPPITY** . . . Try your hand at "casting" this team! Are they patterned on Bob Hope and Madeleine Carroll?



**SMACK** — The Mosquito . . . He's the killer, the dirty-work specialist, for Beetle!



**JUKES ARE JUMPING  
NETWORKS HUMMING  
with these hits!**

You're hearing them on the networks and on records everywhere . . . featured by Glenn Miller and other top-flight bands:

**"WE'RE THE COUPLE  
IN THE CASTLE"**

•  
**"BOY, OH BOY"**

•  
**"KATY DID, KATY DIDN'T"**

•  
**"BEE MY LITTLE  
BABY BUMBLE BEE"**

•  
**"I'LL DANCE AT  
YOUR WEDDING"**



GO TO TOWN WITH...

PARAMOUNT PRESENTS

"MR. BUG  
GOES TO  
TOWN"

IN TECHNICOLOR!

IT'LL LEAD YOU TO HEAVY  
BOX-OFFICE SUGAR!



Produced by Max Fleischer • Directed by Dave Fleischer

Copyright 1941 by Paramount Pictures, Inc.

PRINTED  
IN  
U.S.A.



# TROUBLE BREWS IN CHICAGO LOCAL CLEARANCE CHANGES

## *Distributors Say Revision of Loop Run Custom Would Disrupt Service*

With the filing of an anti-trust suit by Ken Theatre in U.S. District Court, Chicago, two weeks ago, and the resumption of the Oriental Theatre arbitration board case set for March 3rd, attention is again focused on Chicago's long troublesome system of release and clearance. Several attempts to change the system have been unsuccessfully made over a long period. Distributors say any change now would cause more confusion than the present setup and jeopardize their revenue and the servicing of accounts. For obvious reasons the distributor spokesmen insisted on anonymity.

### *Loop Runs Cited*

They point out that Balaban and Katz, by their control of most of the deluxe Loop theatres and comparative outlying houses, are entitled to first consideration in the purchase of product. By their ability to pay higher prices and set a picture for several weeks, in both Loop and neighborhood houses, it is worthwhile to hold back a release until Balaban and Katz can play it in a downtown house. The Chicago release system is based on the conclusion of the Loop run. Independent exhibitors have charged the system was set up for the sole convenience of Balaban and Katz but distributors have claimed, time after time, that it would be impractical to operate it otherwise.

As the system is worked now a picture opens at a Loop house, in most cases after its national release date. The picture may run one week or it may run ten weeks but always there is a clearance, or waiting time, between the conclusion of the first loop run and the opening of second run, or "A" pre-release week, of 21 days. In many instances a film may run three weeks at the State-Lake Theatre and then be switched to another Loop house, also controlled by Balaban & Katz, for another week or two. The playing time at this second Loop run, or hold-over, is taken out of the three weeks waiting time.

### *Pre-Releases Designated*

Thus if a film runs for two weeks more in the Loop, after its first Loop run, the picture is available for the second city run, or "A" pre-release, after one week's waiting time. The fourth, fifth and sixth weeks, following the conclusion of the first loop run, is designated "A" pre-release weeks and includes many of the larger neighborhood theatres and the McVickers Theatre, in the Loop.

The Oriental Theatre's clearance case is based on whether these three weeks are all one run or three separate runs, in their demand for a reduction in clearance. They contend that they should be permitted to buy in these weeks, by virtue of their capacity and earning power, and inasmuch as all houses in this classification, with the

## DETROIT OWNER WINS INJUNCTION

The Federal Court, Detroit, Monday issued a temporary injunction to the Carmen Theatre, against the Co-operative circuit and all major distributors except Paramount, restraining them, and specifically the Circle and Warren theatres, from interfering with the rental or showing of films by the Carmen.

The injunction also orders delivery of film to the plaintiff theatre simultaneously with the circle and Warren, and with any other Cooperative house which claims protection over the Carmen. The injunction cuts across existing contracts, and prohibits making of new contracts which give any theatre preference over the Carmen.

The latter opened last Summer.

exception of McVickers, are neighborhood houses and thereby not competition. Attorneys for the defendants in the case say that the arbitrator cannot rule that these weeks are separate runs as he has no authority to change clearance and that such a move, if upheld, would disrupt the entire system as now set up.

There are two weeks of third run, or "B" pre-release. In this class are all outlying theatres except the Oriental. One week of "C" pre-release follows and the tenth week after the loop run is the first week of general release. From then on it is second week general release, third week general release, and so on down until the smallest houses are played.

### *Lack of Prints*

It is in the "C" and first weeks of general release that the exchanges run into the most trouble in servicing the accounts. One branch manager said at a recent arbitration trial, that it was necessary to borrow as high as 35 prints from other branches to service the accounts. Even then, he said, a line had to be drawn somewhere and an exhibitor was sure to complain that someone else was being favored, when the whole trouble was the lack of prints.

The disgruntled exhibitor asked the manager why his branch didn't buy more prints and save trouble to which the manager pointed out that a print cost anywhere from \$150 to \$200, for a black and white, to \$350 and more for a colored print and it would be folly to buy a print to service a few \$17.50 and even \$12.50 accounts.

Alvin Landis, counsel for the Ken Theatre, in filing the case said he was doing so because the Consent Decree, as applied to the Chicago system of release, offered no relief for the independent exhibitor. His statement was as follows:

"The Consent Decree, as it has been ap-

plied to the Chicago system of release, has been ineffective in its desired result of granting relief to the independent exhibitor. After the large theatres in the Chicago area have exhibited feature motion pictures, the Chicago system of release provides that theatres shall contract for features in certain designated weeks, from the first to seventh week of general release.

### *Attorney Quotes Decree*

"Where a theatre has, for example, first week of general release, it endeavors to hold back its competitors to second week. This provision usually will be found under that portion of the contract which sets up 'clearance.' Under the Chicago system, this clearance is indefinite, because each week of release begins on a Sunday, and if a theatre in first week played the picture on Sunday and Monday, the theatre in second week would have to wait five days, or until the next Sunday, to play the picture. If the theatre in first week played the picture on Saturday, then, of course, the theatre in second week could, if it desired, play the picture the next day.

"Despite the fact that the theatre in first week has, by contract, prevented the distributor from selling the theatre in second week pictures in the first week of general release, the Appeals Board has said that this situation refers to successive runs and does not set up any clearance. This compels an independent exhibitor to seek relief under Section 10 of the Consent Decree, and an examination of said section discloses that relief under it is surmounted with so many obstacles that it is almost impossible to proceed.

"This decision permits the owner of a chain of theatres to contract for pictures for one of them in some distant week of release and hold back the independent to the next successive week—so far back that the independent cannot possibly operate at a profit. According to the Appeals Board, these would be successive runs and not clearance. It is evident, therefore, that the Consent Decree, insofar as it is applicable to the Chicago system of release, offers no relief to the independent exhibitor."

## *Johnson Testifies Against Distributors*

Art Johnson's testimony in his \$1,670,500 anti-trust suit against major distributors and the Minnesota Amusement and Welworth circuits, was interrupted last week by reading of a deposition taken from E. R. Ruben, of the latter chain. Mr. Johnson ascended the stand again this week, and was cross-examined by the defense.

The trial, in Federal Court, Sioux Falls, South Dakota, was halted Monday and resumed at mid-week.

Testimony Monday was by Mr. Johnson, and Mr. J. P. Hartman, of the Granada Theatre, about conversations and letters, with film company employees.

Defense counsel includes Joseph Finley, Matt Finley, T. M. Bailey, Benjamin Deinard, and Samuel Saliterman.



# INDEPENDENT WINS THE FIRST 'SPECIFIC RUN' DECISION

## *Distributor Claims to Exemption for Affiliates Further Set Back*

An independent exhibitor won an arbitration award in a Specific Run complaint, under Section X of the consent decree, for the first time this week. And distributors' claims for the exemption of affiliated houses from arbitration were again set back.

Wilbur M. Brucker, former governor of Michigan, arbitrating the sixth Detroit complaint found that all five consenting distributors had discriminated against Erving A. Moss' Parkside theatre in favor of United Detroit and Michigan Cooperative houses. He ordered that future licenses for four theatres, the Aloma, Rivola, Harmony and Alger, be by separate contract and without regard for their circuit affiliations.

Escape from arbitration by affiliate theatres through Section XVII of the decree, which permits distributors to license affiliates upon such terms and conditions as they wish was further curbed.

"Section XVII is a shield and not a sword," Governor Brucker wrote, in rejecting Paramount's motion for dismissal as owner of the United Detroit circuit and the respondent Alger theatre.

The distributor in effect sought an exclusive run policy "for the exhibition of its own pictures in its own theatre in the competitive area which includes the Parkside," Mr. Brucker said.

### *Cites Section XVII*

"Section XVII preserves the right of each distributor defendant to contract with its own theatres for the exhibition of its own pictures without impairment or restriction, but it does not destroy the right of independent exhibitors to obtain pictures on the same run where such independent exhibitor is otherwise qualified to do so," he ruled.

"To uphold respondent's contention would permit a distributor defendant, either singly or in combination with other distributors, to destroy one of the fundamental purposes of the Consent Decree, which is to enable independent exhibitors to obtain pictures for exhibition in their theatres on a run which they merit, based upon all of the other considerations involved. If a distributor defendant could use Section XVII to delay Parkside six months in getting its product, it would destroy the usefulness of such product to Parkside just as effectually as though it arbitrarily refused to furnish any product altogether," he said.

Section X, of the New York decree, permitting an exhibitor to complain in arbitration that a distributor has arbitrarily refused to license features on the run requested was drafted, Governor Brucker wrote, "in order to assure that legitimate considerations alone should control the process of barter and trade between distributors and exhibitors, and to prevent the use of pres-

## SECTION XVII UNDER FIRE

The use of Section XVII as an "escape clause" for theatres affiliated with the Big Five, and named in arbitration proceedings, first came under serious attack last week in a decision by Wendell H. Cloud granting clearance reduction to the Dickinson theatre, Mission, Kansas. (Motion Picture Herald, February 14, page 13.) This week its use in Specific Run cases is under fire.

Section XVII protects distributor relations with affiliate theatres. It states, in part, "Nothing contained in this decree shall be construed to limit, impair, or restrict in any way whatsoever the right of each distributor defendant to license the exhibition, or in any way to arrange or provide for the exhibition in such manner, upon such terms and subject to such conditions as may be satisfactory to it, of any or of all of the motion pictures which it may at any time distribute. . . ."

sure or arbitrary discrimination in influencing the result."

The fundamental purpose of Section X, the arbitrator said, is "to afford a remedy in cases where a theatre is unable to secure features upon the run which it merits because its competitor is a member of a circuit theatre. Section X reflects an effort to correct situations where the free flow of competition is thwarted by the influence exerted by group buying power. It is a frank recognition that the economic attractiveness of supplying features to a single theatre may become eclipsed by the far greater economic attractiveness of supplying product to a buying combine of circuit theatres."

### *Names Licenses*

In his findings of fact the arbitrator declared that the distributors had licensed features on the run requested by complainant to the Aloma, Rivola and Harmony theatres, which are members of the Cooperative Theatres of Michigan, Inc., a booking and buying combine of not less than 15 theatres and to the Alger theatre, a component of United Detroit Theatres Corporation, a Paramount subsidiary, of not less than 15 theatres, all in competition with the Parkside.

He found that the Parkside on the score of size, potential revenue, location in a new and expanding residential area, and in management and general attractiveness compared favorably with the houses which had been granted preferred run.

The Parkside is located adjacent to the new Parkside Federal Housing Project. At

the hearings the chief of the Detroit Bureau of Buildings and Permits testified that the greatest activity in the construction of new homes and apartments had been in the northeast section of the city near the Parkside.

While the four intervening theatres nominally had a clearance of seven days over the Parkside, Governor Brucker noted from the evidence that they did not play pictures in many cases until latest availability which meant that Parkside actually followed them by from 14 to 28 days. The delay he said was caused by the fact that each of the theatres played behind different key houses, and that thus exhibition was staggered and reached each theatre at a different time.

"While this was the reason, it is scant excuse when considered from the standpoint of the public interest. It is my opinion," the arbitrator wrote, "that the public interest should be a strong determining factor in considering all the incidents of the consent decree, not the least among which is the promptness with which a picture is shown in populous neighborhoods, as well as the condition of the film itself."

### *Sharkey Testimony Quoted*

The arbitrator quoted testimony by James F. Sharkey former RKO branch manager and now manager of the Parkside to show that the run which the Parkside received had been agreed upon between the distributors and competitive circuits even before Mr. Moss had sought pictures from the distributors. The arbitrator said there was support for Mr. Sharkey's testimony. Mr. Brucker recalled that despite falling revenue, disrepair and a general downhill course in the management of the Harmony over a year and a half, it continued to receive preferential run. The theatre eventually closed.

This, the arbitrator said, was convincing evidence that the playing positions of the theatres had been frozen; that they were not being determined by the free flow of economic competition; and that their group relationship was more important than individual status to the distributors.

### *Prior Court Ruling*

To corroborate his findings Governor Brucker cited a ruling against Cooperative Theatres by the U. S. District Court for Eastern Michigan in which it was found guilty of conducting a monopoly in restraint of trade. The opinion, dated September 10, 1941 in the suit against Cooperative by Midwest theatres is not to be construed as decisive of every other case in which it is alleged that Cooperative enjoys a superior run because of group buying power, the arbitrator warned.

"Nevertheless the effect of that opinion is to disclose that Cooperative has indulged in certain practices in other instances which are identical with those being considered in our case" he said.

"After reviewing the whole record I am frankly impressed with the absence of any good reason why Parkside should not be placed on a parity with the other four theatres," Mr. Brucker concluded.



# ARBITERS GET 2 NEW CASES, HAND DOWN 3 AWARDS

## *Buffalo and Chicago Cases Go to Appeals Board; 32nd Case in New York*

The motion picture arbitration system, after marking the start of its second year on February 1st with an almost complete lapse in new actions, this week acquired two new cases, and three awards were carried to the Appeal Board by exhibitors.

At Buffalo the Dipson Theatre Corporation on Saturday appealed Michael A. Catalano's award on the clearance demand in behalf of the Bailey theatre. Mr. Catalano dismissed MGM and Paramount from the action on the ground that they were interested in the operation of the intervening Shea circuit's Kensington theatre. He reduced the Kensington margin over the Bailey to three days on the case of Warner, RKO, and 20th Century-Fox pictures. It was the 24th appeal.

Chicago case No. 9 also was appealed, on Monday, when William A. Pearl, operator of the Alcyon theatre, Highland Park, Ill., protested dismissal of his clearance action against RKO, Paramount, and 20th Century-Fox. It is the 25th appeal. The dismissal was reported in MOTION PICTURE HERALD for January 24th.

### **New York**

New York's tribunal received its 32nd case on Monday when the Kant Amusement Corporation, Brooklyn, N. Y., filed a clearance case in behalf of the Crown theatre, 527 Empire Boulevard. It was the first complaint from Brooklyn.

The demand names all five distributors and the Randforce circuit's Carroll and Utica theatres. The Crown asks day and date, asserting that it is not in competition with the two houses.

### **Indianapolis**

The third Indianapolis case was filed on February 11th when S. S. Stephens, operator of the Regal theatre in Indianapolis, named all five consenting distributors in a clearance action. The Regal demand named three Negro theatres, all operated by the Walker Theatre Company. The Regal now plays 30 days behind the Walker and the Park theatres. Mr. Stephens asked that the Regal be permitted to follow the Walker by seven days, the Park by one day and that it be granted 30 days' clearance ahead of the Lido Theatre.

### **Buffalo**

Buffalo's seventh case was settled last week in a consent award entered with Richard H. Templeton, arbitrator, by the Ryan theatre, Ithaca, N. Y., all five distributors, and three Ithaca theatres. The complaint, demanding both clearance and some run relief, was filed on December 2nd by James, John and William Ryan.

Under the terms of the award the some run portion of the action was dropped and a maximum clearance of 30 days over the Ryan's Ithaca theatre was set for the

## FORESEE IMPORTANT APPEAL BOARD TESTS

Motion picture attorneys and officials of the American Arbitration Association at New York this week foresaw as "inevitable", Appeal Board tests of recent decisions by local arbitrators attacking the refuge which the consenting distributors heretofore have found in Section XVII of the consent decree. Attorneys indicated that distributors with large holdings among theatre affiliates would not permit their right to license them to be restricted without a stiff battle. Decisions in the sixth Detroit case and the second Kansas City action in the last two weeks established precedential restrictions of the distributor affiliate's right to claim exemption from arbitration proceedings involving either clearance or run.

Strand, State and Temple theatres, all in Ithaca.

Hearings on Buffalo Case No. 10, clearance demand of the Playhouse, Clyde, N. Y., against the Big Five were postponed, following the first session Friday, until March 4th. At the opening hearing Mrs. Caroline Perriello of Naples, owner of the Playhouse, was the only witness.

### **Washington**

The Washington arbitration docket was cleared Wednesday when John E. Laskey, arbitrator of the tenth complaint awarded a cut in clearance to the Bayne theatre, Virginia Beach, Va. Ruling against Warner Brothers and the Newport theatre in Norfolk, Mr. Laskey reduced clearance over the Bayne from 21 to five days.

### **Albany**

The clearance demand of Smalley Theatres, Inc., Cooperstown, against 20th Century-Fox, Paramount, RKO Radio Pictures, Loew's, Inc., and Warner-Vitagraph, was further postponed last week until February 25th at Albany.

The action attacks the 14-day clearance now held by the Colonial Theatre, Norwich, a Schine house, over Smalley's theatre at Sidney, N. Y. Schine Realty Corp. has filed as an intervenor through Howard Antevil, Gloversville. Judge Joseph Rosch is arbitrator. Leonard L. Rosenthal represents the Smalley corporation.

### **Chicago**

The Oriental Theatre case, Chicago No. 6, has been postponed from February 17th, until March 3rd, by request of Perry M. Chadwick, attorney for the theatre.

The Indiana-Illinois Theatre Circuit headed by Jack Rose, this week intervened in Chicago's 14th case, the clearance demand

filed by the Rio theatre, Hammond, Ind., last week. The circuit lists the Indiana and Vic theatres, Indiana Harbor, the Hoosier and Capitol theatres, in Whiting, and the Vogue and Forsythe theatres, East Chicago, as interested parties to the case.

### **Cleveland**

J. Virgil Cory, an attorney, on Wednesday commenced hearings of Cleveland's second case, of which he is arbitrator. The Deuber Theatre, Canton, seeks some run from all five distributors.

Fifty-one attorneys and businessmen have been appointed to the San Francisco panel of arbitrators of the motion picture arbitration system. The panel includes sixteen attorneys and thirty-five educators, professional and business men.

Members of the panel are: Julian H. Alco, Christian Science practitioner; Ian Alastair Armstrong, executive American Trading Company; Dr. Don Jose F. Aubertine, surgeon; Fred B. Bain, advertising counsel; D. Bosschart, president, Eng-Skell Company; B. R. Colkett, assistant secretary-treasurer, Fibreboard Products, Inc.; John S. Curran, vice president, The Anglo California National Bank; Ralph V. Dewey, export manager, Sunset Products Company; P. M. Downing, vice president, Pacific Gas & Electric Company.

Eugene S. Elkus, president, Mangrum, Holbrook & Elkus; Adrien J. Falk, vice president, S. & W. Fine Foods, Inc.; William Fisher; Professor Evan Haynes, University of California Law School; F. J. Hellman, vice president, Wells Fargo Bank & Union Trust Company; S. G. Herzog, sales manager, Foster & Kleiser; Edward M. Hulse, H. S. Crocker Co., Inc.; J. H. Jones, W. P. Fuller & Co.; Professor A. M. Kidd, University of California Law School; Thomas E. Leach, assistant treasurer, Hawaiian Pineapple Co., Ltd.; Emil Leuenberger, assistant vice president, Wells Fargo Bank & Union Trust Company; Vincent F. Mead, secretary, San Francisco Real Estate Board; A. N. Nathan, The California Ink Co.

Benjamin J. Older, retired; Claude D. Painter, advertising; G. B. Peterson, general manager, Red Salmon Canning Company; Leslie F. Rice, insurance and estate adviser; Col. Robert A. Roos, Roos brothers, Inc.; Martin S. Rosenblatt, executive, S. & F. Gump Company; T. M. Shearman, retired; Herbert S. Shuey, secretary-treasurer, Merrill Company; Louis Slos, vice president, H. S. Crocker Co., Inc.; C. H. Sondhaus, executive, National Lead Company; R. S. Turner, oil broker; Albert J. Watson, partner, Peat, Marwick, Mitchell & Company; and E. E. Young, executive, Leo J. Meyberg Company.

The attorneys on the panel are: Oscar T. Barber; A. Brooks Berlin; Bradford W. Bosley; John D. Costello; Murray Draper; Robert B. Gaylord; William P. Hubbard; Wallace E. Hyde; Rowland R. King; Bauer E. Kramer; Ira S. Lillick; Donovan O. Peters; Albert A. Rosenshine; Ralph Winfield Scott; John Selby; and Roger Sherman.

## RKO Joins Swing To Russian Films

RKO Theatres this week joined other majors in booking Russian films. "One Day in Soviet Russia," a full-length documentary feature with Quentin Reynolds as commentator, is playing this week in RKO's Columbia at Far Rockaway, L. I., and the Jefferson, in New York.



# LATE REVIEW

*For other Showmen's Reviews see  
Product Digest Section, page 63*

## To Be Or Not To Be

(UA-Lubitsch)

### Comedy Lampooning Nazis

An unprepared turnout of theatregoers drawn to the village theatre in Westwood by "H. M. Pulham, Esq." came to this picture following the Fox Movietone newsreel pictures of the Pearl Harbor disaster and laughed heartily and often after the first 10 or 15 minutes. On the basis of this somewhat trying test of the film it would appear to follow that any showmanly fears growing out of the tragic passing of Carole Lombard, or the fact that this treats humorously of the Nazis at a time when the war news is not funny, may turn out to be groundless as concerns the boxoffice.

It is a venture in more directions than one which producer-director Ernst Lubitsch, who also collaborated with Melchior Lengyel on the story, has delivered to exhibitors and their customers.

Warsaw, just prior to, during and after the German assault, is the scene of the narrative, yet the film is a comedy and played for laughs in all save a few momentary passages establishing a background of desolation and Nazi domination.

As a comedy, it deals with the Nazi soldiers and the Gestapo in a manner just short of the "Great Dictator" tone.

The story, scripted by Edwin Justus Mayer, concerns the operations of the Polish "Underground" and follows the contour of a thrilling, patriotic melodrama, rife with escapes, captures, some killings, but utilizes all of these materials for laugh purposes.

Miss Lombard portrays a Polish actress who pretends to fall in with Nazi plans by way of preventing capture of Polish patriots. Jack Benny portrays her husband, a Polish Shakespearean star, who outwits the Gestapo by a series of successful disguises and impersonations.

The picture drew its loudest laughs from the preview audience in the many situations dominated by the comedian which are, as, and of themselves, amusing in the extreme. A running gag, in which Benny is interrupted in his reading of Hamlet's soliloquy, registered solidly.

In two respects the picture is linked of necessity to happenings in the world of fact.

Individual audience reaction to the film is tempered, one way or another in all cases, by the fact of Miss Lombard's death.

Mass audience reaction is subject to variation with the tenor of the day's war news.

In locations where Polish people predominate it is well to test out specifically the local attitude toward a comedy which utilizes blitzed Warsaw as a background for humor.

*Previewed as reported in detail above.*—WILLIAM R. WEAVER.

Release date, February 15, 1942. Running time, 100 minutes. P. C. A. No. 7825. General audience classification.

Carole Lombard .....	Maria Tura
Jack Benny .....	Joseph Tura
Robert Stack .....	Lieutenant Sobinski
Felix Bressar .....	Greenberg
Lionel Atwill .....	Rawitch
Stanley Ridges, Sig Ruman, Tom Dugan, Charles Halton, George Lynn, Harry Victor, Maude Eburne, Armand Wright, Erno Verebes, Halliwell Hobbs, Myles Mander, Leslie Dennison, Frank Reicher, Peter Caldwell and Wolfgang Zilzer.	

## 33% of Film Companies Had Taxable Income

Less than one-third of the film producing corporations and only slightly more than half of exhibitor corporations of the country paid income taxes on their 1939 business, it was disclosed recently in Washington by Secretary of the Treasury Henry W. Morgenthau, Jr. Those that did pay taxes, however, contributed more than \$10,000,000 to the Federal Treasury and distributed nearly \$33,000,000 in dividends to their stockholders, it was disclosed.

Figures compiled by the Department showed that only 168 of 616 producing companies had taxable income. They reported aggregate receipts of \$254,370,000 and net income of \$26,615,000 on which they paid \$3,818,000 income and \$15,000 excess profits taxes, and paid dividends, other than in stock, of \$10,000,000. Another 379 corporations had aggregate receipts of \$118,657,000 but a deficit of \$7,099,000. They paid dividends of \$1,595,000. The remaining 69 corporations were inactive.

In exhibition, 2,056 of 3,995 corporations, with aggregate receipts of \$442,279,000 and net income of \$43,263,000, paid \$6,399,000 in income and \$38,000 in excess profits taxes and dividends of \$22,812,000. Of the remainder, 832 corporations were inactive and the other 1,813, with aggregate receipts of \$121,078,000, showed a deficit of \$6,410,000. Only \$242,000 was distributed in dividends by this group.

## Kurt Ross with Pathe News

Appointment of Kurt Ross to RKO Pathe News was announced by the newsreel company in New York this week. Mr. Ross, who will be in charge of the commercial department, has been active for several years in technical and scientific presentation work for various industrial concerns. He gained recognition with his invention and development of the photoelectric film control for electric signs, as used in the Wilson Whiskey display on Times Square, New York. His work with RKO Pathe News will entail slidefilms and visual presentations of all kinds in addition to picture production.

## Bergman to Universal

Maurice Bergman arrived in Hollywood last week on a special advertising assignment for John Joseph, Universal director of advertising and publicity. Mr. Bergman had recently been agent for Pierre Van Paassen, author; and before that, had been advertising manager for Twentieth Century-Fox.

## Odendhal, of B. & K., Wins Award

Harry Odendhal, manager of the Balaban & Katz Congress Theatre, Chicago, was awarded the John Balaban trophy last week for best special showman efforts during the last quarter of 1941. Mr. Odendhal also was presented with a \$100 cash prize for being a three-time consecutive winner of contests.

## Inter-American Films Shown

The motion picture productions of the U. S. Government's Office of Inter-American Affairs became available, in selected part, for public and press inspection for the first time last week. MOTION PICTURE HERALD herewith presents the first report on four examples of the approximately two dozen 16 mm pictures actually completed and ready for shipment under the direction of John Hay Whitney's films division.

The four pictures were shown at New York by the Museum of Modern Art's Film Library, in its motion picture cycle, as examples of Government production.

Nelson Rockefeller, coordinator, formed the motion picture division in January, 1941, naming Mr. Whitney director. Mr. Whitney listed 42 titles in December as "the preliminary program of non-theatrical films" ready, or in final preparation, for shipment to South America. Kenneth MacGowan supervised their preparation from government, theatrical, commercial and documentary film material. The Museum handled the laboratory work and prepared Spanish and Portuguese narrations.

The four titles shown by the Museum were: "Energia y Poder de America," (Spanish), "Power for the Americas," one reel: This is compiled from Office of Emergency Management and other government film sources, libraries, and newsreels. Scenes of the country's leading hydro-electric dams and power projects are interspersed with views of military forces and American cities and industry. Vistas of tank and gun and shoe factories show the role of electricity in armament and industry.

"El Basketball," (Spanish), "Basketball Technique," one reel: A Spanish narration has been added to an MGM Pete Smith sports subject, distributed commercially in the U. S. Slow motion and standard speed illustrate the techniques and trick shots of basketball. It presupposes some knowledge of the game.

"Fish in Alaskan rivers" (Spanish), "Alaska's Silver Millions," 3 reels: This subject, which is overlong in three reels, is prepared from Alaskan exploration material by the Rev. Bernhard Hubbard, S. J. and from an American Can Company commercial reel on the Alaskan salmon fisheries.

"Soldados do Ar" (Portuguese) "Soldiers of the Sky," one reel: Is the most interesting and dramatic of the four pictures. Government and 20th Century-Fox short subject and news scenes depict the training and tactical use of U. S. Army parachute troops. It is an impressive study of the ability of the American soldier.—J. M. H. S.

## Winners Named in B&K Circuit Drive


Winners of the three-month Y. Frank Freeman drive among managers of the Balaban & Katz circuit, Chicago, have been announced by Walter Immerman, general manager of the circuit. The contest was for the greatest business gain and general operation of the theatres.

William Holden and Charles Cottle, managers of the Chicago and Roosevelt theatres, respectively, tied for first place in the Loop division. The "A" house division was led by George Bryant, Tivoli; "B" houses, Harry Odendahl, Congress, and Charles Nesbitt, Tower; "C" houses, Waldo Bail, LaGrange Theatres, and Jerome Winsberg, Senate Theatre. Al Leonard of the Lakeside won in the first week general release class. All winners received \$500 defense bonds as prizes, except in the Loop, where the prize was divided.







A black and white photograph of a hand pointing towards a typewriter. The hand is positioned in the upper right quadrant of the frame. The typewriter is a vintage model with a large, ornate metal body and a visible carriage and paper support mechanism. The background is dark and out of focus.

**SPENCER TRACY KATHARINE HEPBURN**  
**"WOMAN OF THE YEAR"**  
*from*  
**M-G-M**

**A GEORGE STEVENS**  
Production with  
Fay Bainter • Reginald  
Owen • Original Screen  
Play by Ring Lardner,  
Jr. and Michael Kanin  
Directed by George  
Stevens • Produced by  
Joseph L. Mankiewicz  
An M-G-M Picture

**HAVING A WONDERFUL TIME!**



# RADIO GIVEN 3 MONTHS TO TURN TO MAKING ARMS

## *Manufacture of Civilian Sets to Cease April 22nd; No New Stations*

No new radio stations, nor radio receivers. That is the prospect the radio industry, and the country, faced this week, reflecting the desire of the Government that industry be totally converted for war.

The Defense Communications Board, which on January 30 announced that no further authorization would be issued by the Federal Communications Commission for new stations or expansion of existing stations in any area receiving primary service from one or more stations, has recommended to the Commission and the War Production Board that outstanding authorization for new stations or changes in existing transmitters be cancelled.

The War Production Board, which previously had curtailed set production to 40 per cent below last year's total, called on the radio industry to accomplish its total conversion to war work within three months, and end civilian radio manufacture April 22nd.

Representatives of the four national networks met Tuesday with W. B. Lewis, Coordinator of Radio for the Office of Facts and Figures in Washington, for a discussion of problems arising from wartime conditions and the expansion of Government defense programs.

In other fields, the Coordinator of Information was said to be negotiating with the 11 international broadcasting stations for the lease of their facilities, and the FCC reported that following the outbreak of war programs in Japanese were dropped by American stations, but that, otherwise, there was little change in either the number of foreign language broadcasts or the languages used.

## *No Allotments*

The Defense Communications Board made public the full text of its recommendations to the WPB and FCC regarding the construction and alteration of stations, as follows:

"1. No critical materials shall be allocated by the War Production Board or further authorization issued by the Federal Communications Commission for the construction of any new standard broadcast station where all or a substantial part of the proposed primary service area is already provided with primary service from one or more standard broadcast stations.

"2. No critical materials shall be allocated by the War Production Board or further authorizations issued by the Federal Communications Commission for construction in order to change the transmitting facilities of any existing standard broadcast station unless the change will result in a substantial new primary service area no substantial part of which is already provided with primary service from one or more standard broadcast stations.

Determination to convert the set-manufacturing industry to war production was

## *SEE NO REDUCTION OF RADIO AUDIENCE*

With 55,000,000 radio receivers in use, and a normal replacement supply in stores, there should be no effect upon the medium's listening audience, even though the radio manufacturers are forced by Government order to end civilian set production April 22nd. That was the opinion, this week, of network officials in New York.

disclosed by R. R. Guthrie, assistant chief of the Bureau of Industry branches of the WPB, at a meeting with representatives of 55 manufacturers.

Mr. Guthrie said that, while no deadline had been set, it was expected the major part of the job would be done within three months along lines which would be laid down after conferences between industry representatives and Government officials.

## *Production Facilities Needed*

Production facilities of the industry are badly needed for the manufacture of radio, signal corps, detection and similar equipment, he said, warning the manufacturers, "If, three or four months from now, conversion to war products is still not accomplished, it will be impossible to assume any longer that some kind of conversion of the type of organization of plant, equipment, labor and management which constitutes a radio factory is feasible.

Information regarding the reported plan of Col. William J. Donovan's office to secure time over the facilities of the international stations was sparse, largely because the project was still in the negotiating stage, but it was indicated that Government and station owners were rather far apart on the question of price.

## *FCC Reports on Radio*

The FCC report on foreign language broadcasts shows that there were 6,776 such programs during the 30 days immediately following the Pearl Harbor attack compared with 6,843 in the 30 days immediately preceding.

Twenty-nine foreign languages were used, including Mesquakie, which is the language of the Sac and Fox Indians in Iowa.

Following the Japanese attack on Pearl Harbor there was an increase in the number of broadcasts in Italian and Polish, but a decrease in the number in German. There were no Japanese programs, compared with five during the period immediately preceding the war.

The greatest number of programs were in Italian, Polish and Spanish and those languages were used, but not in the same order, by the largest number of stations.

Two hundred stations were found by the Commission to be making foreign language broadcasts, but more than half of them were of 500 watts power or less.

## *Philco Backs Government*

James T. Buckley, president of the Philco Corporation, radio set and part manufacturers of Philadelphia, said in that city last week that his company was "in entire accord" with the new action, and he noted its cooperation for many months with various types of defense demands.

He also asserted his company could produce Government radio equipment on an "all-out" basis at the rate of \$160,000,000 a year.

The *Wall Street Journal* this week noted that the larger radio manufacturers with 80 to 90 per cent of their plants already doing work for the Government "should not find difficult" the new orders. It added the small companies might be hurt.

It said the radio program is in the tooling stage, and "is not expected to reach its production peak until the fall" of this year.

It summarized percentages of war work now being done by some companies, thus: Farnsworth, 70; Utah Radio Products, 30; Majestic, 50; General Electric, 80; Westinghouse, 98.6; RCA, 80, with 100 soon; Western Electric, 100; Bendix, 100; Zenith, 50; Crosley, 40.

The radio industry estimates it produced 10,000,000 radio sets the first nine months of 1941, compared with 11,800,000 in the 12 months of 1940; and that its radios in 1940 had a sale value of \$177,000,000, and in 1941, of almost \$200,000,000.

## *O'Malley Completes AMPA Fiscal Report*

The relief fund of the Associated Motion Picture Advertisers at New York has grown to a cash balance of \$1,638.71, according to a year end financial report from David A. O'Malley, treasurer. From April 24th to December 31, 1941, \$922.50 was disbursed to aid needy members of the industry.

The AMPA fiscal report listed a bank balance of \$475.21 for the organization with \$827.50 in outstanding dues receivable from 95 out of a total of 149 members. Total assets amounted to \$1,302.71 on December 31st. Disbursements from April 24th to December 31st amounted to \$3,169.42, including \$670 transferred to the relief fund.

## *PRC Closes Midwest Product Deals*

Arthur Greenblatt, general sales manager of Producers Releasing Corporation, announced the closing of a deal with the Publix-Great States Theatres in Chicago this week for all 1941-42 product. Victor Bernstein and George Topper of the PRC Chicago exchange arranged the deal. Mr. Greenblatt also reported that the Fox circuit in Kansas City had purchased "Swamp Woman," an Ann Corio special.

## *Spires in Army*

George Spires, 25, on MOTION PICTURE HERALD since 1936 as reporter and reviewer, joined the Army this week. He left New York for Camp Dix Friday.



# AUSTRALIAN GROSSES JUMP WITH MOUNTING WAR FEARS

## New Records Set at Box Offices as Public Reacts to Danger

*Special interest, in view of the current state of the war and of the position of Australia among the allies of the United States, attaches to this latest and exclusive dispatch from MOTION PICTURE HERALD's correspondent in Sydney. Here are recorded some of the phases of internal adjustment which the pressures of the great conflict tend to produce within the industry of the motion picture. It is to be remembered, too, that Australia was in the early years of the motion picture a crucible of experiment and experience which brought the super-theatres of the cinema into existence. A considerable part of the origins of the once great First National Exhibitors' Circuit trace to the labours and experiences of the late J. D. Williams in that far country—far then, closer now.*

—THE EDITOR

by LIN ENDEAN  
in Sydney

With war's shadow cast over the nation and threatening to come to our shores for the first time in our young history, one views the future of motion pictures in a perspective without the guidance of precedent, so far as Australia is concerned.

The dominating impression is that screen entertainment is destined to occupy a major spot in the national pattern—the motion picture house is the people's choice as a rendezvous from the disturbing emotional and physical tension of the immediate swing from easy-going normalcy to full wartime preparedness. That fact was well demonstrated over the just ended Christmas period, when key centre houses throughout the continent racked up trade outstripping, by far, the money and patronage volume of former festive seasons.

The degree of strength was well instanced by Universal's Abbott and Costello comedy, "In the Navy," playing Sydney State. This one clicked to a £5,140 (\$25,700 at par) gross for six days, including a Boxing Day take of £1,124 (\$5,620 at par). The theatre's capacity is 2,700 and four shows a day the policy, with the admission price averaging to the equivalent of fifty cents.

### Seen Executive Service

Experience of other war-torn lands has left no doubt regarding motion pictures' tremendous force in the sustenance of public morale and the creation of confidence, and the Australian Governments are expected fully to acknowledge the screen as an essential service. It is certain, however, that the present heavy plaster of taxation will be added to as the months go on.

First fear upon the outbreak of Pacific hostilities was a film shortage, consequent upon the disrupting of the normal shipping

flow, but a survey reveals that most companies are set for many months yet; some with sufficient new releases to carry forward until next August. Nevertheless, no chances will be taken and there is every likelihood that the double-feature bill (the usual policy in all situations—with the single exception of M-G-M's first-run city houses) will be ousted.

With the public evidencing dependence upon screen entertainment in such emphatic manner, sufficient supply of film available and the industry already having impressed on the powers that it is geared to do a national job, all that remains is for co-ordination of exhibitor and distributor forces. Abortive efforts have been made in the last-mentioned direction, but wisdom must prevail when the leaders of both sections subscribe to the dictates of the inevitable.

### Asks United Front

In a statement to the trade, F. McNeil Ackland, chairman of the Motion Picture Distributors Association of Australia, said: "Let us show a united front as we consolidate the position of the local film business as a virile, active, loyal and constructive unit, well worthy of a place beside other major industries giving of their best in contribution towards that ultimate victory to be won for the cause of freedom.

"There is no time for bickering," he continued, "or place for the desire of any section to progress at the expense of the other. Whether it be distributor of film or exhibitor of film, each must appreciate fully that there is an individual challenge to him to play his constructive part in placing the trade on a footing of smooth operation. The screen is fortunate in having authority's acknowledgment of its importance.

### Cites England, U. S. A.

"Official appreciation, locally, parallels that of Great Britain, Canada and U.S.A., in which countries motion picture entertainment has a definite place in the wartime fabric. In England, more convincingly, have motion pictures emerged as an outstanding agency in sustaining morale and confidence by replacing emotional upset with a mood of relaxation and enjoyment. In the responsibility we must enthusiastically assume, in order to justify existence, plus the dislocation of established routine methods, it is far from mere idealism to voice a plea for complete co-operation of all sections of the industry."

Fever-heat interest has been held on developments in Hoyts Theatres (in which National Theatres Corporation hold controlling interest) following the arrival a few months ago of J. C. Graham, W. Powers and H. Stuart, representing the American shares. Their mission obviously was to bring about the merger of Hoyts and Greater Union Theatres, the major circuits operating in every capital of the Commonwealth, the linking of the two being a desire which has brought several ace U. S. personalities to our shores, including Dan Michelove who made two calls, but which,

thus far, has never got beyond the on today—off tomorrow stage.

There's no likelihood of a deal being set now judging by signs, although the trio of Americans took a place on the directorate of Hoyts and created a major sensation by putting into train an executive shake-up which saw general manager Maurice Sloman resign to be replaced by Ernest Turnbull, who left 20th Century-Fox general sales managership to fill the post.

Hoyts' managing director, Charles Munro, to whom credit goes for the establishing of the company on a standing of unassailable theatre and financial strength, has been on the sick list for several months. His return to health presages further interesting activity. Although William Powers has returned to America, being out of West Point, with a high rank, J. C. Graham and H. Stuart have stopped on.

Propaganda films are having a great outing, both those made in England and locally registering strongly with patrons. . . . Petrol restriction and the introduction of Daylight Saving were viewed by pessimists as a potential knockout to the theatre trade, but, so far as the key centres are concerned, the judgment was well astray. . . . Business couldn't be better!

## Academy Dinner Heads Named

Preparations for the annual awards dinner of the Academy of Motion Picture Arts and Sciences to be held on Thursday, February 26th, in Hollywood, at which Wendell L. Willkie will be the principal speaker, were placed in charge of an arrangements committee headed by Rosalind Russell with Mervyn LeRoy as co-chairman, it was announced by the Academy last week.

Mail distribution of 10,000 ballots for all Academy awards' nominations started last Thursday and polls will close at midnight, next Monday, February 23rd.

Other committee members include: Frank Capra, James Hilton, Jane Murn, Henry Fonda, Bob Hope, Nat W. Finston, Y. Frank Freeman, David O. Selznick, E. J. Mannix, S. Charles Einfeld, Howard Strickling, Gordon Mitchell, John LeRoy Johnston and Donald Gledhill.

The Columbia Broadcasting System announced through its Los Angeles station KNX that it had been granted exclusive broadcast rights for the dinner. KNX will present Wendell L. Willkie's address from 10:00 to 10:30 P. M., Pacific War Time, and also will broadcast names of the Academy winners. Academy procedure in the past, barred early radio disclosures of the Oscar winners, but KNX has been granted permission to broadcast names in its 11:00 P. M. news spot and in station breaks thereafter.

Walt Disney's "Fantasia," RKO release, has been recommended for a special award by the Academy.



# WARNERS, PARAMOUNT, RKO PROMOTE AND ELECT

## Studio, Distribution Heads Shifted in Continuing Re- alignment of Personnel

The shuffling and reshuffling of industry personnel, which seemed to begin, in the current period at least, with the new management of United Artists, which took Gradwell Sears and Carl Lesser from Warner Brothers, continued this week and last, as many high sales executives, both in home offices and in the field, either changed their affiliation, or were elevated in executive positions or in corporation titles.

Thus, Warners, elected three new vice-presidents to Vitagraph, Inc., this week: Roy Haines, Arthur Sachson and A. W. Schwalberg. RKO named William Holman studio manager to succeed Sid Rogell; and extended contracts of six studio department heads. Monogram appointed Harry Thomas Eastern sales manager. Arthur Hornblow, with Paramount since 1933 as producer, is leaving.

### Warner Elections

Benjamin Kalmenson, general sales manager of Warners, and president of Vitagraph, the distributing company, this week disclosed election of three vice-presidents of the latter: Roy Haines, Eastern and Canadian sales manager; Arthur Sachson, home office sales executive; and A. W. Schwalberg, supervisor of exchanges.

Another Warner appointment was that of Al Oxtoby, San Francisco salesman, as St. Louis branch manager. He had been formerly Seattle branch manager. He succeeds Hall Walsh, who has become manager of the "Prairie district," newly formed, which includes the Omaha St. Louis, Des Moines, and Kansas City offices.

The Warner sales executives held a two day meeting last week at the New York home office. Present were the above men, and Norman Ayers, Robert Smeltzer, Harry Seed, Rud Lohrenz, Fred Jacks, Henry Herbel, Sam Lefkowitz.

### Holman RKO Studio Head

New manager of the RKO studio, succeeding the resigned Sid Rogell, is William Holman. Mr. Holman was Frank Capra's production manager for some years, and recently had been producers' representative on the Screen Actors Guild committee on extras.

The studio last week also extended the contracts of six department heads, as follows: Walter Daniels, production manager; John O. Aalberg, sound department; Constantin Bakaleinkoff, music department; Albert D'Agostino, art; Verne Walker, camera effects; Darrel Silvera, property.

Ben Y. Cammack, who has been the company's manager for the Argentine, Uruguay and Paraguay, and before that Phil Reisman's assistant in charge of RKO's foreign department, this week left New York for Dallas, where he became Southwestern District manager.

Mr. Cammack started in this business in Dallas. He was a poster clerk there with the General Film Company in 1916.

### Monogram Lifts Thomas

Harry Thomas, who had been district manager for Monogram in New York, Philadelphia, and Washington, was appointed last week Eastern sales manager, and supervisor of operations in Cleveland, Detroit, Boston, New Haven, Albany, Buffalo, Atlanta, Charlotte, Cincinnati, Pittsburgh, St. Louis, New Orleans and Memphis as well.

The announcement of the advance was made Friday, February 13th, at luncheon in a New York restaurant for the trade press. Host was Steve Broidy, general sales manager.

The company announced also last week it would spend about \$250,000 improving the Ralph Like studio in Hollywood it recently bought. There will probably be new stages, a new administration and writers' building, new cutting rooms, new street sets, and special quarters for the craft departments.

Mr. Hornblow, Paramount producer, in indicating he would leave the company in May, after being with it since 1933, also intimated he would join another major after a short vacation.

Harold Johnson has become Universal branch manager at Omaha. He succeeds William Sherman, resigned. Mr. Johnson had been salesman, and former manager of the Minneapolis exchange.

Republic held a West Coast regional meeting in Los Angeles Tuesday and Wednesday, and is to hold an Eastern meeting in New York next Wednesday and Thursday after the Chicago meeting Thursday and Friday of this week.

### Smith East for W. E.

Clifford W. Smith, western manager of Electrical Research Products, will leave Hollywood shortly to take up a new post at Western Electric's New York headquarters. K. F. Morgan, commercial superintendent in Hollywood, succeeds him.

According to T. K. Stevenson, W. E. vice-president, Mr. Smith's new duties will be concerned with the telephone end of the company's business, expanded to meet emergency communication demands. He will be associated with the distribution of telephone material through Western Electric.

Mr. Smith joined the Soci  t   de Mat  riel Acoustique, French distributors of W. E. sound motion picture equipment, in 1929. From his first W. E. post in Paris, he transferred to London in 1930 to become European manager for Erpi and, in later years, commercial director of Western Electric Company, Ltd.

He returned to the U. S. in 1936 as assistant general foreign and subsequently foreign manager in Erpi's export division. In 1938 he assumed the duties of Erpi's general manager of West Coast activities.

Mr. Morgan, the new western manager, entered the Bell System with Pacific Telephone and Telegraph, in December, 1921.

and transferred to the Southern California Telephone and Telegraph Company in July, 1927.

He became recording engineer with Erpi in Hollywood in August, 1928, and then recording manager, engineering manager, commercial relations manager and commercial superintendent.

As a member of both the Academy of Motion Picture Arts and Sciences and the Society of Motion Picture Engineers, Mr. Morgan has made many technical contributions to sound picture recording.

## Count Your Change Before Leaving

Almost as many people pay more income taxes than are due the Government as try to avoid payment, it was indicated in the annual report of the U. S. Treasury of refunds of taxes made during 1941, submitted to Congress last week. It showed that several thousand persons had excess payments returned to them, to a total of more than \$54,000,000. Some of the refunds ran into six figures. Among motion picture actors and actresses who figured their taxes too generously, Ina Claire got a check for \$98,205; the titled English star, Beatrice Lillie, received \$3,733; Fred Astaire got a "kick back" of \$721, and Mary Boland, \$471.

## Frank Packard, Author Of "Miracle", Dies

Frank Lucius Packard, 65, author of "The Miracle Man," the "Jimmy Dale" series and other screen and publishing successes, died Tuesday, February 17th, at his home in Lachine, near Montreal.

Mr. Packard, who was graduated from McGill University as an engineer, sold his first story to Robert H. Davis, editor of *Munsey's Magazine*, in 1909. His best known work in the screen world was "The Miracle Man," made into a motion picture in 1919 by Mayflower Productions for Paramount distribution. It was remade by Paramount in 1932. The original version starred Thomas Meighan, Betty Compton and Lon Chaney and was one of the screen's most spectacular successes.

The "Jimmy Dale" stories, whose world book sales topped 3,000,000 copies, were also made into a serial distributed by the Mutual Film Corporation in 1916. Mr. Packard traveled widely and was an expert on criminal psychology. He leaves his widow, the former Marguerite Pearl Macintyre of Montreal, three sons and a daughter.

## Dale Is Mellett Aide

Dr. Edgar Dale, of Ohio State University, was this week appointed adviser on production and distribution of Government morale films. He will assist Lowell Mellett, Coordinator of Government Films. Dr. Dale headed the University's Bureau of Educational Research, and has written several books on the appreciation of motion pictures.

## Allen L. McCormick Dead

Allen L. McCormick, 58, founder and president of Cinecolor, Inc., died in Hollywood, Monday. Surviving are his widow, Elsa; a son, Allen, Jr., of Akron, Ohio; and a daughter, Mrs. Hermine King.



**POWERFUL, EXCITING ADS  
A POWERFUL, EXCITING**

Created to help you thunder to your patrons the triumphant filming of Jack London's immortal story of fist-lashing adventure and heart-stabbing love!

Out of the thrill-teeming pages  
of a mighty novel... comes

**The Year's Great  
Adventure Picture  
...Hot-Blooded...  
Lusty... Savage  
HUMAN!**

# **JACK LONDON'S ADVENTURES OF MARTIN EDEN**

**GLENN  
FORD · CLARE  
TREVOR**  
Screen play by W. L. River · A SAMUEL BRONSTON  
Directed by SIDNEY SALKOW

**EVELYN  
KEYES · STUART  
ERWIN**  
PRODUCTION · Produced by B. P. SCHULBERG  
A COLUMBIA PICTURE

Powerful as the lash of a  
hurricane... this story of  
an indomitable spirit no  
man's fists could ever con-  
quer... no woman's heart  
could ever hope to tame!

**TAXES TO BEAT THE AXIS**  
Play WALT DISNEY'S  
TREASURY DEPARTMENT PICTURE  
**The NEW SPIRIT**



**TO SELL  
PICTURE!**

**BIG AS  
LIFE!**

IMMORTAL JACK LONDON'S BRAWLING,  
LUSTY, HOT-BLOODED MASTERPIECE!

JACK LONDON'S  
ADVENTURES OF  
**MARTIN EDEN**

Teeming with thrills!  
Alive with the power  
and sweep of a mighty  
adventure romance...  
brought at last in all  
its flaming glory to  
the screen!...

Stuart  
ERWIN  
Directed by SIDNEY SALKOW  
A COLUMBIA  
PICTURE

**WOMEN  
YEARN FOR THESE ARMS!**

Tempestuous...  
earthy... this tale  
of a man who beat his  
way, with bare knuck-  
les and indomitable  
courage, into a world  
of grandeur and mag-  
nificence!

**MARTIN EDEN**

WITH  
EVELYN  
KEYES  
STUART  
ERWIN  
A COLUMBIA PICTURE  
Produced by B. P. SCHULBERG

**"I KNOW WHAT I WANT OF LIFE...  
AND I'LL BREAK THE WORLD  
IN TWO TO GET IT!"**

Out of ships, sea and  
waterfront come roaring  
a mighty whirlwind of  
thrills, a wild tempest  
of love, an overpowering  
harricane of excitement!

JACK LONDON'S  
ADVENTURES OF  
**MARTIN EDEN**

Glenn  
FORD  
Claire  
TREVOR  
Evelyn  
KEYES  
Stuart  
ERWIN  
Screen play by W. L. RIVER - A SAMUEL BRONSTON PRODUCTION - Produced by B. P. SCHULBERG  
Directed by SIDNEY SALKOW - A COLUMBIA PICTURE

**COLUMBIA'S  
VICTORY**  
AWARDS IN U.S. DEFENSE BONDS  
**SALES CAMPAIGN**  
FOR COLUMBIA'S GREATEST YEAR!





# THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER  
Hollywood Editor

## Mickey Mouse Grows Up

ESTEEMED EDITOR:

One day before Congress stepped into that matter of the Treasury Department's deal with Walt Disney your westernmost correspondent dropped into the cartoonist's place of business to inquire about another and less volcanic but just possibly more permanently interesting aspect of the Disney enterprises.

He'd been wondering why Mickey Mouse hadn't been appearing in many pictures lately and whether inquiry would reveal that the artist had outgrown his beginnings.

He has not, it turned out, but Mickey has grown up, in his fourteen years, to become something of a problem child.

"He's encountered adolescence," says Walt, which is what everybody from gateman to vice-president calls the informal boss of the vast Disney domain, and goes on to point out that the character in question is not immune to that aging which has figured in the fortunes of the screen's juvenile stars since Baby Marie Osborne, for instance, was a baby.

Walt relaxes in his chair, lets his gaze rove a room rife with manifestations of which, later on and in another connection, he refers to as the American "culture for use," and brings his inquirer up to date on the career of his famed first-born.

"Mickey established himself," says the man who established him, "in the period when sound and dialogue had just been added to motion pictures. At that point the spectacle of a cartoon figure not only moving as if alive but also talking was in itself fascinating enough to amuse and hold an audience.

"With the passage of time it became necessary to go beyond novelty, to provide a story with substance and some depth, a roundedness and warmth of feeling which comes from something more than ingenuity, facility, mechanical variations on a single emotion."

Walt needn't mention although he does so after a while, other factors which have conspired to limit the employment of Mickey in his films.

These are all about the office, lining the edge of a desk, smiling or scowling from atop a piano, distinguishing the executive sanctum from all others in Hollywood and the world.

They are the original models of the dozens of characters which have been born since Mickey was an only child, the characters seen in "Snow White," "Pinocchio," "Fantasia," "Dumbo," those to be seen in "Bambi" one day, and Donald Duck and Pluto and ever so many others who, in their number, have thrust the cartoon king into a sort of kinship with that old woman who lived in a shoe and had so many children—but Walt knows what to do.

He has many more stars, each with their fan mail as proof of public demand, than he has pictures in which to star them. So he's pairing them, grouping them, casting his productions in a fine freedom from talent agents and with such fairness to his players and such recognition of their indicated followings as the processes of story-telling permit.

Donald Duck is runner-up to Mickey in point of all-time, over-all popularity.

### "PRIDE" STARTS

Babe Ruth, Billy Dickey and other diamond stars were among 45 baseballers in uniform last week on Los Angeles' Wrigley Field when Samuel Goldwyn's "Pride of the Yankees" went into production as first of nine pictures to start a week which witnessed completion of 11 others, bringing the community's production level to 38.

As follows:

#### COMPLETED

COLUMBIA  
Ellery Queen and the  
Living Corpse  
Hello Annapolis  
MGM  
Ship Ahoy  
Mrs. Miniver  
RKO-RADIO  
My Favorite Spy

Tuttles of Tahiti  
REPUBLIC  
Riders of the Range  
20TH-Fox  
Moontide  
This Above All  
UNIVERSAL  
Unseen Enemy  
Butch Minds the Baby

#### STARTED

Meet the Stewarts  
GOLDWYN  
Pride of the Yankees  
MGM  
Dr. Kildare (untitled)  
MONOGRAM  
Arizona Roundup  
Ghost Town Law

PRC  
Shake Hands with  
Murder  
REPUBLIC  
Pal O' Mine  
Jesse James, Jr.  
UNIVERSAL  
Broadway

#### SHOOTING

COLUMBIA  
Just Another Dame  
Highly Irregular  
Three's a Crowd  
MGM  
Sunday Punch  
Her Cardboard Lover  
MONOGRAM  
Klondike Fury  
Man with Two Lives  
PRC  
Gun Shy  
PARAMOUNT  
Mrs. Wiggs of the  
Cabbage Patch  
Forest Rangers  
My Heart Belongs to  
Daddy  
Black Curtain  
RKO-RADIO  
Mexican Spitfire and  
the Ghost  
Journey Into Fear  
REPUBLIC

Shepherd of the  
Ozarks  
Girl from Alaska  
Affairs of Jimmy  
Valentine  
SMALL  
Friendly Enemies  
20TH-Fox  
My Gal Sal  
Ten Gentlemen from  
West Point  
UNIVERSAL  
Eagle Squadron  
Spoilers  
Lady in a Jam  
Saboteur  
WARNERS  
Desperate Journey  
Gay Sisters  
Shadow of Their  
Wings  
Escape from Crime  
Yankee Doodle Dandy

Mickey is top man in the cartoon-strip field, his lead over Donald Duck slight but constant. It is a close race in which both entries pay off to the Disney stable. Does one newspaper in a given city contract for the Mickey Mouse strip, the opposition paper is hot after the Donald Duck strip instant. In many a case, the first newspaper on the scene contracts for both, by way of shutting out the competition. Mickey leads in the reader-interest polls however.

"Mickey's popularity built up over a long period, steadily, firmly," says Walt, "whereas Donald shot up quickly to a point about that close," and he parallels his palms to indicate

roughly a margin of perhaps 10 per cent favoring Mickey.

Mickey and Donald appear together occasionally in a single short. One such is in the making. They are co-starred, so to speak, but Mickey is seen as the maturer, somewhat dignified and faintly adult personality, while Donald is all over the foreground of the action, antic and unpredictable, monopolizing the camera.

Donald was chosen to portray the first-time income-tax payer in "The New Spirit." He was right, as the casting directors say, for the volatile, impulsive, willing but frightened tax payer switching quickly from dilatory indifference to breakneck compliance.

Mickey would have been beneath his years in the role. He'd be the fellow to portray the income-tax payer who's been paying for years and knows all about how and why and when and where. He'll still be on hand to attend to that matter next year if, by then, it needs attending to.

But Mickey is going to be seen in some of the subjects which his parent has undertaken at behest of the Motion Picture Section of the Office of Inter-American Affairs. (MOTION PICTURE HERALD, January 10, 1942, page 14). For he's the understanding sort, capable of typifying the genuine American in a manner to make him understood and to typify him as understanding in turn. Mickey's maturity is a special asset which the junior members of his family do not as yet possess.

Walt and his men have been engaged, too, in plannings and discussions of some more shorts to be produced for the Treasury Department. The number and nature of these have not been determined, although several are in the talking stage and the talking is largely by telephone and with Washington.

Work on the fifth and last of a group of shorts for the Canadian government is nearing completion.

But the Disney plant has not beaten all its pens into swords, which is not to imply that it won't if need comes.

Enough of the staff is continuing at work on the production of "Bambi" and other strictly commercial films to keep the flow of Disney entertainment up to normal.

It's a vital and stimulating scene that Mickey Mouse surveys from his eminence as oldest resident.

He could be forgiven for basking a bit in whatever degree of retirement and ease may be his lot in this, his fourteenth year.

For this is the empire which, in an indirect but indispensable way, Mickey Mouse built.

W. R. W.



Mickey Mouse made his screen debut in "Steamboat Willie," at the Colony Theatre, New York, during October, 1928. On September 27th, 1941, he celebrated his 13th birthday. "Steamboat Willie" is still playing in theatres throughout the world.

United Artists began release of Mickey Mouse shorts in 1932. RKO's first release of Disney product was on September 24th, 1937, with "Hawaiian Holiday," starring Mickey and supported by Donald Duck, Pluto, Goofy, et al.

To date, 115 Mickey Mouse and other Disney shorts have been produced. In addition, two commercial films starring Mickey were made for National Biscuit Company and Standard Oil.





JOHN                      MARGARET  
**HOWARD · LINDSAY**  
**KEYE LUKE · MONA BARRIE**  
**ROSCOE KARNS**

*Joseph Santley—Director*

*Screen play by Isabel Dawn*

*Original story by Hal Hudson and Sam Duncan*

**BUY U. S. DEFENSE BONDS**



# N. Y. ORDERS WAR CHANGES IN FILM THEATRE FRONTS

## *New Rules Designed to Keep Building Fronts Clear in Raids*

New restrictions on out-front and lobby advertising, decorative displays and signs as motion picture theatres in New York's five boroughs have been incorporated in the revised code of the city's Building Department in order to eliminate hazardous conditions in connection with possible air raids. Arthur Benline, building commissioner, declared last Friday that all regulations would have to be complied with before 1942 licenses were renewed on March 1st and that failure to do so would result in the Department of Licenses' refusal to issue renewals.

Theatres in the five boroughs are all involved. Frequently houses in other nearby communities in the metropolitan area are guided by New York's regulations. The New York Film Board of Trade reports there are a total of 1,055 theatres in operation in New York-New Jersey area. A considerable number of them in the city proper will be affected by the amended code, which is as follows:

Section 1. Section C26-752.0 of the Administrative Code of the City of New York is hereby amended by adding thereto a new sub-division to follow subdivision c to be subdivision d, to read as follows:

"d. In the case of any existing theatre on which there is at present display advertising in the nature of ground signs or false fronts beyond the building line, such display advertising shall conform to the provisions hereinafter enumerated or shall be removed, or removed and replaced by display advertising conforming with the provisions hereinafter enumerated.

### **Rules for Displays**

"1. That the same does not extend at any point more than eight inches beyond the street wall of the building, that the same shall not extend above the bottom of the window sill of the second floor, and that no existing openings in the wall shall be covered by this construction, and that Siamese connections to the sprinkler and the standpipe (fire line) and ammonia Siamese connections shall be unobstructed.

"2. That the same is constructed of material at least 3/16-inch in thickness and adequately stiffened or attached directly to the street wall.

"3. That all of the provisions of article 2, title B, section B26-5.0 to B26-21.0 inclusive, shall apply so far as not inconsistent herewith.

"Section 1. Section C26-721.0 of the administrative code of the city of New York is hereby amended by adding thereto a new sub-division, to follow subdivision c, to be subdivision d, to read as follows:

"d. Notwithstanding any other provisions to the contrary in this article, combustible trim and decorations may be used in outer lobbies which open directly to the street, also in outer vestibules which are separated from the street by not more than two sets of doors and which are completely separated from the auditorium by fireproof doors and used solely for entrance and egress and which do not connect directly with rooms or stairways serving the auditorium provided:

"1. That the aggregate area and width of said lobbies and vestibules shall not be encroached upon nor reduced below legal requirements.

"2. That the said trim or decoration is closely attached to the masonry or plaster surface forming the enclosure of said lobbies or vestibules and that all spaces behind said trim or decoration are solidly filled with gypsum plaster or its equivalent.

"3. That no portion of said trim or decoration projects more than 12 inches in front of the enclosure walls of said lobbies or vestibules.

"4. That printed or painted advertising matter that may be displayed is kept behind tight glass enclosures or, if in the open, the same is not more than 3/16ths of an inch in thickness and is completely flame-proofed in accordance with rules of the board, and is placed so as not to obstruct free entrance or egress.

"Section 2. This local law shall take effect immediately.

## *Far East Film Losses Moderate*

Al Daff, Far Eastern supervisor for Universal, who arrived in New York from Java late last week, declared that war losses of American film companies in the embattled zone were believed to be moderate, consisting mainly of prints which were in captured territory and including the blocked funds of American majors in Japan. Mr. Daff is the first U. S. film representative to return from the Far East since the outbreak of the war between the U. S. and the Axis. At the request of Federal officials, Mr. Daff declined to discuss his experiences in detail.

Mr. Daff reported that theatres were open throughout the Far East at the time of his departure and that they were doing business in Hong Kong and Shanghai when both cities were under fire. Business remained normal except when air raid alarms occurred during the theatre hour, he said.

He said film shipments to the Dutch East Indies were stopped at the beginning of the war in the Pacific, although some shipments were being made to Java, where, at last reports, Universal's office was operating. Bob Perkins, Universal's manager in Tokyo, was in Shanghai, and his father, James Perkins, of Paramount, in Manila, according to Mr. Daff. Universal's three offices in Japan are now being operated by Japanese Government agencies and it is assumed the same applies to branches of other American majors.

## *Western Electric Promotes Beal, Clifford*

Henry C. Beal, manager of Western Electric Company's Kearny plant, will become engineer of manufacture at the New York office on March 1. He will be succeeded in Kearny by Reese F. Clifford, whose post as personnel director will be assumed by his assistant, Arthur B. Goetze. Mr. Beal, a native of Indiana, has been with Western Electric for 28 years, supervising plant methods and industrial relations in Illinois and New Jersey. Mr. Clifford and Mr. Goetze have had 32 and 25 years' service with the company, respectively.

## *'Wild Wind' Set for March 19th*

Thursday, March 19th, has been set by Paramount for the world premiere of Cecil B. DeMille's "Reap the Wild Wind." The observance will also mark the opening of the new Hollywood Paramount Theatre. Part of the proceeds, which will inaugurate the 30th film anniversaries of both Paramount and Mr. DeMille, will be turned over to the U. S. Navy Relief Society.

Chambers of Commerce, the All-Year Club of Southern California, and other civic organizations will take part in the program, the first of its kind held within the framework of the Coast's wartime restrictions.

"Reap the Wild Wind," Mr. DeMille's 66th production, will be the producer-director's first "world premiere" held in Hollywood since "The King of Kings," which opened Grauman's Chinese Theatre, ran eight months and still holds the house record for receipts and length of engagement.

The DeMille saga goes back to 1912, when, in New York, he, Jesse L. Lasky and Samuel Goldwyn formed the Jesse L. Lasky Feature Play Corporation. It later combined with Adolph Zukor's Famous Players Corporation and eventually became the present Paramount.

## *"Kane" Finally In Philadelphia*

"Citizen Kane," RKO-Orson Welles, which for more than a half year has been in-and-out again as far as exhibition in Philadelphia is concerned, is now definitely set to be shown there. Circumventing any possible litigations that may arise, the Warner theatre circuit will turn its Aldine Theatre over to the film's distributor, RKO-Radio Pictures, Inc., on a lease arrangement, for the first-run showing of the picture. Its last local booking was scheduled for January 15th at the Boyd Theatre, but was cancelled without cause at the last minute, though advance advertising had appeared in the Philadelphia newspapers.

Speculations have been rife as to the reason for its apparent ban in Philadelphia, and the January 15th booking was motivated by the fact that the picture was selected as 1941's outstanding by the New York film critics.

As a result of the lease arrangement made last Thursday between the Warner circuit and RKO, "Citizen Kane" will now definitely be shown some time in March, following the current run of "Dumbo" and "The Vanishing Virginian," which had been booked in earlier to follow the Walt Disney feature.

Newspaper advertisements announcing the opening of the picture will emphasize the fact that the Aldine Theatre will be managed and operated by RKO, not Warners, for the run of the picture. When the picture was cancelled last month at the Boyd Theatre, previously scheduled to open at the Stanton and then the Aldine theatres, it was reported then that RKO would seek to lease a downtown theatre for the showing of the picture. Since Warners operate all first-run houses in Philadelphia, only the long-dark Erlanger Theatre, owned by William Goldman, would have been available for such showing.



**THEY GET ALONG  
LIKE DYNAMITE  
AND A BLOWTORCH!**

Donlevy — he's the blow-  
torch to Hopkin's dynamite—  
is positively in line for honors-  
of-the-year for a magnifi-  
cently exciting performance!

EDWARD SMALL presents  
BRIAN DONLEVY • MIRIAM HOPKINS • PRESTON FOSTER in

# **A GENTLEMAN AFTER DARK**

with Harold Huber • Philip Reed • Gloria Holden  
Douglass Dumbrille • Sharon Douglas • Bill Henry

Directed by Edwin L. Marin • Screenplay by George Bruce  
Based on the story "A Whiff of Heliotrope" by Richard Washburn Child

Released thru United Artists

**RELEASED NATIONALLY FEBRUARY 27<sup>th</sup>**

**TAXES TO BEAT THE AXIS!** Play Walt Disney's Treasury Department Short, "The New Spirit," starring Donald Duck!



# CANADA PUTS FILM CONTROL IN HANDS OF ONE MAN

## *New Administrator Rules Distribution, Exhibition Through Price Control*

Under new orders, effective last Thursday, James Stewart, Canadian Wartime Prices and Trade Board's Administrator of Services, of Toronto, virtually controls the supply, distribution and exhibition of motion pictures for the duration of the war. It was announced in Toronto on Monday that without the written authorization of Administrator Stewart, no premises that were not actually used for the public exhibition of films for profit on January 31st, 1942, might hereafter be used for that purpose.

The Administrator also is empowered to prescribe the terms and conditions under which motion picture films are distributed and exhibited. Exhibition of films was one of the services brought under a price ceiling in the price regulations of last December and placed under the jurisdiction of Administrator Stewart, which limited maximum prices to those charged in the basic period between September 15th and October 11th in 1941.

The new order also provides that the Administrator may require any person who owns or is in possession of a motion picture film to dispose of it to anyone at such time and on such terms as may be prescribed by Mr. Stewart. He is also authorized to fix the price or rate at which any film may be exhibited, rented, sold or supplied, and to prohibit any exhibition, purchase, sale, rental or supply at any price or rate which is not in accordance with the conditions fixed by him.

The Canadian Government has no intention of upsetting or re-organizing motion picture trade practices in the Dominion, it was intimated on Wednesday in Toronto, by R. G. McMullen, Administrator of Theatres and Films, who called the first meeting of the Film Advisory Council with the War Time Prices and Trade Board, for Monday in that city to formally present the new Government control order.

## *Tire, Gasoline Rationing*

Exhibitor reaction regarding the rationing plan for tires and gasoline in Canada, similarly proposed in the United States, as reviewed in MOTION PICTURE HERALD of February 7th, was reported this week from Toronto.

Gasoline rationing, which goes into effect April 1st in Canada, will not halt film delivery services to theatres nor restrict the use of automobiles by film servicemen. The Government has made provision for a normal supply of gasoline for commercial truck systems based on past consumption, it was learned, but further gasoline rationing may be necessary in January, 1943. Film salesman traveling outside of exchange centers have been placed in a special category by the Canadian Gasoline Conservation Board and will receive a higher gasoline ration.

## CANADIAN BANKER IS WARTIME FILM HEAD

James Stewart, Service Administrator of Canada's Price Board, who this week was given virtual control over the motion picture business in the Dominion, is a native of Scotland who has had many years' residence in Canada. His career has been in banking, where he was assistant general manager of the Canadian Bank of Commerce, one of the largest chartered banks in the country.

As wartime administrator, Mr. Stewart has been given supervision over twelve diversified services ranging from undertakers, beauty parlors, plumbers, dry-cleaning establishments and restaurants to public utilities, where the motion picture industry is classed. He has never had direct connection with the film business.

Mr. Stewart is a resident of Toronto. He plays golf regularly in the nineties.

Theatre owners and managers, however, were placed in the class of pleasure drivers for whom only 300 gallons per year will be allowed.

Salesmen using automobiles covering local theatres have been classed as non-essential users and will receive the lowest quota of gasoline. District managers and supervisors of theatre circuits with houses in different cities and towns will receive an extra ration, according to present regulations, which are subject to change before ration coupons are issued, it was reported.

## *Esquire Forms Canadian Firm*

Esquire Films, Ltd., Canadian distributor of British films, separated from Empire-Universal Films, Ltd., and on Monday opened its own branch offices in Canadian key cities, according to Archie Laurie, head of the firm. I. H. Allen, former general sales manager of Empire-Universal, was appointed manager of the new Esquire branch at Winnipeg. Larry Druxerman, Empire-Universal salesman at Montreal, was named manager of the new Empire office in that city.

It was also reported that Esquire acquired two more British franchises for the Canadian market and will continue to have distributing contracts with other British studios. The new deals are with Pathe Pictures of London and British National Films.

Harry O. Painter, who was recently appointed Canadian sales manager for Republic Pictures, will continue as Toronto branch manager for Empire-Universal Films, Ltd., it was announced in Toronto last Friday. Mr. Painter will direct the sales promotion

work for Republic, it was said, and also will execute his duties for Empire-Universal. The latter company distributes Republic and Universal product in addition to British features.

## *Radio Used for Loan Campaign*

by "PAT" DONOVAN  
in Montreal

Radio in Canada, from the biggest cities to the small outpost stations, will be organized to take part in the second Victory Loan campaign commencing the middle of this month. The most complete and extensive radio coverage ever attempted in Canada will be provided as the air wave background for the drive, according to the national radio plans made public by the Victory Loan provincial committee in Montreal, last Friday.

Commencing February 9th, six different radio series in English and an equal number in French were presented over individual stations and national networks for the duration of the campaign. The series included: popular music and special feature programs for a half hour every Monday night from February 9th to March 2nd; dramatic shows, Wednesday nights, a half hour program from February 11th to March 4th; music and variety shows, one hour program, Friday nights from February 13th to March 6th; special speaker presentations, bringing outstanding international figures to the Canadian public by radio, half hour programs, Sunday evenings from February 15th to March 1st; special loan addresses, 15 minutes to half an hour, Monday and Friday nights from February 16th to March 6th; dramatized spot announcements, Monday to Saturdays inclusive, from February 16th to March 7th. All programs in these series will be carried over 64 radio stations.

## *Urges "Right Kind" Of War Films*

by VICTOR SERVICE  
in St. Johns, N. B.

"Not too many war pictures—but, definitely, enough of the right kind," is the opinion of Mitchell Franklin, of St. Johns, N. B., secretary of the Franklin & Herschorn theatre circuit, it was reported this week from St. Johns. After a study of the situation, Mr. Franklin advocated co-operative production of all pictures relating to the war effort. He favors their production independently basically, but in agreement on the number and their types. "Do not treat this as escapism entertainment," he cautioned the producers, "or bait for the box office, but really as a duty and obligation."

Mr. Franklin said the people and the governments were fully aware of the propaganda value of studio output. "They do not want the profit motive underlying this effort," he maintained, and asked for, "factual backgrounds, constructive themes, intelligent stories, interspersed with clean humor." He cited that nothing "shoddy, cheap, or ridiculous," should be offered. "And, don't make this colossal or stupendous, please," he stipulated in approving stress on the spiritual and moral issues involved in the war. Pictures should be aimed at developing a common belief "in a better way of life for all after victory," and should be based on down-to-earth facts, said the young circuit executive.



## Outsiders Add Film Stocks to Holdings

Wall Street this week pointed to a growing activity by outside stock holding companies and trusts in acquiring motion picture stocks. The *Wall Street Journal* reported "Today, holdings of picture stocks are found in nearly every well balanced portfolio."

The financial paper pointed out, "the industry has undergone important changes for the better in the past few years, and apparently the loss of foreign business stimulated these firms to more efficiency in production and fiscal affairs, so that the leaders are doing better than ever before, despite the loss of most of their foreign fields. Furthermore, leading companies are strong in cash and their balance sheets are the best showings in industry."

The *Journal* attributed improved domestic industry business, in part, to "widespread re-employment" which "has helped box-office receipts, but the companies have taken advantage of this increased income to improve their financial status." As an indication of the increasing interest in a leader like Paramount, the following tabulation shows the record of purchases of Paramount Pictures, Inc., common stock by some leading investment trusts:

Investment Trust	Shares Held Prior to Recent Purchases	Shares Recently Purchased	Total Now Held
Adams Express.....	5,400	*31,980	37,380
American Capital Corp....	3,000	3,000	6,000
American International.....		*10,500	10,500
Boston Fund, Inc.....	12,500	1,500	14,000
Capital Administration.....	1,700	1,000	2,700
Delaware Fund.....		800	800
General American Investors		2,500	2,500
General Shareholdings.....	9,300	800	10,100
Investment Co. of America	4,000	4,000	8,000
Lehman Corp.....	12,200	2,100	14,300
Mass. Investors 2nd Fund.	5,000	500	5,500
Mass. Investors Fund.....	29,700	8,400	38,100
Pacific Southern Investors.	3,000	3,000	6,000
Selected Industries, Inc.....	16,500	1,600	18,100
Tri-Continental .....	16,500	1,600	18,100
Atlas Corp.....	20,000	20,000	40,000

\*Adams owned 36,500 shares of Paramount second preferred and American International 13,000 shares on June 30, 1941. Conversion of most of these shares accounts for the substantial increase in Paramount common held by these two trusts.

The *Wall Street Journal* further cited "improved credit status" of film companies by the "success of recent financing," pointing to Loew's, Inc., which sold \$13,000,000 principal amount of 3 per cent 15-year debentures to nine insurance companies, and obtained a \$5,000,000 2¼ per cent five-year serial bank loan from the First National Bank of Boston. "Loew's, of course," said the newspaper, "enjoys perhaps the highest credit standing in the industry, but Warner Brothers also recently borrowed \$2,000,000 from leading banks at the rate of 2½ per cent. So far as Paramount is concerned, this company and its consolidated subsidiaries have retired a total of \$12.6 million since the close of 1935, and that a larger amount of preferred stock has been retired and that surplus account has been increased from about \$14,000,000 to nearly \$145,000,000 during the period. Further debt retirement is an integral and active part of Paramount's policy."

Wall Street observers this week estimated that Paramount's net income for 1941 would be approximately \$10,000,000, as against \$6,400,000 earned in 1940. The company's position in production and theatre operations, it was said, seemed to warrant the belief that even larger earnings will be rolled up in 1942.

## HERALD PEOPLE



By Staff Photographer

His hobby: visiting theatres—Saturdays, Sundays, weekday nights and, indeed, every other time in the week.

That's because DAVID HARRIS, this week appointed to head the circulation department of the Motion Picture Herald, has been visiting theatres continuously since 1936—in his own words, "seeking also to render the greatest possible service to the exhibitor."

The travel records of the circulation department indicate that Mr. Harris has been in some five thousand theatres, gathering there the data upon which the Product Digest, the Herald's living catalogue of the wares of the screen, has been evolved. The structure and content of the Digest section are based upon the desires and demands of the showmen who retail the nation's entertainment.

Mr. Harris was born in Brooklyn forty-eight years ago. He is married and a Mason. Like Winston Churchill, he has never in recent years been seen without a cigar, at a belligerent angle.

Before joining Quigley Publications, he had been theatre manager and owner in Utica, New York City and other places; before that, general manager of the Brooklyn Automobile Club; and, previously, in publicity and exploitation.

## Albert Payson Terhune, Author, Dead

Albert Payson Terhune, 69, author and dog fancier, died at his home, Sunnybank, in Pompton Lakes, N. J., on Wednesday, February 18th. More than 30 of his stories, principally about dogs, were made into motion pictures. Mr. Terhune was born in Newark, N. J., and began his writing career on the staff of the *New York Evening World*. In 1909 he wrote the comic opera "Nero," which he produced at New York in collaboration with William C. de Mille. "Lad: A Dog," "Gray Dawn," "Treve" and many of his other dog stories were the basis of screen plays. "The Mighty Treve," produced by Universal in 1937, was his most recent motion picture.

## Majors Report on Holdovers

Holdovers of current releases were reported this week by several of the major companies:

"Woman of the Year," MGM: Radio City Music Hall, New York, opened February 5th; Boyd Theatre, Philadelphia, opened February 5th.

"The Bugle Sounds," MGM: Stanton, Philadelphia, opened January 31st; Fox, San Francisco, opened February 5th; Palace, Cincinnati, January 29th.

"Louisiana Purchase," Paramount: Metropolitan, Boston, opened February 5th; Paramount, Springfield, Mass., opened February 4th; Capital, Worcester, Mass., February 6th, and the Paramount, New Haven, Conn., February 5th.

"Bahama Passage," Paramount: Newman, Kansas City, opened February 6th; Paramount, Portland, Ore., opened February 4th.

"Ball of Fire," RKO: held for seventh week, Keith Theatre, Washington; second week at the Varsity, Lincoln, Neb.; third week in Cincinnati, and second week in Dayton.

"Suspicion," RKO: held for a second week at the Golden Gate, San Francisco.

"Dumbo," RKO: second week at the Aldine, Philadelphia.

"The Corsican Brothers," United Artists: opened February 5th, Loew's in Jersey City; opened February 5th at Loew's, Newark.

"Ride 'Em Cowboy," Universal: opened February 11th, Strand, Hartford; opened February 13th, Rialto, Louisville; February 13th, Civic, Portland, Me., and February 13th, Granada, Spokane.

"Hellzapoppin," Universal: opened January 31st, Keith's, Baltimore; opened February 11th, Palace, Chicago; February 13th, Fox, Detroit; February 11th, Hawaii, Los Angeles; February 11th, Albee, Providence; February 6th, Centre, Salt Lake City; February 5th, Fox, St. Louis; February 11th, Capitol, Springfield, Mass., and February 6th, Rivoli, Toledo.

"It Started With Eve," Universal: opened February 5th, Hillstreet and Pantages, Los Angeles.

"Appointment for Love," Universal: opened February 12th, Keith's Syracuse.

"Wolf Man," Universal: opened January 23rd, Vogue, Los Angeles.

Warner Bros. "Captain of the Clouds," began its second week at the Strand Theatre, New York, this Friday, piling up an estimated gross of \$33,000 for the first three days. Warner's report the film hit "a new all time record weekend business" as Shea's, Toronto, and is playing to capacity at the Midwest, Oklahoma City.

"Sullivan's Travels," Paramount, completed its third and final week at New York's Paramount Theatre. The picture chalked up an estimated \$21,000 for last Saturday and Sunday, with a reported gross of \$45,000 for the week.

"Woman of the Year," MGM, second week at the Music Hall, New York, will exceed the first week's draw of \$100,500, according to G. S. Eyssell, managing director of the theatre. The Hepburn-Tracy picture drew \$68,000, he reported, in the first four days of the second week, during which period, 95,441 persons saw the film, with many taking advantage of the Lincoln's Birthday holiday.

Twentieth Century-Fox, reporting on opening day business of "Roxie Hart," starring Ginger Rogers, announced that premiere day receipts ran an "average of 12 per cent" at the Palace Theatre, Rochester, over "A Yank in the R.A.F." and "How Green Was My Valley."

Anent "the hardest perennial of them all," says MGM, "Gone With the Wind," the David O. Selznick production, is now playing "third season" popular price return engagements in six cities, Cleveland, Houston, New Orleans, Cincinnati, Milwaukee and Buffalo, "with attendance right on a level with that of earlier record-breaking engagements in each situation."



## IN THE COURTS

## ASCAP Again in Court, Sued for \$298,319

The American Society of Composers, Authors and Publishers is having more court headaches.

Damages totalling \$298,319 are claimed against the Society this week, in Omaha Federal Court, by the Woodmen of the World Life Insurance Society, owner of radio station WOW in that city.

Co-defendant is Eugene Blazer, ASCAP representative in Omaha.

The amount named is three times that paid ASCAP by WOW for music from 1937, when the state's anti-ASCAP law passed. It is claimed under the law's triple damage provision.

Inasmuch as the WOW suit is brought in behalf of "all others similarly situated" in Nebraska, who may enter as intervenors, the amount may reach \$1,000,000 observers predict.

The United States Supreme Court upheld the constitutionality of the state law last May.

### Out in Nebraska

John Paine, general manager of the Society, said in New York Friday last, February 13th, that the organization was no longer in Nebraska; it has released all members there, urging them to make separate deals for music.

Meanwhile, state amusement circles predict a flood of counter suits by ASCAP members against users of their music, under national copyright law. They reported this week inspections made in theatres, ballrooms, hotels, radio stations with some using 40 or more ASCAP numbers in one evening. In each instance a separate infringement has been made. Each one means \$250, plus legal fees and court costs. The total, these circles say, will be staggering, and if collected, will put some places out of business.

Theatres particularly are vulnerable, with contracts not covering music. Since the law's approval, they have been using music free.

The copyright infringement suit of Gene Buck, president of ASCAP and other musical societies against Harry L. Lavietes, filed before the Government suit against ASCAP but not previously pressed for hearing, was among the suits included in the docket for assignment by Judge Carroll C. Hincks at the opening of the February term of the U. S. District Court in New Haven. E. M. Loew's Enterprises, Inc., Hartford theatre operator, and Susan Palmer, owner of Palmer's Casino, Branford, have now been added as defendants, in addition to Mr. Lavietes, operator of the Pequot, New Haven, and total damages asked are \$1,750.

### Raise Canadian Copyright Fee

The Canadian Copyright Appeal Board disclosed Monday, in Ottawa, that the country's music copyright organizations will collect more radio fees in 1942. Taking as bases the number of receiving sets licensed, the Canadian Performing Rights Society, Ltd., may collect \$116,337 in 1942, compared with the \$107,612 it collect in 1940. BMI Canada, Ltd., may collect \$14,547, compared with \$13,451 in 1941. Broadcasters pay the fees.

## Court Rules On Copyright

A composer or author is bound by his assignment of renewal rights to his original copyright, even though the composer's estate retains rights to the renewal if the composer dies during the original copyright's term, the United States Circuit Court of Appeals ruled in New York, this week. In the belief of film attorneys the decision affects stories and films as well as music, because the copyright question has been long moot.

The ruling supported the contention of M. Witmark and Sons, a Warner subsidiary, that George Graff, Jr., had no right to assign renewal of copyright to "When Irish Eyes are Smiling" to Fred Fisher, like Witmark music publishers. Mr. Graff assigned his rights in original copyright to Witmark. He also assigned his rights to renewal. When the copyright expired after 28 years, he gave the renewal, as noted, to Fisher; and Witmark sued for an injunction, upheld by the court by a vote of two to one.

Dissenting Judge Jerome Frank wrote that Congress' intention was to disallow transfer of renewal rights by a composer, until the first 28 year term expired.

### Settle Becker Suit Out of Court

The contract suit of Jacob Becker, operator of the Roxy Theatre, Maple Shade, N. J., against Melvin Fox, Philadelphia exhibitor and owner of the house, has been pending in Philadelphia courts for several years, was settled out of court on a friendly basis, it was disclosed last week. Mr. Becker had operated the Roxy on a verbal arrangement with Fox upon expiration of the lease, and the out-of-court settlement gave him a new 10-year lease for continued operation.

### Begin Baker Trial

Frankie Baker's \$200,000 damage suit against Republic started in St. Louis Federal Court Tuesday. The 60 year old Negro woman contends the company's picture, "Frankie and Johnny" defamed her. She says she is the "Frankie" of legend and song.

### Sue Loew's, Feist

The Sheldon-Mitchell Publishing Corporation sought an injunction last week in New York Supreme Court, to prevent Loew's, Inc., and Leo Feist, music publisher, from using the song, "You'll Never Know," asserting it owns right to it under assignment by William Mitchell, Henry Levinson, and Fred Wise.

### Abbott-Costello Hearing

Arbitration hearings started in Hollywood Tuesday, on efforts by comedians Lou Costello and Bud Abbott to abrogate a contract with the William Morris agency.

### Appeal Appeals Ruling

Samuel Shevin and Ben Cohn have filed a motion for reconsideration in the Detroit United States Circuit Court of Appeals. The motion concerns the Kramer Theatre case, involving rights to its occupancy, which the court recently assigned to the Kramer family. Messrs. Cohn and Shevin argue the ruling is inconsistent because it is based on both validity and invalidity of the lease from the Kramers to them.

### Lombard Will Probated

The will of Carole Lombard, covering an estate "in excess of \$10,000," was admitted to probate last week in Los Angeles. Miss Lombard's husband, Clark Gable, is the sole beneficiary.

## OBITUARIES

### Edwin Royle, Author, Playwright, Dies

Edwin Milton Royle, author of "The Squaw Man" and other plays, died at his home in New York, February 16th, at the age of 79. Born in Lexington, Mo., he studied law at Princeton and Edinburgh University, but turned to the theatre where he acted with Edwin Booth.

He was an obscure playwright until the success of "The Squaw Man" which was purchased for \$5,000 by Jesse Lasky and filmed as the first feature-length picture ever made in the United States. Cecil B. DeMille produced it in Hollywood, with Dustin Farnum in the lead. After his first achievement, Royle wrote "The Winning of Barbara Worth," "The Unwritten Law," "Barberry Bush" and other stage triumphs.

He is survived by two daughters, Josephine and Selena Royle, both of the theatre.

### "Mrs. Wiggs" Author Dies

Mrs. Alice Hegan Rice, author of the famous novel, "Mrs. Wiggs of the Cabbage Patch" died at her home in Louisville, Ky., February 10th. She was 72. She wrote many other books and articles but "Mrs. Wiggs," first published in 1901, brought her greatest fame. It was produced as a play and later was made into a film. Paramount first produced it in 1919 and brought "Mrs. Wiggs" back to the screen in 1934, with Pauline Lord and W. C. Fields in the principal roles. A third re-make of the story is being considered in Hollywood. She is survived by her husband, Cale Young Rice, poet and dramatist.

### F. Raoul Cleaver

F. Raoul Cleaver, connected with motion pictures in Detroit for 30 years, died in Saginaw, Mich., February 11th, after a long illness. After managing several theatres in London, England, he was associated with Universal, Powers Pictures of Michigan and Imperial Pictures.

### Edwin Mordant

Edwin Mordant, stage and screen actor for 50 years, died in Hollywood on Monday, February 10th at the age of 73. Among his latest appearances were those in "Outlaws of Sonora" and "Shadows Over Shanghai."

### Jacob A. Israel

Jacob A. Israel, 51, a Warner checker in Milwaukee for many years, died at Soldiers' Home Hospital on Sunday, February 15th.

### C. Ernest Walker

C. Ernest Walker, an exhibitor for more than 25 years, was stricken with a heart attack on Sunday, February 15th at the Capitol Theatre in Digby, N. S., which he had built and opened, and died before reaching his home.

### Grover LaTarte

Grover LaTarte, manager of the M & P Paramount Theatre in Fort Fairfield, Me., died on Sunday, February 15th of a heart attack.

### Albert H. Aldinger

Albert H. Aldinger, 65, construction superintendent of the United Artists Theatre in Detroit, died on Monday, February 16th after an illness of two weeks.

### Gray Hoffman

Gray Hoffman, manager of the Clifton Theatre in Parkersburg, W. Va., died February 12th following an appendicitis operation.



# WHAT THE PICTURE DID FOR ME

## Columbia

**BLAZING SIX SHOOTER:** Charles Starrett—Another western. The farm lads seemed satisfied. We were at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**FUGITIVE AT LARGE:** Jack Holt—A fair programmer with Jack Holt taking two parts. Running time, 66 minutes. Played January 15-17.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**RETURN OF WILD BILL, THE:** Bill Elliott—One of the best western shows we have played in a long while. Good acting, photography and plenty of action. Running time, 58 minutes. Played January 5-7.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**WOMAN IS THE JUDGE, A:** Frieda Inescourt—A good programmer that was well liked. Running time, 62 minutes. Played January 8-10.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

## Metro-Goldwyn-Mayer

**BILLY THE KID:** Robert Taylor, Brian Donlevy, Ian Hunter—Just a big western in color.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

**BUGLE SOUNDS, THE:** Wallace Berry, Marjorie Main, Lewis Stone—Very good army picture, with a fine cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**DR. JEKYLL AND MR. HYDE:** Spencer Tracy, Lana Turner, Ingrid Bergman—A good picture that was entirely too long for a picture of this type. The average patron of mine likes to have his hair settle back on his head after a while. I had the worst business with this I've ever had with these stars. Running time, 123 minutes. Played January 28, 29.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town patronage.

**DOWN IN SAN DIEGO:** Bonita Granville, Ray McDonald, Dan Dailey, Jr.—This was only a fair program picture. Business fair. Played January 26-27.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**DOWN IN SAN DIEGO:** Bonita Granville, Ray McDonald, Dan Dailey, Jr.—Just a program picture which failed to draw. Running time, 73 minutes. Played February 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**FEMININE TOUCH, THE:** Don Ameche, Rosalind Russell—A good picture I know for a big town or at least one larger than mine. I simply can't do average business with pictures in this category. All that saw it enjoyed it, but they stayed away in droves. Played January 21, 22.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town patronage.

**LADY, BE GOOD:** Eleanor Powell, Ann Sothern, Robert Young—Good musical show and good business. The three Berry Brothers, colored, are great. Running time, 112 minutes. Played February 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**LIFE BEGINS FOR ANDY HARDY:** Lewis Stone, Mickey Rooney, Judy Garland—This one will suit any kind of patronage you have.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

**SMILIN' THROUGH:** Jeanette MacDonald, Gene Raymond, Brian Aherne—This was a honey with Norma Talmadge in a silent version way back in 1922; it was also a boxoffice attraction with Norma Shearer in the "Talkies" in 1932. Now, with Jeanette MacDonald done in beautiful color, it proved to be an outstanding boxoffice bonanza, surpassing "Blossoms in the Dust" and "Belle Starr." If all reissues were as good, they should all be made over again. Running time, 100 minutes. Played January 4-5.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**SMILIN' THROUGH:** Jeanette MacDonald, Brian Aherne—Well, now let's put this oldtimer away for a good long rest. Maybe in 20 or 25 years it could be brought back, but, please, not before then. We've played this picture with three different stars. It has been on the stage of our theatre with stock companies and the old chautauquas until we almost know

*This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—*

What the Picture Did for Me  
MOTION PICTURE HERALD  
Rockefeller Center, New York

it by heart. But we'll have to admit this was a beautiful version, the first time with music, and well received by a pretty good attendance. Running time, 100 minutes. Played February 1-2.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

## Paramount

**BISCUIT EATER, THE:** Billy Lee, Cordell Hickman—A swell feature; poor title. Running time, 79 minutes.—Pete S. Caporal, Mayflower Theatre, Oklahoma. General and neighborhood patronage.

**BORDER VIGILANTES:** William Boyd, Russell Hayden, Andy Clyde—A good western that pleased the week-end trade. Business only fair. Played January 30-31.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**BUY ME THAT TOWN:** Lloyd Nolan, Constance Moore—A nice little B programmer used with "The Bride Wore Crutches." A comedy drama from Fox for family night, results at the boxoffice were fair, but not outstanding; reason either picture did not have what it takes to get them in. Those that came were satisfied. Running time, 70 minutes. Played February 3.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**HOLD BACK THE DAWN:** Charles Boyer, Olivia de Havilland—Good picture, many favorable comments. Good business in spite of severe weather. Played January 5-7.—Small town patronage.

**I WANTED WINGS:** Ray Milland, William Holden, Wayne Morris, Veronica Lake—Pulled out on first day. Bad isn't the word for it. I implore every exhibitor who hasn't played it not to. It seems that lately Paramount has been overdoing to a great extent immoral incidents in some of their product. Take a tip; junk it by all means. Weather good; business putrid.—Pete S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

**I WANTED WINGS:** Ray Milland, William Holden, Wayne Morris, Veronica Lake—Just the right class of picture for my patrons. Plenty of action and right now everybody is interested in the schooling of our young aviators. Could recommend this production in any spot for good entertainment. Running time, 132 minutes. Played January 24.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**KISS THE BOYS GOODBYE:** Mary Martin, Don Ameche, Oscar Levant, "Rochester"—A light musical that pleased the majority. Mary Martin is a charming actress with a good voice and it is a treat to hear her sing. The other attractions are Don Ameche, Oscar Levant and the one and only "Rochester." The story is quite humorous and should please those who enjoy this type of picture. Running time, 81 minutes. Played February 7.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**KISS THE BOYS GOODBYE:** Don Ameche, Mary Martin—Good picture, business about average. Played January 17-19.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**NEW YORK TOWN:** Fred MacMurray, Mary Martin, Akim Tamiroff, Lynne Overman—Nice program picture a little above average. Always like Tamiroff and Overman in supporting roles. Running time, 75 minutes. Played February 4-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**NOTHING BUT THE TRUTH:** Bob Hope, Paulette Goddard, Edward Arnold—A snow storm hurt receipts on this picture. Patrons' comments were not so good. Not nearly as good as "Draft." Running time, 90 minutes. Played February 1-2.—Eddie Arnstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**ONE NIGHT IN LISBON:** Madeleine Carroll, Fred MacMurray—No business on this one. Played it second run with regrets.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**RIDERS OF THE TIMBERLINE:** William Boyd, Brad King, Andy Clyde—Good picture and good business, with "Hopalong" as a lumber jack. Pleased on Friday-Saturday. Running time, 59 minutes. Played February 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SECRET OF THE WASTELANDS:** Bill Boyd—We're mighty sorry to see Paramount cheapen this Cassidy series of westerns with very ordinary supporting casts. They must not think that Boyd and Andy Clyde can hold up every picture without some help. And certainly they should not let the stories get so weak. Running time, 66 minutes. Played January 30-31.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**SECRETS OF THE WASTELAND:** Bill Boyd, Andy Clyde—A nice weekend western that seemed to satisfy. Nearly as good as Autry.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

## Producers Releasing

**REG'LAR FEELERS:** Billy Lee, Carl "Alfalfa" Switzer, Buddy Boles—Played with "Call a Messenger," Universal. This program brought out a record-breaking kid attendance, and a good average of adults. In the past we found that the Dead End Kids drew for us, so we picked up "Call a Messenger," which is rather old by now, but a picture that hasn't been seen by our patrons is still new to them. It must have been the combination that drew the children. It might be said this program was too much kid stuff for a Sunday and Monday playdate, but the adults also came up to a good average, and the program pleased them, old and young.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

## Republic

**DOWN MEXICO WAY:** Gene Autry, Smiley Burnette—They didn't come quite as good for us on this as they usually come for an Autry picture. As far as being an Autry special, all the special that I saw about it was the extra rental charged for the specials. It was up to the Autry standard, which was good enough. It drew a good average, but it was a let-down from his other pictures.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**HURRICANE SMITH:** Ray Middleton, Jane Wyatt—Here is a swell picture. This was doubled with "Down Mexico Way." Some of our patrons commented more on this than they did on the Autry picture. Ray Middleton has possibilities as a strong virile type. This is truly a fine picture, worthy of a place on any program.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**ICE-CAPADES:** Dorothy Lewis, James Ellison, Jerry Colonna—Business very poor on this feature. Miss Lewis was not so much on looks or acting ability. The big skating sequences were too dark and we had difficulty getting enough light on them. Colonna and Barbara Jo Allen did much to fill in the lack of interest our audience showed towards the stars. Running time, 88 minutes.—Played January 28-29.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**MOUNTAIN MOONLIGHT:** Weaver Brothers and Elvira—Good picture, business average Friday and Saturday. Played January 30-31.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**RHYTHM OF THE SADDLE:** Gene Autry, Smiley Burnette—Very good western. Good business, but a bad print. Played February 6-7.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

(Continued on following page)



(Continued from preceding page)

**SIERRA SUE:** Gene Autry, Smiley Burnette—Good Autry picture, played to good business Friday and Saturday. Played February 6-7.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**SIERRA SUE:** Gene Autry, Smiley Burnette—Double featured with "Wild Geese Calling" from the Fox Studios to make up an excellent Friday and Saturday bill. The action fans turned out in droves and swelled the receipts to near capacity business. Everyone well pleased with results. Running time, 64 minutes. Played February 6-7.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**UNDER FIESTA STARS:** Gene Autry, Smiley Burnette—I know Frog was getting tired of drawing the crowd alone and Tadpole is a welcome newcomer. My Autry business really picked up with this picture and I think Tadpole and Frog was the big reason. They are tops with good possibilities for my situation. Running time, 64 minutes. Played February 7.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town patronage.

## RKO Radio

**CITIZEN KANE:** Orson Welles—Let the paid critics rave; if you run a small situation, you had better leave this one alone. I had 54 grown customers when the show started; when it ended I had 23; the most walk-outs since business started.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

**FATHER TAKES A WIFE:** Adolphe Menjou, Gloria Swanson, Desi Arnaz—Fairly good comedy.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

**GAY FALCON, THE:** George Sanders, Wendy Barrie, Allen Jenkins—Just something to fill out a commitment.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

**GUNGA DIN (Reissue):** Cary Grant, Victor McLaglan, Douglas Fairbanks, Jr.—A marvelous picture; still running strong. Running time, 117 minutes.—Pete S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

**IN NAME ONLY:** Carole Lombard, Cary Grant, Kay Francis—One of the best. By all means, don't pass this one up. Running time, 94 minutes.—Pete S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

**LADY SCARFACE:** Dennis O'Keefe, Judith Anderson—One of those mystery pictures that any theatre could do without.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

**MEXICAN SPITFIRE'S BABY:** Lupe Velez, Leon Errol, Charles "Buddy" Rogers—A good slapstick, but almost like all other "Mexican Spitfire" pictures, some people thought that I was showing it for a repeat, it was so near like the first one.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

**THEY KNEW WHAT THEY WANTED:** Carole Lombard, Charles Laughton—Used my cancellation privilege on this a year ago, but played it just after Miss Lombard's unfortunate demise. (Had one show to date from RKO to complete last year's contract.) From reports read in these columns I was led to believe it was cluck, but after seeing it can praise it most highly. A few didn't seem to care for it, but most of the fans thought it an exceptional fine picture.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

## Twentieth Century-Fox

**BELLE STARR:** Gene Tierney, Randolph Scott—I'll be glad when we have southern girls with southern accents to play southern parts. Gene Tierney certainly was a flop as far as speech was concerned. Too many people told me about it. I had good business even if this was voted to be a sorry picture. I am a little tired of the war between the states, but to get a crowd give me anybody with a gun or plenty music. The rougher, the better. Running time, 87 minutes. Played February 4, 5.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town patronage.

**BRIDE WORE CRUTCHES, THE:** Lynne Roberts, Ted North—See review on "Buy Me That Town," played February 3.—A. E. Andrews, Emporium Theatre, Emporium, Penn. General patronage.

**CHARLEY'S AUNT:** Jack Benny, Kay Francis, James Ellison—We showed this production about 15 years ago in silent form and the same people (plus their children) who saw this version laughed just as heartily. Bad weather hurt our Sunday night business. Running time, 82 minutes. Played February 1-2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**CHARLIE CHAN IN RIO:** Sidney Toler, Mary Beth Hughes—Not as good as the old "Chan" pictures. Suitable for dual bills.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**CHARLIE CHAN'S MURDER CRUISE:** Sidney Toler, Marjorie Weaves, Lionel Atwill—Fairly good thriller. Doubled with "Elsa Maxwell's Public Deb No. 1."—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

## NEW CONTRIBUTOR TO DEPARTMENT

A new contributor reported to the What the Picture Did for Me department, and three others resumed after an absence of some time. The new contributor is:

**CHARLES N. BELL, Centro Theatre, Los Angeles, Calif.**

The contributors who resumed after a lapse are:

**D. P. THOMAS, Garrettsville Theatre, Garrettsville, Ohio.**

**E. K. MENAGH, Star Theatre, Fort Lupton, Colo.**

**PETE S. CAPORAL, Mayflower Theatre, Oklahoma City, Okla.**

**CHARTER PILOT:** Lloyd Nolan, Lynn Bari—Very doubtful. Nolan isn't cut out for this type of stuff. Running time, 70 minutes.—Pete S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

**ELSA MAXWELL'S PUBLIC DEB NO. 1:** George Murphy, Brenda Joyce, Elsa Maxwell, Mischa Auer—Pleasing comedy for mid-week. Average business. Played January 6-7.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

**I WAKE UP SCREAMING:** Betty Grable, Victor Mature, Carole Landis—Here is a surprisingly good detective story with a really unusual ending. The acting is above average, too. It drew very well and, all in all, I am very satisfied with the receipts on it. Running time, 82 minutes. Played February 5.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**JENNIE:** Virginia Gilmore, William Henry—This is one of the best programmers we have played. It was a big hit here. Well liked by everybody. Running time, 78 minutes. Played January 19-21.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**MICHAEL SHAYNE, PRIVATE DETECTIVE:** Lloyd Nolan—I personally thought this an entertaining show, but somehow or other it did not click with our audience. Running time, 77 minutes. Played January 22-24.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**PRIVATE NURSE:** Brenda Joyce, Jane Darwell, Sheldon Leonard—Nothing to it. If an independent company had produced it, I would have laughed the salesman out of the office. Played February 4-5.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**REMEMBER THE DAY:** Claudette Colbert, John Payne—Miss Colbert perfect as the teacher, ably supported by a good cast. Pleased everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**RIDERS OF THE PURPLE SAGE:** George Montgomery—An excellent draft! The name Zane Grey evidently still has great boxoffice power. The picture is hardly more than average, but that was good enough. Best Saturday business for nearly a year.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

**RISE AND SHINE:** Jack Oakie, George Murphy, Linda Darnell—Played this with "Swamp Water," Twentieth Century-Fox. It managed to get plenty of laughs and is fast-moving all the way through. Business was fairly good. Would have been better, but blizzard hurt second night. Running time, 92 minutes. Played February 6-7.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**RISE AND SHINE:** Jack Oakie, George Murphy, Linda Darnell—Fair picture and fair business. People said it was silly. Running time, 97 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SMALL TOWN DEB:** Jane Withers, Jane Darwell—A very good Jane Withers. Played January 5.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne, Glenn Miller and His Orchestra, Milton Berle—This, in my opinion, is a swell chunk of entertainment. You could not ask anything better to take people's minds off of the war situation. This drew well, whether it was the picture as a whole, or Sonja Henie, or Glenn Miller, who drew terrific crowds in a personal appearance. No doubt but that it was a little of each that was responsible for the results.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—Good musical picture; all comments good. Don't miss it. Box office only average, though, but I am always proud to hear my patrons tell someone who was not there that they missed a good show. Played January 28-29.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**SUN VALLEY SERENADE:** Sonja Henie, John Payne—A picture that gave more than I expected. I gave it extra advertising and devoted my exploitation to Glenn Miller. I think he should have had top billing. They came back three times to this one. This should be a tip for somebody to make a few pictures featuring our real orchestras. I give all my credit to Glenn Miller for the good business I had. Give us more music in these times. Running time, 86 minutes. Played February 1-2.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town patronage.

**SWAMP WATER:** Walter Brennan, Walter Huston, Dana Andrews—Played this one with "Rise and Shine." Business quite good, but hurt by blizzard the second night. This was well liked by some of the patrons, but bored others. It is certainly well done; but melodrama in general does not go over too well in this situation. It is quite slow-moving most of the time, so it is not quite fair to advertise it as a thriller. Those moments are far apart. It was so cold we almost had to change the title to "Swamp Ice." Running time, 90 minutes. Played February 6-7.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**THAT NIGHT IN RIO:** Alice Faye, Don Ameche, Carmen Miranda—Too long for a second and not quite a first. Poor business. Weather good. Running time, 90 minutes.—Pete S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

**THAT NIGHT IN RIO:** Alice Faye, Don Ameche—A grand musical that should go over in any spot. Good acting, singing and beautiful color that was appreciated by everybody that saw it. Running time, 90 minutes. Played January 12-14.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**WILD GESE CALLING:** Henry Fonda, Joan Bennett, Warren William—I don't see how Fox came to put this in the Class "A" price allocation. It certainly did not belong there. The best that one can give it is to put it in the class of good average program pictures. There was no special draw in this for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**WILD GESE CALLING:** Henry Fonda, Joan Bennett, Warren William—We did well on this feature in spite of bad weather. Another argument in favor of better pictures. Fonda is very popular here. By the time we can show a picture, its reputation is well known and in a case like this one, they need no encouraging to come out. They also stay away from the "clucks." Running time, 78 minutes. Played February 4-5.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**WILD GESE CALLING:** Henry Fonda, Joan Bennett, Warren William—An adventure melodrama that really needs a tonic of some kind to put it over. I used Gene Autry in "Siera Sue" from Republic to turn the trick. Results were satisfactory and my audience liked the combination. The picture is well produced, but lacks that something in order to put it across. Running time, 78 minutes. Played February 6-7.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

**YANK IN THE RAF, A:** Tyrone Power, Betty Grable—The best business we have so far in 1942. Picture is very, very good from every standpoint and received a lot of praise. We didn't do anything to get this extra business either. Just our regular run of advertisement that we use on all programs. (news-papers, trailer, and the paper out in front.—L. V. Bergtold, Westby Theatre, Westby, Wisconsin. General patronage.

## United Artists

**CHEERS FOR MISS BISHOP:** Martha Scott, William Gargan—No good for small towns. Did not do business in Chatham or Tilbury. Very good picture, nevertheless.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**GREAT DICTATOR, THE:** Charles Chaplin, Jack Oakie, Paulette Goddard—Didn't do the business anticipated. Played it second run.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**GREAT DICTATOR, THE:** Charles Chaplin, Jack Oakie, Paulette Goddard—This timely picture did good business in competition with "Louisiana Purchase" and "Shepherd of the Hills." We had people in to see Chaplin never before in the theatre. The first part is funny and the latter more dramatic. It will disappoint a few, but is well worth showing. Chaplin is the show and brings back pleasant memories to the older folks.—Player January 11-12.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

**INTERNATIONAL LADY:** Ilona Massey, George Brent—A miserable draw and gave us a big loss. Any title with the word "Lady" in it has always meant bad business for us. The story seemed to be liked by most of the few that came, but personally I was thoroughly bored except for a few minutes at

(Continued on following page)



(Continued from preceding page)

the beginning and at the end.—L. V. Bergtold, Westby Theatre, Westby, Wisconsin. General patronage.

**KIT CARSON:** Jon Hall, Lynn Bari, Dana Andrews—Seemed to satisfy the patrons, but not me. Weather cold. Running time, 97 minutes.—Pete S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

**NEW WINE:** Ilona Massey, Alan Curtis—The best we have had from United Artists this season, but I made the mistake of running the trailer. This helped to keep them away. The younger element did not care for this but the older ones, in the higher levels, praised it very highly.—L. V. Bergtold, Westby Theatre, Westby, Wisconsin.

**NIAGARA FALLS:** Slim Summerville, Zasu Pitts—This pair just don't seem as funny now as they did 10 years ago. This is the second of United Artists short features and truthfully can't say that I am very enthusiastic about the series. We pay a little more for these than our lowest priced features and they are certainly not worth it. Might be a fair buy on the lowest price level.—L. V. Bergtold, Westby Theatre, Westby, Wisconsin. General patronage.

**TANKS A MILLION:** William Tracy, Elyse Knox—Was greatly disappointed in this. Made without the cooperation of the U. S. Army and consequently the cast was too scanty to be convincing. As any two reel comedy, this had a number of laughs, but who wants to pay future prices for elongated comedies? And where were the tanks?—L. V. Bergtold, Westby Theatre, Westby, Wisconsin.

**THREE COCKEYED SAILORS:** Tommy Trinder, Claude Hurbert—This is pretty bad. One customer remarked that the only English he could understand was when the German seaman spoke broken English. He wasn't far off. These English produced shows are just a total loss in the mid-west. Certainly wouldn't have played it if I had seen it first.—L. V. Bergtold, Westby Theatre, Westby, Wisconsin. General patronage.

**ZENOBIA:** Oliver Hardy, Harry Langdon, Billie Burke—Would have had the much needed punch if Stan Laurel instead of Langdon were in it. Running time, 71 minutes.—Pete S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

## Universal

**CALL A MESSENGER:** Dead End Kids, Little Tough Guys—See review on "Reg'lar Fellers," Producers Releasing.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**FLYING CADETS:** Edmund Lowe, William Gargan, Peggy Moran—This was a good little program picture and pleased the week-end trade. Business only fair. Played as a double bill. Player January 30-31.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**HIT THE ROAD:** Gladys George, Barton MacLane—An action type of picture that we double billed with "Mutiny in the Arctic" to nice business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**HIT THE ROAD:** Gladys George, Barton MacLane—A mediocre picture which did under average business. Better use this mid-week where it should do fair. Played January 8-10.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

**IN THE NAVY:** Bud Abbott, Lou Costello, Dick Powell, Andrews Sisters—Big disappointment compared to "Buck Privates." Running time, 86 minutes.—Pete S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

**MUTINY IN THE ARCTIC:** Richard Arlen, Andy Devine—A fine action picture that did business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**SAN ANTONIO ROSE:** Jane Frazee, Robert Paige, Lon Chaney, Jr., Eve Arden—An ideal feature. Plenty of comedy and songs. A sure-fire. Running time, 63 minutes.—Pete S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

**SANDY IS A LADY:** Baby Sandy, Nan Grey—This is a good show for the kiddies but the adults would not come to see it. Running time, 63 minutes. Played January 26-28.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

## Warner Bros.-First National

**BRIDE CAME C.O.D., THE:** James Cagney, Bette Davis—A very good comedy with plenty of action to suit any audience. Bette Davis quite a favorite with my audiences and Cagney very good in this one. Play it. Running time, 10 minutes. Played January 31.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

**BROTHER ORCHID:** Edward G. Robinson, Ann Southern, Humphrey Bogart—A fair picture for its type. Satisfied all. Weather fair. Running time, 91 minutes.—Pete S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

(Continued on following page)

# Time's A-Wastin!

Waal...  
bust mah cacky  
britches, Barney Google's  
side-kick is in the movies! That  
bodacious hill-billy ball o' fire  
will have them laffin' their  
punkin-haids off!



MONOGRAM  
PICTURES  
*presents*

## "PRIVATE SNUFFY SMITH"

By BILLY  
DE BECK



WITH  
**Bud DUNCAN  
Edgar KENNEDY  
Sarah PADDEN**

Produced by  
**EDWARD GROSS**

Directed by  
**EDWARD CLINE**

Based on the Comic Strip  
"Barney Google and Snuffy Smith"  
Owned and Copyrighted by King Features  
Original Screenplay by John Grey & Jack Henley,  
Lloyd French & Doncho Hall

"Lot of good laughs, should  
play well to all audiences.  
Bud Duncan a natural—the  
way millions have come to  
know and like Snuffy."  
*Film Daily*

"Bodacious fun... good for  
a first-rate series... a funny  
show that has a ready-made  
audience of delighted fol-  
lowers."  
*Hollywood Reporter*

"Mixes laughs and thrills. Fine direction, good acting  
by quartet of top character players."  
*Showmen's Trade Review*





(Continued from preceding page)

**DEVIL DOGS OF THE AIR:** James Cagney, Pat O'Brien—A re-issue that is well worth bringing back any time. I played this on bargain day to the best business I've had on that day. Everybody liked it and I liked the way they turned out. I had the chance to repeat those sweet words, "Sorry, you'll have to wait for the next show." Running time, 86 minutes. Played January 23—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Alabama. Small town patronage.

**DIVE BOMBER:** Fred MacMurray, Errol Flynn—A spectacle in color. A very good picture and very timely with a different slant on a story of aviation and dive bombing. The only bad comment was a little too much of the same thing. Business was good and naturally I liked it. Running time, 133 minutes. Played January 25, 26—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Alabama. Small town patronage.

**INTERNATIONAL SQUADRON:** Ronald Reagan—Real good picture. Most authentic to date. Packed them in.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**MANPOWER:** Edward G. Robinson, Marlene Dietrich, George Raft—This did below average for a midweek playdate. We gave it the works, advertised it to the fullest extent, but somehow, our patrons did not warm up to this. This was doubled with "Private Nurse."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**MAN WHO CAME TO DINNER, THE:** Bette Davis, Ann Sheridan, Manty Woolley, Jimmy Durante—Comedy with sparkling dialogue by Monty Woolley. Too much Woolley and not enough Davis; not for an audience who is looking for action.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**SERGEANT YORK:** Gary Cooper, Walter Brennan, Joan Leslie—A truly great picture in which Cooper gave the finest performance of his splendid career. All the exhibitor's troubles disappear when a picture like this one comes along which cinches the argument in favor of better product to cure box office trouble. Running time, 134 minutes. Played January 25-26.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

**SERGEANT YORK:** Gary Cooper, Joan Leslie—I want to salute the director, actors and every one connected in the making of this picture. Cooper could not be better, Joan Leslie was good and Walter Brennan is the grand old man. The picture moves off from the start and there is never a let down. Should take top honors for the year. Business was above average. Played January 31-February 2.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**STRAWBERRY BLONDE, THE:** James Cagney, Olivia de Havilland, Rita Hayworth—A real good picture. Played second run to only average business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**THEY DIED WITH THEIR BOOTS ON:** Errol Flynn, Olivia de Havilland—A natural. Played to hold over business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

## IN NEWSREELS

**MOVIETONE NEWS—No. 46, Vol. 24.**—Normandie capsizes....Battle for Singapore....U. S. Fleet in Action....Auto plants make tanks....Uniforms for soldiers....Sports.

**MOVIETONE NEWS—No. 47, Vol. 24.**—First films Navy attack on Jap islands....America all-out for war....Bomber crew honored....Cruiser launched.

**NEWS OF THE DAY—No. 244, Vol. 13.**—U. S. Navy in Far East....Auto industry's victory program....New chemical puts out incendiaries....California children fingerprinted....Normandie capsized....Sports.

**NEWS OF THE DAY—No. 245, Vol. 12.**—U. S. Navy batters Jap bases....Singapore's fall perils America....Willkie warns nation of Jap danger.

**PARAMOUNT NEWS—No. 49.**—Hollywood's war effort....New York seizes pinballs....Human statues in Springfield....U. S. Pacific fleet....Industry converted for war....Consider Normandie salvage....Bamboo for Zoo's pandas.

**PARAMOUNT NEWS—No. 50.**—New army repair corps....Fighting ships launched....Fall of Singapore....Sports....Americans register....Navy raids Marshall islands.

**RKO PATHE NEWS—No. 49.**—Loss of Normandie....Auto industry converted....U. S. and Brazil talk rubber....Hollywood Evacuation Corps....Anti-incendiary liquid....Sports....Airplane carrier in Pacific.

**RKO PATHE NEWS—No. 50.**—U. S. Fleet Raids Jap Bases....Men register in draft....Soldiers repair weapons....R.C.A.F. men stage drill....Sports.

**UNIVERSAL NEWSREEL—No. 58.**—U. S. Navy in Pacific....Normandie capsized....Auto industry makes weapons....Knudson a Lieut. General....Fashions....Sports.

**UNIVERSAL NEWSREEL—No. 59.**—Navy raids Jap islands....New draft begins....Twin destroyers launched....Medal for Nininger....R.C.A.F. cadets in N. Y....Dog show....Sports.

## Short Features

### Columbia

**FOX AND THE GRAPES, THE:** Color Rhapsodies—Good color cartoon. Running time, 10 minutes.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

**IN THE SWEET PIE AND PIE:** Stooges—This rolled them in the aisles. I personally laughed so hard I threw the old backbone for a ten yard loss and had to go for the heating pad. Running time, 20 minutes.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

**YOU NAZTY SPY:** Three Stooges—You can't beat the Three Stooges for real laughs. Here they sati-

rize the world's most hated dictator and his aides, and it is needless to add they are a scream. Anyone who can't enjoy this comedy must lack a sense of humor. Running time, 17 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

### Metro-Goldwyn-Mayer

**TELL-TALE HEART, THE:** Two Reel Specials—Joseph Schildkraut does a good job of his part and the direction and photography are fine in this serious psychological study. The audience was quite absorbed by it but afterward commented that they would not want a regular diet of this type of short. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

### Paramount

**SUPERMAN:** Color Cartoon—Kansas should adopt this for its state trademark. Such "corn". Even the kids thought it was terrible. How about matching Superman and Popeye? Running time, 11 minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**SUPERMAN IN THE BILLION DOLLAR LIMITED:** Superman Color Cartoons—Good cartoon which pleased the kids 100 per cent. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

### RKO Radio

**IT HAPPENED ALL NIGHT:** Edgar Kennedy Comedies—A fair comedy that seemed O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**MARCH OF TIME, NO. 6:** "When Air Raids Strike"—This March of Time will probably create some interest along the coastal cities, but out here it didn't create much interest. We get all this stuff in the newsreels and the weekly picture magazines, so it's old stuff when it finally gets here.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

### Twentieth Century-Fox

**LIFE OF A THOROUGHbred:** Sports Review—A short all lovers of fine horses will enjoy. The photography is marvelous, especially the scenes of the Bluegrass State. The film ends with some exciting shots of that champion of the turf, Whirlaway. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison Patronage.

### Universal

**SALT WATER DAFFY:** Color Cartoon—A clever and humorous color cartoon on life in the Navy.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**SKYLINE SERENADE:** Musical—Best two reeler this year from Universal. The last number, "Concerto for Two," is beautiful. Running time, 20 minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

### Vitaphone

**GAY PARISIAN, THE:** Technicolor Special—Of all the nonsensical musical shorts we have ever shown, believe this was the worst. The only redeeming feature was the music which at times was much too loud. Several patrons said they thought it would never end. Running time, 20 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**GOOD NIGHT ELMER:** Merrie Melodies—Very poor reel. Not up to the standard. Running time, 7 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

### Miscellaneous

#### Government

**BOMBER:** Office of Emergency Management—This one should please every crowd. It is a dandy. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**NEW SPIRIT, THE:** Walt Disney Cartoon—A very good cartoon in which Donald Duck makes out his income tax report. It is free; play it. National Screen Service is distributing it. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

# TELEGRAMS

are feature length stories in short subject form

CLASS OF SERVICE DESIRED		CABLE	
TELEGRAM	DOMESTIC	TELETYPE	INTERNATIONAL
DAY	LETTER	NIGHT	DEFERRED
NIGHT	LETTER	NIGHT	DEFERRED
TELETYPE	DEFERRED	TELETYPE	DEFERRED

ACCOUNTING INFORMATION

TIME FILED

## WESTERN UNION

YOU CAN TAKE TIME TO STUDY A TELEGRAM . . .  
TO PONDER . . . TO DIGEST. NO ONE LIKES TO  
BE PRESSED FOR A HASTY ANSWER OR AN ORAL  
PRESENTATION. . . . TOO MUCH CHANCE FOR ERROR.

## WESTERN UNION

*Everywhere*



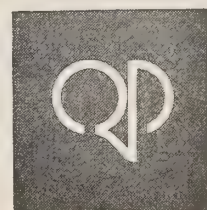


# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## SERVING BOTH ENDS

These are days when every theatremen everywhere is directly concerned and largely occupied with the war effort. He is constantly called upon for cooperation; his theatre has become a rallying point for much of community activity. In this spotlight of public regard the manager conducts himself with becoming community consciousness. Sooner or later arises the problem of how far he can afford to go in pushing these activities without taking it out on the boxoffice.

Happily, the problem is not too difficult. Since the theatremen's part in any plan is to attract attention, it remains only for the troubled to see any war or other worthy drive as another job of showmanship, to determine that the best way to do it is to sell it as a component of a theatre campaign aimed at the boxoffice. Thus, he serves both ends with no discredit to either.

\* \* \*

Lately comes a well-wrought campaign from Australia on "I Wanted Wings" at the Prince Edward, in Sydney. Executed by Hermann Flynn and Mel Lawton, the proceedings featured a screening for officers of the R.A.A.F. This led to a series of windows of material loaned by the Air Force, a first-time in that sector that such cooperation was obtained, and to which was linked the Air Force recruiting campaign. While the military services undoubtedly benefited from all of this, the resultant publicity was obviously of advantage to the boxoffice.

\* \* \*

The pages this week recount some of the promotions sprung by Round Tablers, in Atlanta, by Tommy Read, who turned his front and lobby into an unusual exhibition for the sale of Defense Stamps and Bonds centering around a branch office installed in the foyer for the purpose. It was artistic, elaborate, unusual. The papers made much of it in story and photo. The public came in large numbers. Once on the scene, a goodly number of spectators continued on to see the show inside on the screen.

Other defense promotions are told of Doc Twedt, Arnold Stoltz, Doc Estes, Kal Kalberer, Eddie Ornstein, Joe Feulner, all representative of applied showmanship as practised by discerning theatremen in spreading their boxoffice fire over these extended horizons. They prove that seasoned in-stock theatre showmanship, organized to sell tickets, is strong enough to carry the extra load of war-time promotion.

Plans for presentation of the 1941 Quigley Grand Awards are now in work. As announced in last week's issue, the ceremonies will be held early in March in New York by the Associated Motion Picture Advertisers where Arnold Stoltz and Frank Bickstaff will be the guests of honor.

The executive committee in charge of planning comprises Spyros Skouras, National Theatres; J. R. Vogel, Loew's Theatres; Charles Koerner, RKO Theatres; Harry Kalmine, Warners Theatres and Leon Netter, Paramount Theatres.

## CIVIC LEADERS, TOO

In the conservative and progressive community of Hanover, Pa., the Kiwanis Club bows in the direction of the theatre in electing to the presidency Manager Charlie Moyer of Warners' State and Strand. It is to be noted that, for the first time, the Kiwanians have so honored a member less than a life-long resident of the city.

Across the border, in Penticton, British Columbia, the folks have found reason enough to endorse, by unanimous choice, the selection of Manager J. H. Black of the F. P. C. Capitol to the leadership of the Board of Trade.

In both instances the local press made much of it, as was richly deserved. The Round Tablers have enriched their positions as theatre heads by giving of themselves and their operations to the good of their neighbors.

▽ ▽ ▽

NOW that most of the returns are in, we are able to report that a comfortable majority of winners among Paramount theatre managers in the recent "Salute to Y. Frank Freeman" contest are active Round Tablers. That the members do so well in these competitions has long been noted here as much more than a coincidence.

*A-Mike Vogel*





For his lobby on "Yank in the R.A.F." at the Frolic, in Chicago, Ben Cohn promoted use of one-tenth size scale model of a TWA Stratoliner. Body of plane was seven feet.

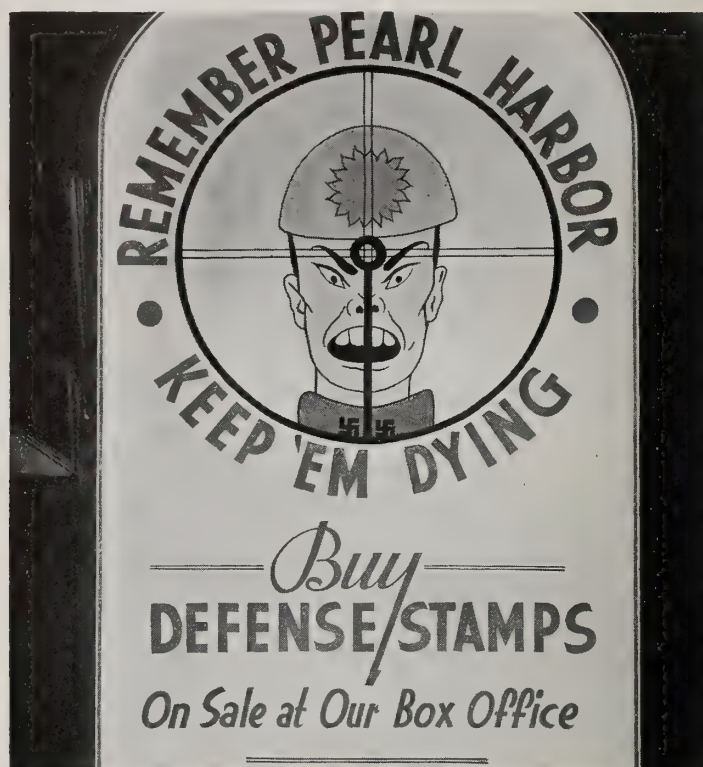


Ahead of "Keep 'Em Flying" at the Malco Paramount, in Hot Springs, Clyde Smith promoted planes and pilots to fly over city dropping parachute cutouts of Abbott and Costello. Three planes flying in "V" formation created quite a stir locally.

Street-attractor ahead of "Shanghai Gesture" at Loew's Palace, Memphis, conceived by Manager Boyd Fry was girl wheeled about town on especially constructed rickshaw.



## Round Table In Pictures



To aid in the sale of Defense Stamps in the lobby of the L. & J. Capitol, Atlanta, Round Tabler Earle M. Holden utilized display illustrated above. In addition, Holden distributed four by seven cards bearing the same emblem and tie-in copy.



To tie in with the local Victory campaign in Glens Falls, N. Y., Herman Addison at Schine's Paramount arranged his "Vanishing Virginian" title letters in "V" formation on stair risers.



# LATE EXPLOITATION FLASHES

## CAMPAIGN HIGHLIGHTS ON POLLOCK DATES

Attention-catchers for late attractions at Loew's, Rochester, as reported by Les Pollock, tell about a lobby display featuring miniature bed and doll set with copy: "Loretta Young is waiting for Fredric March to tell her a Bedtime Story." Miniature table with mirror and chair will be included and on wall a small framed picture of March.

Lobby for "Shanghai Gesture" is built around a rickshaw with a model in costume as a passenger. Local museum was contacted for Chinese Buddha, tapestries and other accessories. Life-size cutout of Gene Tierney indicated the mood of the picture. On the stage, usherettes as Chinese girls opened curtain at beginning of trailer, then stood in tormentors, spotted in green, until trailer end.

For "Woman of the Year," art students sit at easels in lobby sketching from stills on the picture. Later, a display of the sketches will be shown and papers will run some of the better drawings of the two stars in advance of the showing.

## GILMAN TIRE IN LOBBY SELLS "VIRGINIAN"

With everyone talking about the tire rationing, Sam Gilman did something about it at Loew's, Harrisburg, Pa., aimed to call attention to his date on "Vanishing Virginian." Rigged up in the lobby resting on an easel was a rebuilt tire framing center copy reading: "The Vanishing Tire soon will be forgotten. . . . But you'll never forget Frank Morgan in," etc.

When the gag was moved out front during the run, Sam aimed for more attention by adding a chain and padlock as a precaution against thievery.

## CELEBRATE SCOUT WEEK WITH STAGE TABLEAUX

To officially open National Boy Scout Week in Houlton, Me., Francis Gooch invited the local troops to present a series of tableaux on the stage of the Houlton, depicting the various phases of scout work. As the boys posed in the different settings, offstage voices described the usefulness of the training given the Scouts for emergencies. Much publicity was had as a result.

## "CORSICAN BROTHERS" PROPS MAKE BOSTON PUBLICITY

With the local university fencing team reported to be short of foils due to the defense program, Joe Longo grabbed a lot of newspaper shots in advance of "Corsican Brothers" at Loew's State and Orpheum, Boston, by promoting some of the foils used in the picture and presenting them on behalf of Douglas Fairbanks.

## POSTCARD SERIES SELLS "WOMAN"

*The reliable "critic" of "TIME MAGAZINE" says—*

*It's the New York story that tops "The Philadelphia Story" for two-listed entertainment! The Stars of the Year . . . in The Picture of the Year!*

### May We Recommend

You arrange your Social calendar to include a visit to the Cathaum Theatre, either Mon., Tues., or Wed., 9-10 or 11th for the presentation of an excellent photoplay—"WOMAN OF THE YEAR," featuring Miss Katharine Hepburn and Mr. Spencer Tracy.

## MARK YOUR CALENDAR ✓ FEBRUARY 9 ✓ 10 ✓ or 11 ✓

For on the above dates, it will give us great pleasure to present to you The Stars of the year in the picture of the year, Miss Katharine Hepburn and Mr. Spencer Tracy in "WOMAN OF THE YEAR"—an Excellent film achievement. We know you'll rave about it!

### We Are Certain,—Fine People Like You—

will be interested to know, that the Conservative Saturday Evening Post has paid tribute to Miss Katharine Hepburn's greatness. In a recent series of articles on Miss Hepburn, they called attention to the versatility of her role in "WOMAN OF THE YEAR." It is different from anything in which she has appeared before. Mr. Spencer Tracy is the talented Co-Star in this great Photoplay. We know you will enjoy this PICTURE of the YEAR!—when it is presented at the CATHAUM THEATRE Mon., Tues., Wed., February 9-10-11.

*To a hand-picked list of 500 names in State College, Pa., was mailed a series of four postcards, starting four days ahead, by Chuck Shannon for "Woman of the Year." Shown above, are reproduced the first three, dispatched one a day to the same names, the fourth, a "last reminder," mailed night before the opening.*

## ROSY OFFERS LESSONS IN "PARIS" DANCE

The "bumps-a-daisy" dance shown in the picture and detailed in the pressbook was tied in with his campaign on "Paris Calling" at Loew's Majestic, Bridgeport, Morris Rosenthal arranging with a leading night club to give lessons in the dance to patrons. Contests were held nightly for passes of theatre tickets, the club advertising the tie-in widely, plugging picture and theatre. Rosy planted additional stuff on the idea for further buildup.

## DEFENSE STAMPS GIVEN ON "MR. V" CONTEST

For "Mr. V" at the New York Rivoli, a 10-day newspaper contest was devised with prizes of defense stamps given to readers identifying a "Mr. V" and accosting him with a copy of the current day's issue saying: "I understand you have something for me." Paper ran daily itineraries of the neighborhoods in which he would appear.

Winners were eligible for further prizes of defense bonds for letters of 100 words or less on "Why I am a Mr. V" and what the writers were doing in behalf of defense.

## LANDS ON SEVEN PAGES FOR CAPITOL SHOWS

New publicity high for Jack Nelson and the Capitol, North Bay, Ontario, is noted in a recent issue of his daily, the Famous Players Canadian manager hitting on seven pages for different breaks, starting with an offer of 10 free tickets to any local enlistment at the theatre during the showing of "Sergeant York". Recruiting officers were on hand in the lobby to follow through for Nelson.

In addition to other plants on coming attractions, such as serializations, mentions by columnists, etc., Nelson was also prominent in a two-page spread of pictures of an "old timers" banquet in which Jack headed the committee of arrangements.

## HORROR SOUND RECORDING ATTRACTS ON "WOLF MAN"

Pegging his campaign on "Wolf Man" to a lot of teaser chill "watch-out" copy, Ray Wheeler built up interest in advance to a giant lobby cutout, 10 feet high, and planted in the mezzanine, of the B. & K. Granada, South Bend, Ind. To give it more "life", Wheeler had a recording made of the werewolf's cries, playing it through a loudspeaker attached to the rear of the display. During the run the flash was placed out front with the speaker atop the boxoffice. "It sold tickets," says Ray.

## PARAMOUNTEER GREETES CRITICS WITH NOVELTIES

Veteran Round Tabler, Max Joice, exploiting for Paramount in the Cleveland and Detroit sectors reports newspaper and radio attentions secured with novelties addressed to the editors, for instance, a salt gag for "Bahama Passage" and sugar for "Louisiana Passage." On the former a small bag of salt was pinned to a card reading: "I wouldn't have you believe this came from Salt Cay in the Bahamas but that's where Bahama Passage was actually filmed." Picture and theatre credits followed with playdates.



# SHOWMEN'S LOBBY LAFFS *Schiners Report Recent Doings*



This cartoon from the brush of George Menelaws, Dominion Theatre, Victoria, B. C.

**CLEANER:** *If I got an introduction to Wrigley, I'd simply ignore it!*

## Bowling Alley Ties in for "Strikes and Spares"

By posting a half-dozen guest tickets as prizes and no further expense or trouble, Round Tabler Bill Johnson at Smalley's Theatre, in Dolgeville, N. Y., turned his entire local bowling fraternity into publicity agents for his shorts subject, "Strikes and Spares."

Announcement of the awards, including a plug for the short and the feature which played on the same date, was posted on the bowling alley bulletin board before the start of the week's regular league matches. Awarding of the prizes was handled by the bowling secretary and announcement of the winners carried in the usual weekly publicity on the standing.

"LET'S HEAR FROM YOU"

## "Fib" Contest Highlights Conners "Laughing" Date

Novelty gag ahead of "Look Who's Laughing" at the Music Box Theatre, in Tacoma, Wash., was a "fib" contest staged by Manager Bill Conner. Ladies in the audience were asked to submit "tall stories" told them by their husbands, contest sponsored by the Tacoma Times and ran for six days in advance of playdates. Ten dollars in defense savings stamps were awarded as first prize with runnersup receiving free tickets to the opening. Daily spot announcements also emphasized the radio audience appeal of the four stars in the picture.

## Kelly Addresses Contest To Wives on "Laughing"

Joe Kelly of the Warners' Theatre, Aberdeen, Wash., tied-in with the *Daily Washingtonian* for a five-day "Look Who's Laughing" fib contest. Copy was addressed to patient wives and read as follows: "Has your husband told a better tall story than Fibber McGee told Molly? Every wife has a tall story in the back of her mind that her husband once told as an excuse for staying out late, being late for dinner or forgetting to put the cat out." Guest tickets were awarded for the best tall story. Kelly also scored with a drugstore tie-up based on stills depicting Bergen and Lucille Ball operating on Charlie McCarthy.

"LET'S HEAR FROM YOU"

## Rodeo Owner Cooperates On "Texas" Opening

Since the Capitol Theatre is located in Waverly, N. Y., the home of Col. Jim Eskew and his Rancho Rodeo and since Colonel Jim is a great lover of the state of Texas, T. J. Cary and Ned Kornblite contacted him to help exploit their date on "Texas". Colonel Jim made a personal appearance at the theatre on Saturday afternoon along with some of his boys from the ranch and their horses. A hitching post was built in front and the Texas flags loaned by the ranchman were draped around the boxoffice. Papers came through with story two days in advance on the special matinee and parade.

The steady promotional progress among Schine Circuit theatremen which gains comprehensive coverage in effective advertising and publicity directions is noted currently in recent reports by Schiners in the different zones, emphasized particularly in campaigns in such representative situations as Middlesboro, Ky., Syracuse and Amsterdam, N. Y.

As an instance, the unique slant, utilized by Harry D. Stearn and Si Monen for "Bedtime Story" at the Manning, in Middlesboro, had the cashier calling all telephone subscribers asking them if they would like to hear a "bedtime story." Girl then went into a pitch about the feature. In addition, teaser ads were run in the newspaper's want ad section plugging playdates and stars, copy read: "You have heard Bedtime Stories, now see one."

For "All Through the Night," the Round Tablers planted teaser cards in eating places with copy: "This restaurant is open All Through the Night." In addition, special heralds were distributed around the area plugging the gangland and gestapo battles in the picture. Ahead of "Playdates" a classified ad contest was planted, guest tickets going to those correctly assembling names of the Kay Kayser band members scattered throughout the ads.

## Feldman Stresses Radio

Newspaper limerick contest was featured by Dick Feldman at the Paramount, in Syracuse ahead of "All Through the Night," guest tickets going to those submitting best last lines, two column cuts featuring each ad plugging the contest. All local radio stations were supplied with records of the hit tune from the picture, orchestra featuring the same at leading hotel week ahead of playdate. All music stores displayed records with appropriate credit cards and dancing academy advertised the show and music night preceding opening.

Inasmuch as Jack Oakie and Milton Milton Berle, starring in the picture, appeared on radio programs the day after his opening of "Rise and Shine," Dick promoted station WSYR for spot announcements during the week, mentioning the picture, stars, playdates and second feature on the bill.

Penny postcards were mailed to every fraternity and sorority at Syracuse University calling their attention to the football musical comedy.

## O'Neil's Testimonial Postcard

Mounting a four by six-foot postcard on a truck, Larry O'Neil of the Schine Rialto in Amsterdam, N. Y., had it tour the city until card was covered with signatures in a testimonial to Bette Davis for her performance in "Little Foxes." Postcard was then placed on display outside the theatre for three days prior to the opening and later sent to Miss Davis at Hollywood.

Additional street stunt was trailer on which O'Neil placed a wheel of fortune. Attendants distributed slips of paper carrying numbers and to those holding numbers that came up on the wheel, guest tickets were awarded. Trailer was appropriately bannered with picture copy and playdates.



# MANAGERS GO "WHOLE HOG" FOR BOND-STAMP SALES

## L & J-men Give Over Lobby and Front for Display; Bomber Fund Aided

The zeal with which Round Tablers are plunging into cooperations to stimulate the defense effort, particularly the sales of bonds and stamps, is "hammered home" sensationally by the unusual and elaborate promotion at the L&J Fox, Atlanta, Ga., where in association with defense committee heads and civic officials, Manager Tommy Read confined the entire theatre front and lobby to display and copy to lead a citywide movement. Sponsored by Arthur Lucas, circuit head, and state defense bond chairman, the exhibit was put together to serve as a model for publicity potentialities. Newspaper stories and photos were numerous. Paramount News included the showing in a recent release.

The long view of the foyer, pictured below, shows all attraction frames covered by war drawings conceived by Read and executed by John Gomer, art department head, to include the attack at Pearl Harbor, the battle of Manila, marching soldiers, convoys at sea, scenes of defense plants in action—all drawings carrying bond slogans. Bonds and stamps were sold from the branch office established in the foyer by the banks and postoffice.

### Giant Sign Covers Front

The front decorations were featured by a giant neon "buy defense bonds" flash in red, white and blue across face of building. One side of marquee carried a large soldier figure, the other a Red Cross nurse, both with tie-in copy. Further "buy" copy was bannered under the marquee and in front frames. When installed, the exhibit was dedicated with impressive civic ceremonies and bonds and stamps sales at the special booth have been gratifying.

Bond-stamp sales also proved the keystone of Doc Twedt's campaign for "Keep 'Em

## LUDWIG COLLECTS LICENSE PLATES

Patrons in his area are accepting Manager Irving Ludwig's invitation to conserve metals by dropping old license plates in a barrel placed in the lobby of the Skouras Forest Hills, in Forest Hills, L. I. Sign explains the barrel and in the past month, over 200 plates have been turned in which go to the police who forward them to the government agency in charge of scrap.

Flying" at the Lido, Manly, Iowa, the Round Tabler having the mayor proclaim a special "week" for the date which was duly noted in the local papers. All ads and posters carried the "Buy U. S. Defense Bonds and Stamps" line, and merchants cooperated by running slugs in their newspaper advertising, both for the bonds and the "week." Stamps and bonds were sold in the lobby by prominent men and women. Twedt further plugged defense with the official "bond" cut in his monthly calendar heralds.

Co-op advertising for "Sergeant York" at Warners' Avon, Utica, by Arnold Stoltz, was given over to the back page of the tabloid herald, the top half carrying the bond copy: "Since Pearl Harbor, we'd all like to be 'Sergeant Yorks.' But even if we can't we can do our part by buying U. S. savings stamps and bonds." Bottom half was a taxi ad: "Also it's patriotic to save rubber and gasoline. Ride together and save

(Below) Front view of bond and stamp display in foyer of the L&J Fox, Atlanta, Ga., with special branch office in center.

in a Black & White taxi, to see," etc.

The conservation slant also served for a neat herald by "Doc" Estes, at the Park, Iowa Park, Texas, the layout headed by cut of a new tire and copy: "Save Your Tires, says Uncle Sam. The best way to do this is to stop all unnecessary driving. You can buy the same brands of groceries and clothes in Iowa Park that you buy in nearby towns and cities. You may see the same show in Iowa Park at lower admission prices. Trade at home and 'keep 'em rolling.'" The week's program followed.

Defense stamps sales at the boxoffice are noted by Estes, as the first in the state to start the promotion. He has also persuaded every merchant in town to stock up on stamps for sale.

Picture tie-ins on the defense front are reported by Ed Harris, in Glendale, Cal., and Eddie Ornstein, Rialto, Marengo, Ind. Harris switching his bookings to show "Dive Bomber" to coincide with a "buy a bomber" newspaper promotion, in which children were invited to contribute pennies. Ed got out a pledge card blank with picture copy which were stuffed in all papers distributed in the theatre area. Pledges were given out at the schools and to youth organizations, the Round Tabler also taking up contributions at the theatre and receiving the school collections which he delivered to the paper on behalf of the Glendale youngsters.

### Pennies for Defense

The penny promotion is given a new twist by Manager Eddie Ornstein, Rialto, Marengo, Ind., in building admissions as well as selling defense stamps. Tagged with a card reading: "Pennies for Defense," a glass jar is placed at the boxoffice window, patrons invited to drop pennies received in change. At regular intervals, the jar is emptied and the contents exchanged for stamps and bonds, given away on a "lucky ticket" contest. The idea has taken on well with the public, the papers running page-one notices to build further interest.





# BRIEF REPORTS FROM THE FIELD

Stanley Schwam of the Jayhawker Theatre, Lawrence, Kansas, used a novel stunt centered around the title in his campaign on "Suspicion." For a street ballyhoo a man was dressed as an old-style detective, with double peaked hat and calabash pipe. He was labeled "I Am Suspicion" and nosed about stores and offices for three days before the opening.

▽

Bradley Suddith of the Ritz Theatre, Memphis, Tenn., used a number of the slang expressions in "Ball of Fire" as copy for a unique herald. Utilizing a film can for another novel stunt, Suddith placed the can in the lobby with a card carrying copy as follows: "This film can contains a Ball of Fire that will be opened on—." Playdate and credits followed.

▽

A Mickey Rooney-Judy Garland impersonation contest in city and rural schools, dancing schools and among 4-H Clubs highlighted the "Babes on Broadway" campaign executed by Melvin Miller, Fox Grand, Topeka.

▽

An ancient trunk, seemingly brimming with silver dollars, was displayed in a window by Leroy Nichols, Electric, Springfield, Mo., as a feature of his campaign for "Tarzan's Secret Treasure." Thousands of heralds were distributed in front of the window and an armed guard patrolled the scene to "protect" the money.

▽

To bolster morale of old age pensioners required to live on a restricted budget, Arthur P. Desormeaux, owner and operator of the Majestic theatre in Madison, Wis., has been giving 50 passes weekly to his theatre. Desormeaux gives the tickets to Atty. Glenn P. Turner, who distributes them among members of the United Old Age Pension league and the Madison Townsend club. The Capital Times, Madison daily, in one of its weekly open letters recently thanked Desormeaux for "this public service."

▽

As part of his "Parachute Battalion" campaign at the Ritz, in McGehee, Ark., C. B. King posted a large board in front of his theatre with actual army photographs of the U. S. Army parachute troops in action. Display of toy soldiers with parachute troops, bomber and fighter planes completed the atmospheric lobby.

▽

Thousands of cards asking Bedford, Ind., residents to "Vote for Rosalind Russell as Judge of the Entertainment Court" were distributed by C. R. Hughes in advance of the Von Ritz showing of "Design for Scandal."

▽

M-G-M's trade-paper caricature ads were used to excellent advantage in a contest promoting "Shadow of the Thin Man" by Harlan Croy, Roxy, Frankfort, Ind. Croy mounted them in the lobby and offered guest tickets to patrons correctly identifying the different stars and the productions.

## ANIMAL CRACKERS SELL "TARZAN"

Some boxes of ordinary animal crackers colored with showcard paint did a heap of selling for "Tarzan's Secret Treasure" at the Bonham, in Fairbury, Neb., Jimmy Redmond attaching the crackers to cards and distributing them at club meetings and restaurants.

Tie-in copy on cards read: "Some folks see animals like this on their walls in the mornings. But they are nothing compared to those Tarzan sees in," etc.

Ed Muehleman, manager of Warners' Lindy Theatre, Philadelphia, placed cards on juke boxes plugging tunes from "Kiss the Boys Goodbye." Cards were distributed to each patron reading: "Present This Card and Get a Free Kiss."

▽

M. M. Connor of the Capitol Theatre, Madison, Wis., used a unique horse and buggy ballyhoo for his campaign on "Dumbo." The buggy was bannered with a large sign which read: "I'm not Dumbo—I traded my gas burner for a hay burner. No tire worries for me, I'm going to see 'Dumbo' at the Capitol."

▽

Added color for his campaign on "I Wanted Wings" at the Milwaukee, Milwaukee, Wisc., by Manager Edward J. Friedwald, was an actual demonstration of aircraft welding by a local school of aircraft engineering. Students were on hand to show how, using equipment including panels and plane parts, regulators and torches, acetylene tanks, oxygen tanks, plane fuselage and wing sections. All the larger pieces were placarded with theatre banners.

▽

Since going to Timmons, Ontario from Guelph, Stan Andrews at the Broadway Theatre, who has had great results planting fashion mats in the local dailies has been instrumental in selling the Fashion Editor on the idea of using these mats. Thus far Stan says he has received well over 2,000 free lines in publicity in the short time he has been there.

▽

Gag which sold "Babes on Broadway" for Jimmy Redmond at the Bonham, in Fairbury, Neb., was the distribution of five inch pieces of tinted cardboard cut to resemble a bone. Copy on outside read: "We're making no bones about it" reverse read: "You're sure to have the time of your life when you see," etc. These were distributed and placed at each plate at Chamber of Commerce, Rotary, Lions, Kiwanis, Women's Clubs luncheons, etc., week before opening, the balance were placed on store counters.

Circularizing the clergy in his neighborhood ahead of "One Foot in Heaven" at the Paramount, in North Adams, Mass., Francis J. Faille followed the letter up with a personal visit which resulted in excellent plugs from the pulpits. In addition one of the churches gave the picture special mention in their bulletin.

▽

Effective gratis newspaper space was accorded Bill McClain's date on "Tarzan's Secret Treasurer" at the Virginia Theatre, in Carrollton, Ohio. Paper devoted three-column cut of the leading characters in addition to story on the production of the film in Hollywood.

▽

For his campaign on "Great American Broadcast" at the Strand, in Florida, Ala., Arthur C. Bowden built two 16-foot radio towers from two by two strips and lathing. These were set 20 feet apart and a banner between carried title, cast and playdates.

▽

Of no mean proportions was the free newspaper space covering scene stills and classified ad contest which was landed by H. T. Rastetter ahead of "They Died With Their Boots On" at the Warner Theatre, in Erie, Pa. A special collection of army and Indian relics of the period was used for display purposes in advance of playdates and for his outside ballyhoo, Rastetter used an old horse and buggy appropriately placarded with two boys in uniform driving up and down main street.

▽

At a total cost of one dollar, Bill Johnson at Smalley's in Dolgeville, N. Y., tied up local baker on "Lady Be Good," for the insertion of slips measuring three by five in all packages leaving store three days ahead of opening. Copy on slip read: "Lady, Be Good to your family, order," etc., followed by box in center with copy "Be good to yourself as well, see," etc.

▽

With little or no advertising available on the old release, "Give Me a Sailor," Lester Kolste at the Van Der Vaart, in Sheboygan, Wis., constructed street bally of simulated sailboat on trailer. Sails carried picture copy, cast and playdates in addition to star cuts. For "This Woman of Mine," Les promoted from local travel bureau various ship models and then sold merchants on window displays of the models together with star stills.

▽

For his lobby display on "The Man Who Came to Dinner" at the Norbury, Ellensville, N. Y., Herbert Berman set up a dinner table with complete service for four. Alongside was planted a 40 by 60 of Monty Wooley and in addition coffee bar was set up with promoted coffee dispensed together with promoted cake.

▽

M-G-M has made available a special 2-color sticker as an added "Joe Smith, American" accessory. Blue on red, with title in white, copy reads "Everyone should see . . ."



## "Mystery Week" by Alldritt

The latest in the series of special "week" promotions by Manager Don H. Alldritt, at the Fox Strand, Salina, Kan., was tagged "Mystery Week" stressing the detective slant and covering the two program changes, the first "Night of January 16" and "Ellery Queen and the Murder Ring"; the second, "Secrets of the Lone Wolf" and "I Killed That Man."

The advance trailer copy aimed to invite the audience to become sleuths during the week to discover who-did-it. Flashes from the various attractions followed. Teaser ads ahead started with one-column breaks, illustrated with black cats and owls, and finishing with a two-column display two days ahead introducing the first date of the period. Personal teaser copy was placed in the classified columns. Found effective since it had not yet been used in the area, was the stamping of guest checks in all leading restaurants. This was done since tire rationing makes impractical billing trips in the territory.

Noteworthy was Alldritt's lobby highlighted with green in all the fixtures. The staff added atmosphere by wearing black robes and eye-masks, as noted in cut, center column. Cashier wearing mask in the boxoffice brought a lot of the curious. The front received special treatment with a display made up of detective and mystery book covers.

"LET'S HEAR FROM YOU"

## Merchant Helps MacEachron Sell "Hold That Ghost"

Tying in with local auto concern, J. R. McEachron at the Paramount, in Jackson, Tenn., ahead of "Hold That Ghost" made arrangements whereby the first customer coming into the store received guest tickets. In exchange, the cooperating merchant plugged the show over their radio program. For street attention, lad dressed as ghost with back banner covered shopping districts.

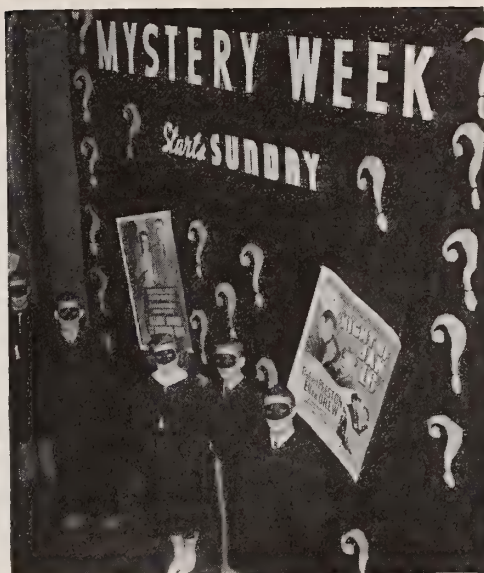
On "Sun Valley," Mac tied up with the Fair Association for the award of passes to be given away in front of the grandstand during the races in connection with lucky program numbers. Stunt was also plugged over public address system.

"LET'S HEAR FROM YOU"

## Candid Camera Slant Aids on "Ball of Fire"

Highlight of Johnson Musselman's "Ball of Fire" campaign at the Rialto, in Louisville, Ky., was a candid camera stunt which included the distribution of 5,000 announcements to be on the watch for the cameraman and the award of tickets to those who found themselves in the group of pictures at the Camera Corner. Bogus passes were distributed by ushers with main line reading: "ADMIT ONE thing, that the funniest film is," etc.

New car patrolled the streets with copy "For sale cheap, must have money to see." And another novel stunt was man-on-street mind-reading program broadcasting from in front of the theatre with passes for all contestants.



Alldritt's Mystery Lobby and Staff

## Women's Clubs Vote On "Woman of the Year"

In connection with the opening of "Woman of the Year" at Warners' Boyd Theatre, Philadelphia, district manager Maurice Gable had the various women's clubs associated with the Philadelphia Federation of Women's Clubs and Allied Organizations, Inc., vote on the most outstanding Philadelphia woman whose achievements in the past year make her the "Woman of the Year." A defense bond and scroll, designated as the Warner Brothers' Award, was presented to the winner in the lobby of the Boyd Theatre just prior to the evening performance on opening day. Harry Tarrante, manager of the house aided on the campaign.

"LET'S HEAR FROM YOU"

## Defense Bond Offered By Gilman on "Kathleen"

As part of Sam Gilman's "Kathleen" date at Loew's Regent, in Harrisburg, Pa., Shirley Temple donated a twenty-five dollar defense bond to the first baby girl born during the engagement. Five thousand heralds were distributed in schools in advance of playdate with copy reading: "Hey, Kids! Your pal Shirley is back!" Accompanied by a motorcycle escort, 40 girls of Shirley's age formed a bicycle parade through the downtown section, each vehicle carrying a banner.



Emerson's "Hellzapoppin" Lobby

## "Hellzapoppin" Pops in Omaha

Some 14 gag stunts listed by Ted Emerson helped keep Omaha excited during the campaign ahead and current for "Hellzapoppin" at the Tri-States Omaha, starting with a flash pot in the foots going off to coincide with the explosion that opens the trailer. One audience stooge in wig and straw hat put on the growing plant stunt, calling for "Mrs. Jones"; another made up as a grey-haired woman called for "Oscar." Outside, a boy in donkey costume perched on a step ladder to which were tacked cards reading: "I may be a jackass but I am not coming down until," etc. Another stooge in gorilla costume worked corners in rush hours, his back banner saying: "All my family will be at the Omaha to see," etc. The "Oscar" plant was also used on the streets with "If you think I'm crazy" copy.

Freak gifts were sent to prominent citizens during lunch club meetings, each gift holding a card: "This is just a sample of the screwy things that will happen when," etc. One of the advance ads was run upside-down and the pressbook teasers planted on the woman's page. Trick stuff vied for lobby attention, particularly a cage with three monkeys borrowed from the park zoo. Cage was bannered with copy in keeping plus small cards that identified the monks with the names of the stars. (see cut center column)

## Pulls "Live Baby" Stunt

Emerson reports a neat reception during the show when it was advertised that a live baby would be given away, which proved to be a kitten. The stunt was put on with appropriate ceremony, the kitten wheeled out on the stage in a baby carriage with all the trimmings. In advance, it was arranged for a little girl to win the "baby." Following the giveaway, other trick gifts were distributed in the audience.

At each opening of the feature, a stooge walked out on the stage and looked at the screen. When the title flashed, he threw up his hands in disgust, walked to the side of the stage where a bed was made up, undressed before the audience to his shorts, crawled into bed. At the ending of the showing, he got up, dressed, and walked off. Another stunt was tied to the Martha Raye close-ups during one of her numbers, when the sound would be cut off showing the star working her lips in silence. Fader would be raised and lowered for further laughs.

During another sequence showing the anxious lover smoking furiously, the camera pans down to cigarette snipes all over the floor. As the scene ended, the house porter walked out on the stage with dust pan and broom, going through the motions of sweeping up the smokes. This, too, proved a reliable laugh.

"LET'S HEAR FROM YOU"

## Reh Promotes "Rich" Window

Al Reh, manager of Warners' Stanley Theatre, Philadelphia, for "You'll Never Get Rich," made tie-ups with local department stores, calling for the window display to provide a bedroom setting as used in the picture.



# CLASSIFIED ADVERTISING

*the great  
national medium  
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

## THEATRES

MOVIE THEATRES, NORTHERN CALIFORNIA.  
A. SHEUERMAN, 25 Taylor Street, San Francisco.

FOR SALE: PART INTEREST FLOURISHING business seven movie theatres. Address: MEREN-DONI, Teatro Rex, Barranquilla, Colombia.

HAVE CASH TO LEASE OR BUY SMALL town theatre Illinois, Michigan, Indiana or Wisconsin. BOX 1494, MOTION PICTURE HERALD.

MOVIE THEATRE SALE OR RENT, CROWDED section New York's East side. Present occupant drafted. BOX 1496, MOTION PICTURE HERALD.

DUE TO DRAFT, GOING SOUTHERN INDIANA Theatre for sale. County Seat. Will stand rigid investigation. Cash talks. BOX 1502, MOTION PICTURE HERALD.

FOR LEASE: THEATRE. 700 SEATS, ALBANY Capitol district. Now rented. BOX 1499, MOTION PICTURE HERALD.

NEW YORK STATE CAPITOL DISTRICT. TWO theatres now operating full time. Low overhead. Lease, option to buy. Small capital. BOX 1500, MOTION PICTURE HERALD.

## WINDOW CARDS

DEFENSE STAMP WINDOW CARDS WITH space for regular program. Good exploitation tie-up. \$6.00 hundred. AMERICAN POSTER, 1012 Pacific, Dallas, Texas.

## POSITIONS WANTED

PROJECTIONIST, MINNESOTA OR WISCONSIN preferred. OPERATOR, 313 East Main, Wabasha, Minnesota.

MANAGER, 10 YEARS EXPERIENCE, DESIRES change. A-1 reference. BOX 415, Orangeburg, S. C.

## SEAT RECOVERING

WE RECOVER BACKS AND SEATS WITHOUT interfering with the operation of theatre. Write for sample materials and prices. We do the job for less. CHICAGO USED CHAIR MART, 844 South Wabash Avenue, Chicago.

## BUSINESS OPPORTUNITY

FOR SALE: SUCCESSFUL FILM EXCHANGE in cool, comfortable Colorado. Well established, especially recommended for tired, rundown easterner. Climate will restore your health, business will make you nice living. Must sell because of other interests. Fraction of actual worth. BOX 1501, MOTION PICTURE HERALD.

## USED GENERAL EQUIPMENT

FOR SALE: 450 THEATRE SEATS, MARQUEE letters, etc. H. LEVY & SON, 1245 Broadway, Brooklyn, New York, Glenmore 5-5587.

AFTER INVENTORY SALE—GRAB THESE quick! Portable sound projectors, 16mm., 35mm. from \$59.50; rear shutters for Simplex, \$29.50; film cabinets, \$1.49 section; factory rebuilt Series II lenses, any size, \$33.95; soundheads, \$9.95; amplifiers, \$4.95; powers mechanisms, \$39.50; cushion seats, 39c. Free bargain bulletins. S. O. S. CINEMA SUPPLY CORP., New York.

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

FOR SALE: 35-MM. HOLMES SOUND PROJECTOR. RICHARD WHEELER, Greybull, Wyoming.

1,200 USED UPHOLSTERED HEYWOOD CHAIRS. Full upholstered metal back, box spring seat, metal bottom. A first class lot of chairs priced right. CHICAGO USED CHAIR MART, 844 South Wabash Avenue, Chicago.

THEATRE EQUIPMENT AND 200 CHAIRS. LETCHER THEATRE, Letcher, So. Dak.

## NEW GENERAL EQUIPMENT

BUY NEW SOUNDScreens NOW WHILE material's available, 23 1/4 sq. ft.; complete stage setting, \$66.60; fully automatic curtain controls, \$75.95; heavy duty track, \$2.19 ft. Immediate deliveries. S. O. S. CINEMA SUPPLY CORP., New York.

## BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75 \$2.00 per thousand. \$17.50 for 10,000. BOX 1434, MOTION PICTURE HERALD.

BUY YOUR BINGO CARDS DIRECT FROM THE world's largest manufacturer of theatre bingo cards. Write us today for samples and prices. BOX 1477, MOTION PICTURE HERALD.

## PRINTING SERVICE

THEATRE BLOWERS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

## BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 562 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

JUST PUBLISHED: 1942 EDITION OF FAME, Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide book to box office champions. Send your order today with check or money order for \$1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 1941-42 MOTION PICTURE ALMANAC Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. \$3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## HELP WANTED

OPERATORS AND MANAGERS—MOVIE CIRCUITS, Roshon, 2506 RKO Building, New York.

PRESS OF  
C. J. O'BRIEN, INC.  
NEW YORK, U. S. A.



# PRODUCT DIGEST

## THE RELEASE CHART

### SHOWMEN'S REVIEWS

#### What's Cookin'?

(Universal)

##### Merry-Making to Music

Fabricated for purposes of diversion only, and fitted out with salespoints to interest amusement shoppers of all ages, this concoction of song, dance, mirth and miscellany had a downtown Los Angeles preview audience in good humor from start to finish.

Fourteen musical numbers are dispensed in the course of its 69 minutes, all of them informally and with telling effect, most of them in the swing tradition, some of them sung, some danced, many treated in turn by various members and groups of a large cast.

Billie Burke, Leo Carrillo, Charles Butterworth and Franklin Pangborn supply humor for the grownups in the interludes between predominant sequences in which the picture is pointed directly at the younger set.

Woody Herman and his orchestra supply a plenitude of hot licks for the dance crowd of all ages.

Jane Frazee and Robert Paige attend to a necessary romance which doesn't often interrupt the merriment which is the picture's principal business.

The Andrews Sisters are billed on top and sing several of the songs.

Gloria Jean's voice is a pleasant occasional concession to the classicists.

It is a 'teen-age group called The Jivin' Jacks and Jills which gives the picture momentum, zest and punch, however, in a varied display of song and dance ability. Headed by Grace McDonald, spokesman and principal entertainer for the group, this band of youngsters turns in an arresting brand of entertainment.

The script, written by Jerry Cady and Stanley Roberts from a story by Edgar Allan Woolf, is a variation of the tale about the out-of-work performers who get a job on the radio, but it serves.

Producer Ken Goldsmith, director Edward Cline, dance director John Mattison, musical director Charles Previn, art director Jack Otterson and the other off-screen talent represented are entitled to credit for combining a wide variety of values effectively in a film which seeks only to amuse and does so.

*Previewed at the Hill Street theatre, Los Angeles, a downtown house well filled on a Thursday evening. The picture followed a newsreel steeped in war tidings, all bad, and soon had the audience laughing as if all were right with the world.*—WILLIAM R. WEAVER.

Release date, Feb. 13, 1942. Running time, 60 min. PCA No. 7967. General audience classification.

The Andrews Sisters.....Themselves  
Anne.....Jane Frazee  
Bob.....Robert Paige  
Sue.....Gloria Jean  
Angela.....Grace McDonald  
Leo Carrillo, Billie Burke, Charles Butterworth, Frank Pangborn, Donald O'Connor, Woody Herman and orchestra, Jivin' Jacks and Jills, Tag-a-long.

## Reviews

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

#### Lady in Distress

(Times Pictures, Inc.)

##### English Melodrama

With a story by Herbert and Maret and scenario by Ian Dalrymple and B. Cooper that is tantalizing because one doesn't know how it is going to develop or eventuate, and with direction by Herbert Mason that indicates a directorial flourish and flair, "Lady in Distress" is presented as a cleverly drawn melodrama that surpasses by far its budget expenditure.

If the exhibitor can lure the audience into the theatre in spite of the fact that the picture is English and not of too recent vintage, and the cast perhaps not of the first calibre, he need have no fear about its entertainment possibilities, for it is melodrama, it does have suspense, and there is a faint suggestion of the Hitchcock aura about the entire proceedings.

The picture opens with Michael Redgrave, a happily married young man, going to his job one morning, and en route witnessing what he thinks is a murder. Taking a policeman to the scene of the crime, he discovers that Paul Lukas and his wife, Sally Gray, magicians, have only been rehearsing. In consequence of the resultant publicity in the newspapers, the two magicians, really poverty-stricken, again secure a booking. But Redgrave and Sally Gray meet again and are attracted to each other, and her husband, Lukas, is extremely jealous and afflicted with a vicious temper. The plot begins to thicken.

The largest selling factor here is the story itself, and even though the "Lady" is in "Distress," the audience need not be. Because of the subject matter involved, the audiences should be limited to adult patronage.

Richard Norton was in charge of production and Josef Somlo produced.

*Reviewed at the Glove Theatre in New York, where the audience appeared to be absorbed.*—IRENE SMOLEN

Release date, Feb. 14, 1942. Running time, 62 minutes. No PCA No. Adult audience classification.

Peter.....Michael Redgrave  
Vivienne.....Sally Gray  
Zoltini.....Paul Lukas  
Max Preston.....Hartley Power  
Pat.....Patricia Roc  
Glen Alyn, Gertrude Musgrove, George Carney, Brian Coleman, Alf Goddard, Wilfred Walter, George Merritt, John Salew, Pamela Randell.

#### Shut My Big Mouth

(Columbia)

##### Joe E. Brown Out West

Joe E. Brown takes the traditional melodrama for a ride and makes it yield up a lot of laughs in this combination of satire, slapstick, parody and Joe E. Brown-ism.

It is a film for comedy purposes only and kept the youngsters in its preview audience immensely amused, also many of the adults, disappointing others in this group to the point of their leavetaking.

The picture starts out to be the one about the tenderfoot who comes West and gets elected sheriff by accident, then turns into a cow-town treatment of the "Charlie's Aunt" thing, producing a maximum of response in this phase. It winds up with the hero accidentally heroic after a series of chases, escapes, meetings with bad men and Indians, assorted complications, all fashioned solely to amuse.

Production by Robert Sparks and direction by Charles Barton center upon the star and his variety of comedy.

The script is by Oliver Drake, Karen DeWolf and Francis Martin, based on a Drake story.

*Previewed at the Alex theatre in Glendale on a Friday night, which is the night when the stores are open and families come downtown, wherefore the audience contained a large quota of youngsters, who enjoyed the film in terms of uproarious laughter, although a good many of their elders were less responsive.*—W. R. W.

Release date, Feb. 19. Running time, 70 mins. PCA No. 8006. General audience classification.

Wellington Holmes.....Joe E. Brown  
Buckskin Bill.....Victor Jory  
Conchita Montoya.....Adele Mara  
Robert Oglethorpe.....Fritz Feld  
Don Beddoe, Will Wright, Russell Simpson, Pedro de Cordoba, Joan Woodbury, Ralph Peters, Joe McGuinn, Lloyd Bridges, Forrest Tucker, Noble Johnson, Chief Thunder Cloud.

#### Frisco Lil

(Universal)

##### Crime Doesn't Pay

This story is in the groove of a thousand minor melodramas, but it travels smoothly. Although unostentatious to the point of patency, it has the dressing which can only be given by a studio with money, and its players move through roles standardized with the ease of practice sustained. Samuel Hinds is a father here: understanding, but with standards, upright but worldly—above all, appealing; he is the father of the boy, Kent Taylor, whom the girl, Irene Hervey, is to marry. It is a good role for him, played to the penultimate. Miss Hervey, too, does a good job.

The story has her the law student in love with Mr. Taylor, her instructor. Complication is her father, Minor Watson, co-owner of



a gambling casino. The two live apart, and differently, but his status bothers Miss Hervey. When he is framed for murder, by his associates, then convicted, she enters his world, to clear him. She becomes "Frisco Lil," card dealer in his casino; she has left Mr. Taylor's and Mr. Hind's world, the world of upright citizens, for the underworld, where she rapidly charms her father's associates. Misunderstanding by Mr. Hinds becomes understanding; he acts as "bait" in her campaign to frame her father's enemies. They are framed and confessed and Miss Hervey goes back to law school, and Mr. Taylor.

*Reviewed at the Rialto Theatre, New York. A predominantly male evening audience by frequent chuckle, snort and less frequent laughs, showed appreciation of the nuances of crime and crime detection.*—FLOYD STONE.

Release date, March 13, 1942. Running time, 60 minutes. PCA No. 8013. General audience classification.

Lillian Grayson.....Irene Hervey  
Pete Brewster.....Kent Taylor  
Jeff Gray.....Minor Watson  
James Brewster.....Samuel S. Hinds  
Jerome Cowan, Milburn Stone, Matty Fain, Harry Strang, Tony Paton.

## Lucky Ghost

(Consolidated National)

All-Negro Comedy

Following the success of "Mr. Washington Goes to Town," a feature picture, with an all-Negro cast, Jed Buell herewith delivers "Lucky Ghost," the second of seven scheduled films which he will make. Produced at a cost much below the production budgets set for some one and two reel subjects, "Lucky Ghost" is a gay and fanciful comedy of life in a Negro community with Manton Moreland, a comedian of some familiarity who has appeared in featured roles in other major productions, heading the cast of this endeavor.

Directed by William X. Crowley, the story concerns two free-spending gentlemen who enter a gambling house, break the house's bank and finally win the establishment on a roll of the dice only to relinquish the property and their winnings when the former owners return from the grave to drive sin and evil from their home.

Maceo B. Sheffield, the villain of previous Negro pictures, returns in a part with which he has become identified being also the associate producer of the feature. F. H. Miller is Moreland's partner and, with him, supplies most of the comedy, while Florence O'Brien lends the romance which continually complicates the situation.

*Reviewed at the Victoria theatre in the heart of New York's Harlem, where an afternoon audience, most of whom were Negroes, audibly expressed their appreciation from the presentation by their numerous and hearty laughs.*—GEORGE SPIRES.

Release date, Feb. 10, 1942. Running time, 68 minutes. Adult audience classification.

Washington.....Manton Moreland  
Jefferson.....F. H. Miller  
Blake.....Maceo B. Sheffield  
Blackstone.....Arthur Ray  
Hostess.....Florence O'Brien  
Slickem Harold Garrison, Jessie Cryer, Nappie Whiting, Jessie Brooks, Ida Coffin, Nathan Curry, Millie Monroe, Louise Franklyn.

## Hennes Melodi

("Her Melody")

(Swedish—Scandia Films, N. Y.)

Musical Romance in Sweden

Boy meets girl in Sweden too. This screen version produced about a year ago at the Europa studio, Stockholm, weaves the old theme, with music, into an entertaining picture. Smooth production and acting are combined with a slight but pleasant score into a thoroughly enjoyable film, which, with English subtitles, does much to overcome the language barrier.

The story involves a shopgirl, played by Sonja Wigert, and a young musician, Sture

*Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.*

Lagerwall. They are en route to a fashionable party, on errands, when their employers' limousines collide. The musician gives the dress model a lift. Each thinks the other is wealthy and conceals true identity.

Romance grows and although composer and mannikin live in adjoining apartments each conceals the modest circumstances of their life and plays a pretentious role. It gives opportunity for some amusing incidents, at ski clubs, fashionable hotels, the department store where she works and in the cabaret where he leads a band. Ski scenes, musical numbers, and romance are well knit and, of course, boy gets girl in the end.

Miss Wigert is a pert and vivacious Scandinavian blonde with skill in acting. She may well attract further attention. Other members of the cast are well chosen and act smoothly under Thor L. Brooks' direction.

In addition to the leading lady American producers might also note the design and dressing of the sets. "Swedish modern" styling is effectively translated into settings that have distinction as rooms, small and pretentious, and yet appear to be lived in and used.

*Reviewed at the 48th Street Theatre, New York, where a scant audience appeared thoroughly to enjoy the picture. Its highspots seemed to please both those who did not know Swedish, as well as those who did.*—JOHN STUART, JR.

Release date, February 7, 1942. Running time, 89 minutes. General audience classification.

Sonja Larsen.....Sonja Wigert  
Curt Strange.....Sture Lagerwall  
Gloria.....Margit Manstad  
Wicander, Jr.....Hakan Westergren  
Hilda Borgstrom, Gosta Cederlund, Dagmar Ebbesen, Marianne Aminoff.

## HIDDEN HUNGER (Film Center)

Documentary on Nutrition

Between them, the Office of Defense Health and Welfare of the Federal Security Agency and the American Film Center, the latter an organization in which the Rockefellers are interested, muffed making "Hidden Hunger" a vital and entertaining motion picture on nutrition. Produced by the Center at the Fine Arts Studio in Hollywood, the film, starring Walter Brennan on loan from the Goldwyn studio, was written and directed by Joseph Krumgold and Henwar Rodakiewicz, authors of the short, "Adventure in the Bronx."

There's a semblance of plot, telling how a farmer, played by Brennan, starts a one-man crusade across-country to educate his fellow Americans in planning, buying and consuming nutritive foods in order to prolong their lives and help to build a better nation. The idea was a good one for a documentary, but "Hidden Hunger" doesn't foot the bill. It is interesting to ponder what Walt Disney would have done with the same assignment.

The camera work is good and so is Walter Brennan. But much of the scientific explanation of how and why vitamins taken from the good earth can be transformed to the dinner table without destroying their effectiveness as energy-builders for men, women and children, is not translated into good film technic.

The FSA, headed by Paul V. McNutt, plans to distribute the picture gratis to theatres as well as to educational groups, women's clubs and other organizations. Swift and Company provided the funds for its production. Others who appear are Lloyd Corrigan, Leonard Clark, Joyce Coyles and Willard Kent.—J. E. S.

19 Minutes

## GANG BUSTERS (Universal)

War Against Crime Serial

Based on the radio serial of the same name, "Gang Busters" now comes to the screen with all its entertainment potentialities intact. Its motivating force is war against crime, it has plenty of action, suspense, shooting and thrills, in short, all the elements that make up a successful "cops and robbers" saga. With a good cast including Kent Taylor, Irene Hervey, Ralph Morgan and Robert Armstrong, and a directorial job by Ray Taylor and Noel Smith that is intelligent and definitely spells action, this serial should have no difficulty attracting patrons, both adult and juvenile, and keeping them coming back to the theatre each week to the final denouement.

The evil-doer in this instance is Ralph Morgan, who enacts "Professor Mortis," the leader of a gang known as the "League of Murdered Men," whose sole purpose is crime. The "Professor's" hold on his men is great, for he is apparently able to bring them back to life after they have ostensibly committed suicide by hanging, and keeping them alive by the use of certain capsules, the formula of which he alone knows. Kent Taylor plays the detective assigned to rounding up this vicious mob, Robert Armstrong is his assistant, Irene Hervey is a news photographer and the romantic interest and her reporter teammate is Richard Davies.

Running time of the first chapter, 27 minutes. Succeeding chapters will run twenty minutes.—I. S.

Release date, March 31, 1942.

## DEFENSE OF MOSCOW (Artkino)

News Documentary

This is the first official Soviet film record of the Russian defense of Moscow against the Nazis, showing the Soviet cavalry, infantry, tank units and air force in action defending and then counter-attacking the enemy advance. The film depicts the Russian people behind the lines preparing defenses, the factories turning out tanks which go straight from the factory to the front and indicates the all-out effort of the Red Army and civilians in the war.

Scenes showing Russian aviators taking off from snow-bound airports, the anti-aircraft guns marking and bringing down Nazi planes, and the capture of German prisoners add to the news value of the film.—J. E. S.

Release date, February 12, 1942 12 Minutes

## ADVANCE SYNOPSIS AND INFORMATION

### THE HEART OF TEXAS

(Republic)

Western

ASSOCIATE PRODUCER: Harry Grey. Directed by William Morgan.

PLAYERS: Gene Autry, Smiley Burnette, Fay McKenzie, Edith Fellows, Pierre Watkin.

SYNOPSIS

Gene Autry is made foreman of the Smoke River Ranch, which is being turned into a dude ranch until roundup time. A group of eastern girls from a swank school arrive at the ranch to spend the summer months. One of their number, Connie Lane (Edith Fellows), is a spoiled youngster, about fourteen, who resolves to make life miserable for her schoolmates, her teacher and hosts so that they will send her home. Autry lectures Connie on fairplay and sportsmanship. Connie takes a great liking to Gene. She even tries to help Gene win a bronc-busting wager by cutting the cinch on his opponent's saddle. Her act almost leads to disaster, and serves to change her character.

SPECIAL REMARKS

The musical score consists of "Deep in the Heart of Texas," "Dusk on the Painted Desert," "Rancho Pillow," "I'll Wait for You," "Rooky Canyon," "A Rumble Seat for Two," "Cimarron," "Rainbow in the Night" and "Oh Woe Is Me."



# SHORTS

## advance synopses and information

### CAPTAIN MIDNIGHT (Col.)

Seria—15 Episodes (3140)

Major Steel (Joe Girard) is one of few aware of the fact that Captain Albright (Dave O'Brien), also is Captain Midnight, daring masked aviator and nemesis of the underworld. When terror results from bombing attacks on west coast munitions plants, Steel sends for Albright and asks him to assist the government track down a mysterious Ivan Shark (James Craven), mastermind behind the insidious bombings.

Albright agrees. In the meantime, Shark has learned about an ingenious range finder, invented by John Edwards (Bryant Washburn), and tries to obtain a model of the invention. Fearing such a move, Edwards instructs his daughter, Joyce (Dorothy Short), to bring the model to Albright for safekeeping in his mountain laboratory.

Shark attacks the Edwards home and succeeds in capturing the inventor, but Joyce makes good her escape. Dressing as Captain Midnight, Albright enlists the aid of his two buddies, Chuck (Sam Edwards) and Mudd (Guy Wilkerson), and sets out to find Shark's hideout.

From that moment on, the lives of Midnight and all his friends are fraught with danger as Shark resorts to fiendish schemes to throw his pursuers off the trail. Planes collide in mid-air, automobiles crash on the highways, pursuit ships burst into flames, men are tossed into circular saws, victims are hurled into whirling propellers and other similar events occur.

Finally, as a result of one of Midnight's cleverly laid traps, the villain is snared by government men as he tries to escape with the invention. Brushing against a screen of high-voltage electricity, which he himself had erected, the saboteur meets his death and the fifth column plot is smashed.

#### CAST

Captain Midnight.....	Dave O'Brien
Joyce .....	Dorothy Short
Ivan Shark.....	James Craven
Chuck .....	Sam Edwards
Ichabod Mudd.....	Guy Wilkerson
Edwards .....	Bryant Washburn
Fury .....	Luana Walters
Major Steel.....	Joe Girard
Borgman .....	Ray Teal
Dr. Jordan.....	George Pembroke
Martel .....	Charles Hamilton
Gardo .....	Al Ferguson

#### SPECIAL REMARKS

The story is based upon the radio serial "Captain Midnight." James W. Horne directed.

#### CHAPTER TITLES

Episode One—"Mysterious Pilot"
Episode Two—"The Stolen Range Finder"
Episode Three—"The Captured Plane"
Episode Four—"Mistaken Identity"
Episode Five—"Ambushed Ambulance"
Episode Six—"Weird Waters"
Episode Seven—"Menacing Fates"
Episode Eight—"Shells of Evil"
Episode Nine—"The Drop to Doom"
Episode Ten—"The Hidden Bomb"
Episode Eleven—"Sky Terror"
Episode Twelve—"Burning Bomber"
Episode Thirteen—"Death in the Cockpit"
Episode Fourteen—"Scourge of Revenge"
Episode Fifteen—"The Fatal Hour"

Release date, February 15, 1942

### Synopses Indexed

Page numbers on short subject synopses published in *Product Digest* are listed in the *Shorts* chart, *Product Digest* Section, pages 498 and 499.

### COLLEGE CHAMPIONS (Col.)

World of Sports (3806)

This reel is a cavalcade of intercollegiate sporting events. There is a track meet featuring Penn and Pitt, with Pitt the victor; the Poughkeepsie Regatta with the huskies of Washington winning the event for the seventh time; swimming and water polo at Michigan State; LaCrosse, played by the cadets and middies of West Point and Annapolis; basketball by the Long Island University Blackbirds; Dartmouth's winter festival with skiing competitions; ice-hockey in Yosemite National Park, and the football classic between Georgia Tech and Notre Dame. Bill Stern is the commentator.

Release date, February 12, 1942 9 Minutes

### FUNNY BUNNY BUSINESS (20th-Fox)

Terry-toon (2507)

This is a tale of a hunter and his dog in pursuit of some bold and facetious-minded rabbits. The bunnies are neither meek nor helpless. The frantic huntsman and his faithful but not overbright dog are caught in a maze of violence and trickery most of the time. Besides all the trouble that the rabbits make for them, they make trouble for each other. Towards the end, objects which are strange to find in the woods, such as a walking coffee pot, help to completely demoralize the hunters.

Release date, February 6, 1942 7 Minutes

### THE QUIZ KIDS, No. 3 (Par.)

(Q1-3)

Once again The Quiz Kids demonstrate their intelligence, charm and humor as they face a barrage of questions from Joe Kelly, the quizmaster. The kids are Cynthia Cline, 15; Richard Williams, 11; Van Dyke Tiers, 13; Joan Bishop, 14, and Gerard Darrow, 8. The high spot of the subject is a demonstration by Gerard of the Highland Fling and Cakewalk.

Release date, February 6, 1942 11 Minutes

### ALOHA HOOEY (WB)

Merrie Melodie Color Cartoon (7711)

In this Leon Schlesinger Merrie Melodie cartoon a smart-aleck sea gull and a goofy crow decide to stowaway on a ship off to the South Sea Islands. There they are kept busy competing for favor of a saronged songstress, and not until the unheralded appearance of a gorilla does one best the other.

Release date, January 31, 1942 7 Minutes

### KITCHEN QUIZ, No. 3 (Col.)

(3604)

The radio team, Ed East and Polly, in this, their third Kitchen Quiz subject, offer more hints for housewives—and house-husbands. The hints include the secret of making candy out of rose petals, how to keep bacon from curling and how to hide the taste of bad medicine.

Release date, February 12, 1942 9 Minute:

### HOLLYWOOD WAR EFFORTS (RKO)

Picture People (24,406)

This subject shows what several of the stars are doing in the interest of national defense. Ida Lupino devotes several evenings a week learning radio communications, while John Howard reports each day for duty at a civilian observation post. Alan Marshal does his stint as studio air raid warden and Ralph Bellamy takes over similar duties in Beverly Hills. John Carradine patrols the California coast in his schooner as an auxiliary member of the Coast Guard. Dean Jagger and Eddie Norris have volunteered their services in the Civilian Defense Corps. Jane Withers, Jackie Cooper, Bnoita Granville and Virginia Weidler do their bit by autographing defense stamps for everyone who buys them.

Release date, January 30, 1942 9 Minutes

### SPARE TIME IN THE ARMY (Col.)

Panoramic (3904)

A few of the boys at Fort Monmouth in New Jersey get together and film the lighter side of army life. They start with the feet that are too long for the blankets and the private who can't wake up as he dresses, still in a forty-wink-coma. The film then proceeds to other non-military pursuits, such as writing a letter to one's sweetheart with the rest of the camp peering over his shoulder and calling on a girl in the neighborhood, who he is surprised to learn is married—when her husband turns up.

Release date, February 12, 1942 12½ Minutes

### HOP, SKIP AND A CHUMP (WB)

Merrie Melody (Color) (7709)

In this Leon Schlesinger Merrie Melody color cartoon, a grasshopper having the traits peculiar to Bugs Bunny becomes the center of interest of two crows. The crows have traits peculiar to Laurel and Hardy. The mixture of the three makes for comedy situations.

Release date, January 3, 1942 7 Minutes

### TEN PIN PARADE (RKO)

Sportscope (24,306)

Bowling champions demonstrate their ability in this RKO Sportscope. Joe Norris, Harry Ledene and Ray Newton show their mastery of form, footwork and follow through. Ned Day, National Bowling Champion, and another performer, has bowled eighteen three hundred games in a sport where a score of three hundred is comparable to shooting a round of golf of eighteen holes-in-ones.

Release date, January 23, 1942 9 Minutes

### PORKY'S PASTRY PIRATES (WB)

Looney Tune Cartoon (7605)

A little fly tries to get some food from Porky's Bakery, but Porky drives him away with a fly swatter. A bee comes along and tells the fly to disguise himself as a bee, as Porky is afraid of bees. The fly takes the advice and is having great success until the disguise comes off. Then fly takes his revenge on the bee.

Release date, January 17, 1942 7 Minutes

### WHO'S WHO IN THE ZOO (WB)

Looney Tune Cartoon (7606)

This Looney Tune cartoon takes the audience on a tour of the zoo. The inhabitants of the zoo are burlesqued in comic fashion.

Release date, January 31, 1942 7 Minutes



# THE RELEASE CHART

## Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT

DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 498-499.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 510-511.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
ADVENTURES of Martin Eden	Col.	...	Glenn Ford-Claire Trevor	Feb. 26, '42	...	...	...	p476	...
All American Co-Ed	UA	...	Frances Langford-Johnny Downs	Oct. 31, '41	49m	Oct. 18, '41	p319	p308	...
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28, '37	p330	...	...
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17, '41	106m	July 19, '41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10, '42	107m	Dec. 6, '41	p394	p376	...
Always in My Heart	WB	...	Kay Francis-Walter Huston	Not Set	92m	...	...	p464	...
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19, '41	68m	Sept. 6, '41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12, '41	56m	Oct. 25, '41	p330	p277	...
Appointment for Love	Univ.	6007	Margaret Sullivan-Charles Boyer	Oct. 31, '41	89m	Nov. 1, '41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19, '41	57m	July 25, '41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14, '41	57m	...	...	p230	...
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6, '42	56m	Jan. 17, '42	p462	p408	...
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan. '42	118m	Dec. 6, '41	p393	p363	p496
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5, '41	74m	Aug. 30, '41	p233	p207	p421
Bahama Passage	Para.	4111	Madeleine Carroll-Stirling Hayden	Not Set	82m	Dec. 13, '41	p420	p320	p452
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9, '42	111m	Dec. 6, '41	p393	...	...
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10, '41	60m	Sept. 6, '41	p245	p235	...
Bashful Bachelor, The	RKO	...	Lum and Abner	Mar. 20, '42	...	...	...	p487	...
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25, '41	85m	Dec. 13, '41	p406	p363	...
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12, '41	87m	Aug. 23, '41	p250	p161	p386
Below the Border	Mono.	...	Rough Riders	Jan. 30, '42	...	...	...	p464	...
Big Blockade, The (British)	Ealing-UA	...	War Documentary	Not Set	77m	Feb. 7, '42	p493	...	...
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24, '41	64m	Nov. 1, '41	p342	p299	...
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12, '41	58m	...	...	p376	...
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20, '42	...	...	...	p467	...
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7, '41	86m	Sept. 6, '41	p261	p235	p452
Black Dragons	Univ.	...	Bela Lugosi-Joan Barclay	Mar. 6, '42	...	...	...	p507	...
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 15, '41	65m	Aug. 30, '41	p246	...	...
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15, '42	...	...	...	p409	...
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 6, '42	75m	Dec. 20, '41	p419	p408	...
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15, '41	88m	Nov. 1, '41	p343	p308	...
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6, '41	72m	Dec. 6, '41	p394	p376	...
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6, '42	61m	Jan. 17, '42	p461	p432	...
Borrowed Hero	Mono.	...	Alan Baxter-Florence Rice	Dec. 5, '41	65m	Dec. 6, '41	p407	p364	...
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar. '42	82m	Jan. 24, '42	p475	p442	...
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6, '42	59m	Jan. 10, '42	p463	...	...
Brooklyn Orchid	UA	...	Marjorie Woodworth-William Bendix	Feb. 20, '42	50m	Jan. 31, '42	p485	...	...
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan. '42	101m	Dec. 20, '41	p417	p387	p496
Bullet Scars	WB	...	Regis Toomey-Adele Longmire	Not Set	59m	...	...	...	...
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12, '42	...	...	...	p364	...
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17, '41	60m	Oct. 4, '41	p298	p137	...
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3, '41	70m	Aug. 2, '41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28, '41	69m	Nov. 15, '41	p374	p351	...
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22, '42	...	...	...	p409	...
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13, '42	67m	Jan. 10, '42	p450	p443	...
Canal Zone	Col.	...	Chester Morris-John Hubbard	Mar. 19, '42	...	...	...	p508	...
Captains of the Clouds	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21, '42	113m	Jan. 24, '42	p473	p308	...
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27, '42	63m	Feb. 7, '42	p494	p476	...
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1, '41	82m	July 26, '41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5, '41	62m	Aug. 23, '41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18, '41	p317	p289	p496
Citizen Kane	RKO	201	Orson Welles	Sept. 5, '41	119m	Apr. 12, '41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29, '42	...	...	...	p463	...
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30, '42	57m	Feb. 7, '42	p494	p487	...
Come On, Danger	RKO	285	Tim Holt	Not Set	58m	Dec. 13, '41	p407	p387	...
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8, '42	65m	Dec. 13, '41	p406	...	...
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12, '41	73m	Nov. 15, '41	p362	p351	...
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Nov. 28, '41	110m	Dec. 20, '41	p431	p299	p496
Countrv Gentlemen The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31, '41	p330	...	...
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14, '42	p505	p476	...



Title	Company	Prod. Number	Stars	Release Date	Running Time	(REVIEWED)		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
Cowboy Serenade	Rep.	144	Gene Autry-Smiley Burnette	Jan. 23, '42	66m	Jan. 24, '42	p474	p443	....
DANGEROUSLY They Live	WB	121	John Garfield-Raymond Massey	Feb. 14, '42	77m	Dec. 27, '41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16, '42	63m	Nov. 8, '41	p350	p332	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29, '41	56m	Oct. 4, '41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russel	Dec. '41	82m	Nov. 15, '41	p361	p351	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10, '41	70m	Nov. 15, '41	p363	p343	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26, '41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6, '41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Anne Gwynne	Jan. 2, '42	60m	Jan. 3, '42	p441	p343	....
Double Trouble	Mono.	...	Harry Langdon	Nov. 21, '41	63m	Nov. 15, '41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2, '41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8, '41	74m	July 26, '41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12, '41	59m	Sept. 6, '41	p246	....	p260
Dudes Are Pretty People	UA	...	Marjorie Woodworth-Jimmy Rogers	Mar. 13, '42	...	....	....	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31, '41	64m	Oct. 4, '41	p297	....	p496
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23, '42	65m	Feb. 14, '42	p506	p409	....
ELLERY Queen and Murder Ring Col.		3030	Ralph Bellamy	Nov. 18, '41	70m	Sept. 27, '41	p286	....	....
FANTASIA (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3, '42	82m	Nov. 16, '40	p494	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3, '41	79m	July 19, '41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13, '41	p275	p247	p496
Ferry Pilot (British)	ABFD	...	War Documentary	Not Set	27m	Feb. 7, '42	p494	....	....
Fiesta	UA	...	Armida-Antonio Moreno	Dec. 19, '41	45m	Dec. 27, '41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19, '41	...	....	....	p364	....
Fleet's In, The	Para.	...	Dorothy Lamour-William Holden	Not Set	93m	Jan. 24, '42	p474	p464	....
Fly By Night	Para.	...	Nancy Kelly-Richard Carlson	Not Set	68m	Jan. 24, '42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24, '41	60m	Oct. 25, '41	p330	p161	....
Forbidden Trails	Mono.	...	Buck Jones-Tim McCoy	Dec. 26, '41	59m	Jan. 3, '42	p441	p396	....
Forgotten Village, The	Mayer-Burstyn	...	Documentary	Sept. 16, '41	67m	Aug. 30, '41	p246	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23, '42	68m	Nov. 8, '41	p350	p332	....
Freckles Comes Home	Mono.	...	Johnny Downs-Gale Storm	Jan. 2, '42	...	....	....	p396	....
Frightened Lady (British)	Hoffberg	...	Marius Goring-Helen Hays	Nov. 7, '41	80m	Nov. 15, '41	p363	....	....
'Frisco Lil	Univ.	...	Irene Hervey-Kent Taylor	Mar. 13, '42	60m	Feb. 21, '41	p517	p467	....
GAUCHOS of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24, '41	56m	Oct. 25, '41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24, '41	67m	Sept. 20, '41	p276	p218	....
General Suvorov	Artkino	...	Documentary	Sept. 19, '41	100m	Sept. 27, '41	p287	....	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16, '42	66m	Jan. 10, '42	p449	p432	....
Gentleman from Dixie	Mono.	...	Jack LaRue-Marian Marsh	Sept. 5, '41	63m	Sept. 13, '41	p259	p206	....
(formerly Li'l Louisiana Belle)									
Ghost of Frankenstein, The	Univ.	...	Lon Chaney-Sir Cedric Hardwicke	Mar. 6, '42	...	....	....	p463	....
Girl from Leningrad (Russian)	Artkino	...	Zoya Fyodorova	Dec. 19, '41	92m	Dec. 27, '41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19, '41	69m	Oct. 11, '41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellowes	Mar. 6, '42	...	....	....	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5, '41	80m	Sept. 6, '41	p261	p235	....
Gold Rush, The	UA	...	Chaplin—Words and Music	Apr. 17, '42	...	....	....	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27, '41	70m	Nov. 29, '41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10, '41	73m	Sept. 13, '41	p275	p247	....
Great Man's Lady, The	Para.	...	Barbara Stanwyck-Joel McCrea	Not Set	...	....	....	p396	....
Gunman from Bodie	Mono.	...	Buck Jones-Tim McCoy	Sept. 26, '41	62m	Oct. 18, '41	p319	p263	....
(formerly Bad Man from Bodie)									
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17, '41	68m	Nov. 1, '41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11, '41	66m	Sept. 20, '41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arlene Judge	Dec. 18, '41	...	....	....	p376	....
Hatter's Castle (Paramount-British)	...	...	Robert Newton-Deborah Kerr	Not Set	100m	Dec. 20, '41	p418	....	....
Hayfoot	UA	...	William Tracy-James Gleason	Jan. 2, '42	48m	Jan. 10, '42	p450	....	....
Heart of Texas, The	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11, '42	...	....	....	p518	....
Heliotrope Harry	UA	...	Miriam Hopkins-Brian Donlevy	Feb. 27, '42	...	....	....	p508	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26, '41	84m	Dec. 20, '41	p431	....	....
Hennes Melodie	Scandia Films	...	Sonja Wigert	Feb. 7, '42	99m	Feb. 21, '42	p518	....	....
(Her Melody)									
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24, '41	70m	Aug. 2, '41	p248	p207	p210
Henry and Dizzy	Para.	...	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	p443	....
Here Comes the Marines	Mono.	...	Wallace Ford-Toby Wing	Dec. 26, '41	...	....	....	p432	....
Hi, Gang (British)	General Film	...	Bebe Daniels-Ben Lyon	Not Set	100m	Dec. 27, '41	p430	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15, '41	p362	p351	p496
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26, '41	116m	Aug. 2, '41	p251	p208	p452
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20, '41	p273	p235	p452
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11, '41	...	....	....	p364	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Jan. 23, '42	118m	Nov. 1, '41	p341	p320	p496
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20, '41	69m	July 26, '41	p249	p197	p236
INTERNATIONAL Lady	UA	...	Ilona Massey-George Brent	Sept. 19, '41	102m	Oct. 18, '41	p317	p277	p496
International Squadron	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11, '41	87m	Aug. 16, '41	p262	p196	p452
(formerly Flight Patrol)									
Invaders, The (British)	Col.	...	Howard-Massey-Olivier	Not Set	123m	Nov. 8, '41	p349	....	....
(formerly 49th Parallel)									
It Started with Eve	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26, '41	90m	Oct. 4, '41	p297	p205	p496
(formerly Almost an Angel)									
I Killed That Man	Mono.	...	Ricardo Cortez-Joan Woodbury	Nov. 28, '41	71m	Nov. 15, '41	p363	....	....
I Married an Angel	MGM	...	Jeannette MacDonald-Nelson Eddy	Not Set	...	....	....	p507	....
I Thank You (British)	General Film	...	Arthur Askey-Richard Murdoch	...	81m	Oct. 11, '41	p306	....	....
I Wake Up Screaming	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14, '41	82m	Oct. 18, '41	p317	p299	p421
(formerly Hot Spot)									



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9, '42	62m	Jan. 17, '42	p462	p396	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17, '41	56m	Oct. 18, '41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henried	Feb. 20, '42	91m	Jan. 10, '42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10, '42	p449	p409	....
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13, '41	p405	p363	p496
Juke Box Jennie	Univ.	...	Ken Murray-Harriet Hillard	Mar. 27, '42	...	...	...	...	....
Juke Girl	WB	...	Ann Sheridan-Ronald Reagan	Not Set	...	...	...	p464	....
Jungle Book, The	UA	...	Sabu	Apr. 3, '42	...	...	...	p396	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15, '41	p362	p351	p496
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28, '41	80m	Nov. 22, '41	p386	....	p496
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19, '41	60m	Sept. 20, '41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	...	Van Heflin-Marsha Hunt	Not Set	...	...	...	p495	....
King, The (French)	Trio Film	...	Raimu	Oct. 27, '41	90m	Nov. 8, '41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14, '41	63m	Aug. 9, '41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Not Set	130m	Dec. 27, '41	p429	p320	....
Klondike Victory	Mono.	...	Edmund Lowe-Lucile Fairbanks	Mar. 20, '42	...	...	...	....	....
LABURNUM Grove (British)	Anglo Film	...	Edmund Gwenn-Cedric Hardwicke	Dec. 1, '41	65m	Dec. 6, '41	p395	....	....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18, '41	92m	Sept. 13, '41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41	110m	July 19, '41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5, '42	88m	Jan. 3, '42	p441	p351	....
Lady Has Plans, The	Para.	...	Paulette Goddard-Ray Millan	Not Set	75m	Jan. 24, '42	p475	p464	....
Lady In Distress (British)	Times	...	Michael Redgrave-Sally Gray	Feb. 14, '42	76m	Feb. 21, '42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12, '42	91m	Jan. 31, '42	p485	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26, '41	66m	July 26, '41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10, '42	60m	Dec. 13, '41	p407	p387	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26, '41	57m	Sept. 13, '41	p260	p247	....
Lawless Plainsman	Col.	...	Charles Starrett-Russell Hayden	Mar. 12, '42	...	...	...	p508	....
Law of the Jungle	Mono.	...	Mantan Moreland	Feb. 6, '42	...	...	...	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19, '41	64m	Dec. 20, '41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4, '41	76m	Sept. 6, '41	p245	p235	....
Let's Go Collegiate	Mono.	...	Frankie Darro-Manton Moreland	Sept. 12, '41	62m	Sept. 20, '41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16, '42	...	...	...	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 13, '42	...	...	...	p507	....
Lone Star Law Men	Mono.	...	Tom Keene-Betty Miles	Dec. 5, '41	...	...	...	p387	....
Lone Star Ranger	20th-Fox	...	John Kimbrough-Sheila Ryan	Not Set	...	...	...	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1, '42	58m	Sept. 27, '41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21, '41	79m	Sept. 20, '41	p273	p221	....
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25, '41	98m	Nov. 29, '41	p385	p332	p452
Love on the Dole (British)	UA	...	Clifford Evans	Dec. 12, '41	100m	Apr. 19, '41	p418	....	....
Lucky Ghost	Consolidated National	...	Mantan Moreland	Feb. 10, '42	68m	Feb. 21, '42	p518	....	....
Lydia	UA	...	Merle Oberon-Alan Marshall	Sept. 26, '41	104m	Aug. 23, '41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27, '42	61m	Jan. 10, '42	p451	p432	....
Magnificent Ambersons, The	RKO	...	Joseph Cotton-Dolores Costello	Mar. 13, '42	...	...	...	p507	....
Major Barbara (British)	UA	...	Wendy Hiller-Robert Morley	Sept. 12, '41	115m	May 10, '41	...	p85	p353
Male Animal, The	WB	...	Henry Fonda-Olivia De Havilland	Not Set	101m	...	...	p464	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18, '41	100m	Oct. 4, '41	p298	...	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26, '41	69m	Sept. 13, '41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16, '42	60m	Jan. 17, '42	p462	p431	....
Man from Headquarters	Mono.	...	Frank Albertson-Joan Woodbury	Jan. 23, '42	67m	Jan. 31, '42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, '41	56m	Oct. 11, '41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24, '42	112m	Dec. 27, '41	p429	p332	p496
Man Who Returned to Life	Col.	3034	John Howard-Roger Clark	Feb. 5, '42	...	...	...	p476	....
Man Who Seeks the Truth	Dome (French)	...	Raimu	Oct. 7, '41	80m	Oct. 11, '41	p307	....	....
Man with Two Lives	Mono.	...	Edward Norris	Mar. 13, '42	...	...	...	p495	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13, '41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28, '41	60m	Nov. 15, '41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24, '41	58m	Oct. 11, '41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	...	John Loder-Leueen MacGrath	Not Set	...	...	...	p476	....
Mayor of 44th St.	RKO	...	George Murphy-Anne Shirley	Apr. 10, '42	...	...	...	p487	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19, '41	60m	Dec. 20, '41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20, '41	89m	Oct. 25, '41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10, '41	72m	Oct. 11, '41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28, '41	70m	Sept. 6, '41	p261	p247	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 6, '42	72m	Jan. 10, '42	p450	p443	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14, '41	69m	Jan. 17, '42	p462	p320	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25, '41	58	Nov. 22, '41	p373	p364	....
Miss Polly	UA	...	Zasu Pitts-Slim Summerville	Nov. 14, '41	45m	Nov. 8, '41	p350	....	....
Mister V (British)	UA	...	Leslie Howard	Mar. 20, '42	122m	July 5, '41	p450	....	....
(formerly Pimpernel Smith)	...	...	...	...	...	...	...	...	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3, '41	62m	Oct. 11, '41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21, '41	61m	Oct. 11, '41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24, '41	68m	Oct. 18, '41	p318	p299	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12, '41	68m	July 19, '41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Not Set	78m	Dec. 13, '41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18, '41	68m	Dec. 27, '41	p430	p409	....
Mr. Wise Guy	Mono.	...	East Side Kids	Feb. 20, '42	70m	Feb. 14, '42	p506	p475	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr	Jan. '42	67m	Dec. 20, '41	p418	p387	....
Musical Story, A	Artkino	...	Sergei Lemeshev	Oct. 10, '41	84m	Oct. 25, '41	p331	....	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4, '41	65m	Aug. 2, '41	p248	p194	p220
Mystery of Marie Roget	Univ.	...	Patric Knowles-Marie Montez	Not Set	...	...	...	p507	....
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13, '41	108m	Aug. 16, '41	p249	p205	p452
Nazi Agent	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24, '42	p474	....	....
(Formerly Salute to Courage)	...	...	...	...	...	...	...	...	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10, '41	70m	Oct. 11, '41	p305	p299	p496



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
New Wine	UA	...	Ilona Massey-Binnie Barnes	Oct. 10, '41	87m	Aug. 2, '41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31, '41	75m	Aug. 2, '41	p248	p207	p236
Niagara Falls	UA	...	Marjorie Woodworth-Tom Brown	Oct. 17, '41	43m	Sept. 27, '41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6, '42	67m	Feb. 7, '42	p494	p487	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28, '41	80m	Sept. 6, '41	p261	p235	....
Nine Bachelors (French)	Dome	...	Sacha Guitry	Feb. 7, '42	85m	Feb. 14, '42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20, '41	63m	Sept. 6, '41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Not Set	76m	Dec. 13, '41	p406	p364	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney, Jr.	Jan. 23, '42	58m	Jan. 24, '42	p475	p396	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10, '41	90m	Aug. 2, '41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30, '42	80m	Nov. 8, '41	p349	p332	....
Old Mother Riley's Circus (British)	Anglo-Amer.	...	Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29, '41	p385	....	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13, '42	69m	Feb. 7, '42	p494	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1, '41	108m	Oct. 4, '41	p297	p206	p496
Our Russian Front (Formerly Front from Russia)	Artkino	...	Documentary	Feb. 11, '42	40m	Jan. 17, '42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10, '41	56m	Sept. 20, '41	p276	p263	....
Outlaws of the Desert	Para.	...	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27, '41	p287	....	....
PANAMA Hattie	MGM	...	Ann Sothorn-Red Skelton	Not Set	...	...	...	p396	....
Pacific Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Jan. 2, '42	76m	Dec. 13, '41	p406	p364	p496
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12, '41	75m	July 19, '41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26, '42	64m	Feb. 14, '42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elizabeth Bergner	Jan. 16, '42	95m	Dec. 6, '41	p407	p320	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19, '41	62m	Nov. 15, '41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29, '41	76m	Sept. 6, '41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26, '41	96m	Nov. 8, '41	p349	p332	....
Powder Town	RKO	...	Victor McLaglen-Edmond O'Brien	Apr. 17, '42	...	...	...	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23, '41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22, '41	61m	July 26, '41	p250	p197	p236
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30, '41	66m	Nov. 1, '41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21, '41	80m	Feb. 15, '41	p386	....	....
RAIDERS of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13, '42	64m	...	...	p432	....
Reap the Wild Wind	Para.	...	Ray Milland-Paulette Goddard	Not Set	...	...	...	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12, '41	62m	Dec. 20, '41	p418	p409	....
Remarkable Andrew, The	Para.	...	William Holden-Ellen Drew	Not Set	80m	Jan. 24, '42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynyard	Not Set	112m	Apr. 12, '41	...	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Dec. 26, '41	86m	Dec. 20, '41	p417	p408	p452
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 20, '42	86m	Feb. 14, '42	p505	p464	....
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18, '41	57m	Jan. 31, '42	p485	p387	....
Riding the Wind	RKO	283	Tim Holt	Feb. 13, '42	60m	Sept. 6, '41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10, '41	56m	Sept. 13, '41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27, '41	p286	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Cornel Wilde	Jan. 23, '42	74m	Jan. 10, '42	p451	p432	....
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12, '41	60m	Dec. 13, '41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21, '41	92m	Nov. 15, '41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19, '41	60m	Dec. 13, '41	p407	....	....
Road to Happiness	Mono.	...	John Boles-Mona Barrie	Jan. 9, '42	83m	Jan. 10, '42	p450	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16, '41	60m	Aug. 30, '41	p234	....	....
Rock River Renegades	Mono.	...	Corrigan-Kane-Terhune	Feb. 27, '42	...	...	...	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20, '42	74m	Feb. 7, '42	p493	p487	....
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13, '41	59m	Dec. 20, '41	p419	p289	....
SABOTEUR, The	Univ.	...	Robert Cummings-Priscilla Lane	Mar. 6, '42	...	...	...	p508	....
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29, '41	60m	Jan. 17, '42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30, '41	71m	Oct. 11, '41	p305	p299	p432
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5, '41	62m	Dec. 6, '41	p395	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13, '41	67m	Nov. 22, '41	p373	p289	....
Secrets of the Wasteland	Para.	...	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27, '41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27, '41	134m	July 5, '41	p250	p111	p495
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25, '41	p329	p308	p495
Shanghai Gesture, The	UA	...	Gene Tierney-Walter Huston	Feb. 6, '42	105m	Dec. 27, '41	p442	....	p452
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	May 15, '42	...	Dec. 20, '41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19, '42	70m	Feb. 21, '42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12, '41	64m	Nov. 15, '41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19, '41	63m	Sept. 13, '41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4, '41	65m	Dec. 6, '41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Feb. 27, '42	71m	Jan. 10, '42	p450	p442	....
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7, '41	57m	Jan. 31, '42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21, '41	93m	Sept. 13, '41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7, '41	72m	Oct. 18, '41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6, '41	71m	Ang. 16, '41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13, '41	p257	p247	p495
Snuffy Smith, Yard Bird	Mono.	...	Bud Duncan-Edgar Kennedy	Jan. 16, '42	67m	Jan. 31, '42	p485	p408	....
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13, '42	75m	Feb. 7, '42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 9, '42	98m	Jan. 10, '42	p449	p432	....
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7, '42	91m	July 5, '41	p430	....	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17, '42	...	...	...	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17, '41	75m	Oct. 25, '41	p330	p308	....
Soviet Power	Artkino	...	Documentary	Sept. '41	112m	Sept. 27, '41	p287	....	....
Spooks Run Wild	Mono.	...	Bela Lugosi-Leo Gorcey	Oct. 24, '41	64m	Oct. 11, '41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13, '42	...	...	...	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13, '41	68m	Dec. 6, '41	p395	p376	....
Stick To Your Guns	Para.	...	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27, '41	p286	....	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10, '41	62m	Oct. 19, '41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6, '41	68m	Nov. 15, '41	p362	p308	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Mar. 27, '42	...	...	...	...	...
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13, '41	p405	p320	p452
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31, '41	90m	Oct. 18, '41	p318	p289	p421
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29, '41	86m	Aug. 22, '41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14, '41	99m	Sept. 20, '41	p273	p158	p452
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5, '41	90m	Oct. 18, '41	p318	p299	p452
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5, '41	68m	Jan. 3, '42	p441	p331	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7, '41	66m	Nov. 1, '41	p341	p331	p452
Syncopation	RKO	...	Adolphe Menjou-Jackie Cooper	Mar. 27, '42	...	...	...	p487	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12, '41	50m	Aug. 9, '41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8, '41	48m	Aug. 16, '41	p318	....	p495
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15, '41	p375	p289	p495
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9, '41	94m	Oct. 11, '41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2, '42	60m	...	...	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1, '42	140m	Nov. 22, '41	p373	p308	p495
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17, '41	80m	Mar. 8, '41	p406	....	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14, '42	p506	p495	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4, '41	77m	June 21, '41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23, '41	72m	Oct. 25, '41	p330	p263	p367
Thunder River Feud	Mono.	...	Range Busters	Jan. 9, '42	...	...	...	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13, '41	p407	p387	....
To Be or Not to Be	UA	...	Carole Lombard-Jack Benny	Mar. 6, '42	...	...	...	....	....
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30, '42	...	...	...	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10, '41	60m	Dec. 6, '41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27, '42	...	...	...	p508	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17, '41	70m	Nov. 1, '41	p342	p308	....
Torpedo Boat	Para.	...	Richard Arlen-Jean Parker	Not Set	70m	Jan. 24, '42	p474	p464	....
Tough As They Come	Univ.	...	Billy Halop-Bernard Punsley	Not Set	...	...	...	p508	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2, '42	68m	Feb. 7, '42	p494	p476	....
Tramp, Tramp, Tramp	Col.	...	Jackie Gleason-Jack Durant	Mar. 12, '42	...	...	...	p507	....
Treat 'Em Rough (formerly Panama Kid)	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30, '42	61m	Jan. 24, '42	p475	p408	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4, '41	71m	Dec. 6, '41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27, '41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24, '42	...	...	...	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25, '41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2, '41	65m	Sept. 27, '41	p287	....	....
Two Yanks in Trinidad	Col.	...	Pat O'Brien-Brian Donlevy	Mar. 26, '42	...	...	...	p508	....
UNDERGROUND Rustlers (formerly Bullets and Bullion)	Mono.	...	Range Busters	Nov. 21, '41	...	...	...	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7, '41	67m	Sept. 20, '41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12, '41	96m	Aug. 30, '41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18, '41	p318	p289	p421
VALLEY of the Sun	RKO	216	Lucille James-James Craig	Feb. 6, '42	84m	Jan. 10, '42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6, '41	p394	p387	....
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17, '41	80m	Sept. 13, '41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12, '41	66m	Oct. 25, '41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19, '41	64m	Sept. 13, '41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17, '42	p461	p443	....
Western Mail	Mono.	...	Tim Keene-Jean Trent	Feb. 13, '42	...	...	...	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15, '41	56m	Dec. 20, '41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15, '42	60m	Feb. 21, '42	p517	....	....
What's Cookin'	Univ.	...	Andrews Sisters-Gloria Jean	Feb. 13, '42	60m	Feb. 21, '42	p517	p507	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31, '42	82m	Dec. 27, '41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15, '41	78m	July 26, '41	p249	p196	p367
Wings of Victory	Artkino	...	Vladimir Belokurov	Nov. 14, '41	95m	Nov. 15, '41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Dick Foran	Dec. 12, '41	70m	Dec. 13, '41	p420	....	....
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb. '42	112m	Jan. 17, '42	p461	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	...	Jan Werich-Jiri Voskovec	Dec. 12, '41	71m	Dec. 20, '42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3, '41	97m	Sept. 13, '41	p257	p149	p495
Yank on the Burma Road, A (formerly China Caravan)	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17, '42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13, '42	...	...	...	....	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30, '41	97m	Oct. 25, '41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wymen	Dec. 25, '41	79m	Dec. 6, '41	p394	p376	....
You're Telling Me	Univ.	...	Hugh Herbert-Anne Gwynne	Mar. 27, '42	...	...	...	p508	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Jan. 2, '42	73m	Jan. 10, '42	p451	p432	....
ZIS-Boom-Bah	Mono.	...	Grace Hayes-Peter Lind Hayes	Nov. 7, '41	62m	Nov. 1, '41	p342	p332	....

*Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 510.*



# THE FINEST ACCOUNTING BOOK EVER COMPILED FOR MOTION PICTURE THEATRE OWNERS!!

« NOTICE THE UTTER SIMPLICITY OF THESE SAMPLE PAGES »

**INCOME**

DATE	TOTAL TICKETS	PRICE	TOTAL CASH	TAX	FEATURE
SUNDAY					
MONDAY					
TUESDAY					
WEDNESDAY					
THURSDAY					
FRIDAY					
SATURDAY					

**PAYROLL & BANK RECORD**

DATE	NAME	RATE	PER AMOUNT	CHECK NO.

**PROFIT AND LOSS**

**RECEIPTS**

Total for Week from Page B \$

**EXPENSES**

Fixed Charges—Page A (Blue)—Item "A" \$

Film Rental—Page B—Item "B" \$

Payroll—This Page—Item "C" \$

**MISCELLANEOUS EXPENSES**

Advertising \$

Business \$

Carriage \$

Electricity \$

Gas \$

Insurance \$

Interest \$

Postage \$

Telephone \$

Travel \$

Other \$

**TOTAL EXPENSES** \$

**WEEKLY PROFIT** \$

**CONTRACT RECORD**

DATE	CLEARANCE	CONTRACT

**FIXED EXPENSE APPORTIONMENT**

(EXCEPTED KNOWN CHARGES ONLY)

Annual Rate \$

License Fee \$

Insurance Cost \$

Legal Fees \$

Misc. Tax \$

Amortization of Mortgage \$

Equipment \$

Interest \$

Depreciation of Buildings and Equipment \$

(a) Total \$

(b) No. of Weeks Theatre Is Open

"A"—Weekly Charge (Total (a) divided by weeks open (b)) \$

**PURCHASES OF EQUIPMENT**

DATE PURCHASED	FROM WHOM	PRICE

**INSURANCE RECORD**

POLICY DATE	COMPANY	AGENT	POLICY NO.	POLICY AMOUNT	EXPIRATION DATE	PREMIUM

**THEATRE MANAGEMENT RECORD AND ANNUAL TAX REGISTER**

YOUR MONEY WILL BE IMMEDIATELY RE-  
FUNDED IF YOU DON'T FIND THIS TO BE  
A PRACTICAL, SIMPLIFIED BOOKKEEPING SYSTEM

\$2.00  
Postpaid

MAIL  
COUPON  
NOW  
→

**QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK**

Here is my check for \$2.00. Send me "THEATRE MANAGEMENT RECORD".

Name ..... Address .....  
City and State ..... Theatre .....



# FIRST AID



# Advertising!

**FOR THE BOXOFFICE IT'S**

and here's why . . .

You book the picture. You set the play-date. You know the angles. Now, all you have to do is get the people in.

And when you've got your TRAILER...you're well on the way. That's advertising . . . that's first aid . . . the basis of most theatre advertising campaigns.

And now for the transients . . . the shoppers . . . the once-in-a-whiles. You've got a selling job to do there. You need help. So what do you do? You call for first-aid . . . outside advertising. The kind of advertising that will TOP walkers . . . talkers . . . people on the move.

Standard Accessories is that kind of first-aid advertising . . . Special Accessories is that kind of first-aid advertising . . .

STANDARD ACCESSORIES  
SPECIALTY ACCESSORIES  
TRAILERS



**NATIONAL** *Screen* **SERVICE**  
UNITED FRONT OF THE INDUSTRY

**IS that First-Aid to your Box-Office**



# MOTION PICTURE HERALD

## REVIEWS:

(In Product Digest)

Adventures of Martin Eden

Man Who Returned to Life

South of Santa Fe

Below the Border

Professor Creeps

## U. S. ADMITS FAULTS *of* DECREE SELLING, LOOKING *for* ANSWER

TIRE RATIONING HANDICAP TO TEXAS  
COUNTRY THEATRE BECOMES FACTOR  
IN ARBITRATION CLEARANCE RULING

HOLLYWOOD WILL GET NO BLANKET  
DRAFT DEFERMENT, SAYS GENERAL  
HERSHEY OF THE SELECTIVE SERVICE



PRODUCERS HAVE 7,600 PRIORITY  
PROBLEMS IN THIS WAR AND WANT  
TO KNOW WHAT TO DO ABOUT THEM

**DISTRIBUTORS NOW SERVICE 8,488 TOWNS IN U. S.**

VOL. 146, NO. 9

FEBRUARY 28, 1942

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879.  
Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: \$5.00  
a year in the Americas; \$10.00 a year Foreign. Single copy: 25 cents. 40 cents postpaid. Second-class postage paid at New York, N. Y.



# THIS

## MONEY TALK!

"Hits the box-office bullseye . . . a home-spun gem . . . delightfully renews acquaintance with worthy and valued screen friends . . . Another romp for the sure-fire Mickey Rooney." —**HOLLYWOOD REPORTER**

"Another sure-fire box-office success. The magic name of Mickey Rooney and the terrific financial achievements of previous Hardy films should attract plenty of customers...Audience howled with delight... Direction is masterful." —**DAILY VARIETY**

"Chock full of wide audience appeal . . . All elements which have made series popular entertainment are included . . . Mickey Rooney up to par with a splendid performance." —**FILM DAILY**

"Great audience picture, ranks with the best of its predecessors in the Hardy series . . . Mickey Rooney, Number One star of the Hollywood firmament, turns in fine portrayal . . . The Hardy family pictures have consistently rated among the biggest grossing pictures of each year, and the latest should be no exception."

—**SHOWMEN'S TRADE REVIEW**

"Rolls along with solid entertainment, to rate as best of the series released in two years . . . Strong box-office attraction to spread happiness among the theatre operators."

—**VARIETY**

"A sure winner at the ticket window."

—**BOXOFFICE**





BECAUSE OF **THIS!**



*Your next hilarious hold-over will be M-G-M's*

# **"THE COURTSHIP OF ANDY HARDY"**

**LEWIS STONE • MICKEY ROONEY  
CECILIA PARKER • FAY HOLDEN**

**ANN RUTHERFORD • SARA HADEN and DONNA REED**

Screen Play by Agnes Christine Johnston • A Metro-Goldwyn-Mayer Picture

Directed by GEORGE B. SEITZ



# "KINGS ROW"

Now in its fourth week  
at the Astor, N. Y. —  
and headed for plenty more!

# "ALL THROUGH THE NIGHT"

The holdover sensation of  
the year! Beating "The Maltese  
Falcon" — and that's terrific!

# "THEY DIED WITH THEIR BOOTS ON"

Well ahead of "Dive Bomber"  
from coast to coast! That's  
all, brother! And that's plenty!

The  
industrial  
to

money

money



# "CAPTAINS OF THE CLOUDS"

Topping "YORK" in New York,  
Toronto, Oklahoma City and  
everywhere else!

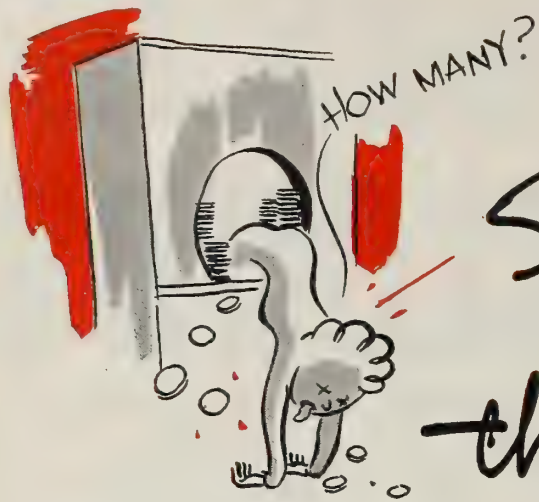
# "THE MAN WHO CAME TO DINNER"

A solid smash in every  
situation! Ask the man who's  
played it!

ARE MADE BY  
**WARNER BROS.**








Sure we know —

the holiday weekend  
was terrific



and

business was great everywhere

but  **ROXIE HART** did the

bulk of it --- axe-ing a **10 year**

record at New York's Roxy



where it played to **87,147** persons

from Thursday thru Monday

[ On Sunday! An  
all-time record  
for receipts for  
one day! ]



and FIRST IN THE  
LONG RUNS everywhere!



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 146, No. 9



February 28, 1942

## In Prospect

THE retail map of the motion picture is being made over. Surface manifestations are only beginning to appear, but they will be coming more swiftly with the realignments under the war economy.

The over-all indications are in favour of more spending at the box office, with upturns in areas of concentrated population, down-turns where transportation involving gasoline and rubber is a factor.

The cross-roads competitions of dine-dance-drink-and-juke-box is certain to wane—is waning now.

The effects are likely to be somewhat in reversal of what happened to the motion picture with the rise of the motor car and the picture shopping habit some two decades ago.

As with many facts of the war, the information is disseminated slowly. We have heard only part of what's what about rubber. As the tankers are blasted one by one, the approach of gasoline rationing draws closer. The prior flurry on the gas rationing being what it was, the next move may be expected to come without warnings and preliminaries.

In the big industrial regions there are population shifts of enough weight now in progress to make differences in the patronage pattern of many a location. An example is afforded just now in the case of the little town of Westport, up on the Connecticut shore, where a great electrical company with adjacent plants has taken over every available residence leasehold. Some of the big industrial concerns are now operating large special departments concerned entirely with housing and the movements of whole armies of workers.

The box office has already noted the rising buying power of the less sophisticated customers. That is still under way.

It is clear, too, that the war is taking away millions of the young men and buyers of box-office entertainment. Many of the girls they leave behind them will be going alone, and spending money earned on the new job at the factory. It is more than probable that the buying power will be more preponderantly feminine than ever. In time that too will be reflected in the product.

AS for production, it would appear that the war economy and priorities are not to be expected to have a devastating effect. Within the abundant ingenuities of the production machine and its endless devices it may be anticipated that Hollywood will be meeting any problems without conspicuous sacrifice to ersatz.

There is also to be considered, in passing, the possibility that the pictures might well be improved by the imposition of some limitations. The art of picture making, in the opinion of many a critic, has not kept pace with its ever-expanding technology. Only the other day Mr. William Dieterle was quoted:

*"It's too bad that in Hollywood—as in every field all over the world—technical advances ever outstripped ideas. Machinery develops faster than men's minds. Technique has remained young while the men in control have grown old. . . ."*

Picture evolution may perhaps be well served by having to

do more with less, and the process of catching up with itself.

A classic example, cited on this page before, was afforded years ago in the German production entitled "The Cabinet of Dr. Calagari". It was made entirely of ersatz and ingenuity, at a cost of about \$3,000. It was driven to the use of closely limited sets, all done in sharply contrasting blacks and whites, because only a minimum of electric light was available. That picture has become one of the landmarks of screen development. It was a success by reason of limitation.

IN sum, it may be expected that the motion picture can adjust to and function under the war economy, continuing in the real service of its people, with far less disruption, loss and disturbance than most other great industries. Its function continues to be entertainment, escape, information of the business of living, the life that we fight for.

## FILM FOR ECONOMY

THE roadshows of the speaking stage are in transportation trouble for both players and scenery, now that war is overloading the rails. Plans to move the shows by truck and bus, in view of the rubber rationing, and the gas rationing to come, can be at best only temporary expedients.

That gives special point to advantages enjoyed by the motion picture as a system of the distribution and delivery of entertainment. A typical twelve-reel show, including a ten-reel feature, a newsreel and a one-reel cartoon makes up a shipment in which the film and reels weigh sixty pounds and the shipping cans another twenty-one pounds, a total of eighty-one pounds, or considerably less than the weight of the leading lady. In addition the film takes a minimum of cubic footage.

All this pertains, too, you will be remembering, to factors that were important in the development of the motion picture, giving a theatre to millions to whom it had been unavailable before. The film well fits the limitations of a war economy.

## BOOSTER COPY

A MAP of southern California and Los Angeles county, just issued by the Chamber of Commerce, and accompanying data inform us that the "county is bigger and safer than you think". It is indicated that it is 5,490 miles from Tokyo, 5,790 miles from Berlin, 6,340 miles from Rome and 6,260 miles from Dakar. It is as far across the county as it is from New York to Philadelphia, they boast, and Greater New York, from far eastern Queens to deep into New Jersey, would cover about half of it.

That was before, and presumably not relevant to, any question of how close Santa Barbara was to the war Monday evening.

Incidentally, examination of the mailing piece shows that the Los Angeles Chamber of Commerce stencil list has not been revised for about seven years.

—Terry Ramsaye



# This Week

## in the News

### How Much, How Many?

ALLOTMENT of strategic materials to the motion picture industry by the U. S. War Production Board still is being figured out in Washington on the basis of 1940 and 1941 consumption. The board is studying percentages to apply to the supply of film stocks, materials, metals and other critical materials, as listed in the report on past uses and current needs which was presented to WPB's Julian Brylawski, by Francis Harmon and Donald Hyndman, acting for the motion picture industry's War Activities Committee. There have been no indications of the extent to which motion picture consumption will be cut but assurances have been voiced that the industry's essential classification as a morale builder and wartime educational aid is being considered. Final decision rests with Donald Nelson, head of the WPB.

The WPB order when issued is expected to provide for an uninterrupted flow of product to screens but the utmost use of every foot of film will be required.

Theatres, distributors, the Hollywood studios and equipment makers will be covered in the WPB rulings. Hollywood, facing 7,600 priority problems, is already looking for substitute. See page 15.

### Blackout

COMPOSURE in crisis characterized Hollywood Wednesday with studio workers, after a long night of anti-aircraft action, blackouts, alarms, arriving at their posts sleepy-eyed but punctually to continue their job of picture-making full of conversation but not of jitters. What the night had brought and the next might bring were topics of concern and conjecture throughout the area but cameras ground uninterruptedly.

Studios reported no overnight damage or disturbance of routine.

Recent efforts to lure studios to Arizona and elsewhere, which had netted no results previously, appeared to prosper no better after the Wednesday morning incident.

Executives of the Academy of Motion Picture Arts and Sciences were continuing as of Wednesday twilight with final preparations for the awards banquet at the Biltmore Bowl on Thursday night.

Ultimate continuation of raids, blackouts and alerts were expected by showmen to result in a shifting of bulk patronage from downtown first run houses to neighborhood theatres.

In Washington, Secretary of the Navy Knox said, "It was a false alarm."

FAULTS in Decree selling system admitted; solution sought Page 12

IATSE annual fiscal report shows half million in treasury Page 13

HOLLYWOOD producers have 7,600 priority problems Page 15

SKOURAS, Katz, Orsatti sell candy with lobby "juke boxes" Page 16

WILLKIE lauds industry as "True American leader" Page 18

16,951 accounts in 8,488 towns serviced by distributors Pages 21-27

APPEALS BOARD recognizes competitive effect of tire rationing Page 28

FREE features given Army by distributors on 16mm. Page 36

NO BLANKET draft deferment for film industry, Hershey says Page 37

TELEVISION pulling in its belt for the duration of the war Page 47

## SERVICE DEPARTMENTS

Asides and Interludes Page 33 Managers' Round Table Page 55

Hollywood Scene Page 40 What the Picture Did for Me Page 51

PRODUCT DIGEST, including Reviews and Release Chart Page 63

### Hays and the Six

SHUFFLINGS of affairs, and among some of those who conduct them in the Motion Picture Producers and Distributors of America, as suggested by the committee of six lawyer-strategists, are due for formal MPPDA membership consideration, on Friday, according to word in Hollywood. Directors of the Association of Motion Picture Producers are to meet with Will H. Hays and the six lawyers.

An inter-studio bureau to coordinate the use of critical materials and divide priority allotments may also be formed at the meeting. Endorsement of the new closer relations between studio and home office publicity committees is also expected.

The industry heard meanwhile that an assistant in command to Will H. Hays is being sought by the Committee of Six.

Appointment of John B. Bryson to succeed Charles C. Pettijohn as the MPPDA's legislative contact, although not officially announced, was generally accepted as fact at New York on Wednesday. Mr. Bryson, the lawyers' committee nominee, is not a lawyer, but has had experience as representative for Hollywood in dealings with the state Government at Sacramento.

The studio publicity directors' committee this week inaugurated a regular series of Hollywood communiques to more than 400 post newspapers published in Army and Navy training camps. The releases will be dispensed directly by the committee and will carry news of particular interest to the armed forces as well as general Hollywood news reports.

### Morgenthau Agfa Boss

GENERAL MANAGER of Agfa, this week, is Henry Morgenthau, Jr.

He swells the list of American officers of General Aniline and Film Corporation, AGFA parent. Others are Julian Mack, president; William C. Bullitt, chairman of the board.

The Morgenthau designation is by Presidential order, under the Trading With The Enemy Act. It follows assumption by the Treasury, last week, of 97 per cent of GFAC stock. Ninety-five per cent of that is owned by foreigners. Investigation indicates those foreigners are German.

### Communist Shows

EXHIBITION of a Soviet picture, the eight-minute newsreel, "Russia's Millions Mobilize," was the occasion of a Communist Party event last Friday night at the Irving Plaza theatre, New York. *New Masses*, Communist magazine, held a "war films program," at the Plaza, including showing of this newsreel and films dealing with the Japanese attack upon the United States, the Red Army in action, defense preparations in England and other pertinent subjects. Following the film portion of the program, William Blake, Communist writer, described by the *Daily Worker*, Red press organ in the U. S., "as a student of international affairs and a financial representative of European banking houses," spoke on "Behind the Nazi Lines," offering facts about the underground war in Germany. Mr. Blake is the author of "The Copperheads."



## Wanger on Unity

UNITY of every group and every force in the industry must be attained at once to mobilize completely the forces of the screen in the country's war effort, Walter Wanger, president of the Academy of Motion Picture Arts and Sciences, was to tell the Hollywood guests at the Awards dinner in Los Angeles Thursday night.

Before introducing Wendell Willkie, the guest of honor, Mr. Wanger in his prepared speech said, "Tonight we dedicate ourselves, our abilities, our talents and our resources to the country whose freedom and whose collective vision has made our progress possible."

"To make that dedication a thing of consequence," the speech read, "requires above all else complete unity—unity of effort, unity of spirit. We must bind every group and every force, from laborer to star, in a closer unity so that our service and our contribution may be complete and undivided."

Stressing the importance of the screen in the "psychological preparation" of the United Nations for the supreme effort required for victory, the speech continued:

"This is no time for recrimination but it is a time for complete mobilizing of our enormous resources. A veritable Niagara of resources of the imagination are present in this room. It is not only our obligation, it is our duty to harness all this talent, adjust it to new horizons and a new point of view and project it to the world . . .

"It is our business to justify our existence by making that which is required for these times. Certainly we need entertaining pictures, but we need other types as well—pictures made in some instances with other motives than commercial possibilities alone."

Mr. Willkie's prepared speech was to praise the industry as a "true leader of Americans" and as a "democratic process". See page 18.

## Mellett Taking Over

A SWEEPING shake-up of all of the federal Government's motion picture activities is in the offing, Washington hears, with Lowell Mellett, now Coordinator of Government Films, mentioned as chief of all U. S. Government film activities.

The film programs of the Office of Emergency Management, of the Coordinator of Inter-American Affairs, the Office of Facts and Figures, the Coordinator of Information, possibly the Army and Navy, (with the exception of censorship and strictly instructional pictures) and many other U. S. agencies, directly or indirectly involved in making war films are mentioned as likely candidates to go under a super film agency under direction of Mr. Mellett and his assistant Arch Mercey, formerly of the U. S. Film Service.

Recent additions to the Mellett staff include Doctor Edgar Dale, of the Ohio State University Bureau of Educational Research,

Sam Spewack, a film and stage writer, Harold Jacobs, former Associated Press newsmen as newsreel liaison, and others. Professor Dale, an author of books on visual education, is Mr. Mellett's consultant on non-theatrical films, at \$5,600 per annum. Professor Dale also was once with the Motion Picture Research Council, which, some years ago, fought the industry and many of its practices, including block booking.

Leo Rosten, sociologist and writer about Hollywood, recently named to Archibald MacLeish's Office of Facts and Figures, will be his liaison with the film work. The appointment of Robert Allen, former Department of Justice attorney, as Mr. Mellett's west coast representative, reported in early February, still has to be officially confirmed or denied by Mr. Mellett.

The consolidated Government film bureau may also include a non-theatrical U. S. distribution system. The Latin American film division headed by John Hay Whitney, has been reported contemplating such a set-up to secure non-theatrical distribution, and some theatrical exhibition of some subjects, for films about and from Latin America. William F. Rodgers, general sales manager of MGM, has been mentioned as Mr. Whitney's choice for advisory head of such an organization.

## Happy Holiday

A WASHINGTON's Birthday boom that in many instances approached New Year's levels was reported by theatre operators in many sections of the country at midweek as they tallied box-office returns for the holiday weekend. A radio report to the nation by President Roosevelt at 10 P.M. Monday, usually the occasion for a sharp drop in theatre business did not curb attendance in most instances, despite the fact that networks estimated that the President was heard by his largest radio audience. Most theatres interrupted programs for it.

## PICTURES ADVERTISED THIS WEEK

"Courtship of Andy Hardy," MGM, 2nd cover, Page 3  
 "Kings Row," Warner, Page 4  
 "All Through the Night," Warner, Page 4  
 "They Died With Their Boots On," Warner, Page 4  
 "Captains of the Clouds," Warner, Page 5  
 "The Man Who Came to Dinner," Warner, Page 5  
 "Roxie Hart," 20th-Fox, Page 6  
 "We Were Dancing," MGM, Pages 19, 20  
 "Captain Midnight," Columbia, Pages 24, 25  
 "The Lady Has Plans," Paramount, Pages 29, 30  
 "Fantasia," RKO, Pages 34, 35  
 "The Gold Rush," UA, Pages 36a, 36b  
 "The Ghost of Frankenstein," Universal, Page 39  
 "A Tragedy at Midnight," Republic, Page 41

## Still Frying OCD

OCD, the Office of Civilian Defense, this week prepared for a full attack from Congress, led by Senator Harry Byrd, Virginia, whose Joint Committee on Reduction of Non-Essential Federal Expenditures began investigating the situation touched off by OCD employment of Mayris Chaney, dancer, and Melvyn Douglas, Hollywood actor.

Announcing he had invited Dean James Landis, OCD director, to explain activities of his agency, Senator Byrd declared it had set up eight branches with 30 sections and gave the appearance "of a highly complicated, costly organization, little of which actually goes to real defense."

P. S.—Mrs. Roosevelt resigned as OCD assistant director last week. She said: "No individual is more important than a good program."

P. P. S.—Miss Chaney, who previously resigned, said she was considering stage and radio offers.

## Canada's "Alien" Film

BRITAIN has officially classified the propaganda films product of Canada as of "alien status" and hence not to be allowed free entry into England. This is made the more remarkable by the fact that the Canadian government film production is under the supervision of John Grierson, who, it will be remembered, was the producer of many official British propaganda documentary pictures, and long a leader in that field.

The tidings of this curious action are brought by the British Documentary News Letter, confirming earlier intelligence on the subject.

It is Mr. Grierson's contention that government films to be successful should be entertaining enough to sell. He has arranged commercial distribution for Canadian films in most of the United Nations, except Great Britain. United Artists is distributing some of his subjects in the United States.

## Those War Taxes

DRAFTING of the new 1942 Federal tax legislation will begin next week with the opening of hearings March 3rd by the House Ways and Means Committee, at which Secretary of the Treasury Morgenthau will be the first witness, disclosing the Department's recommendations for new taxes and increased rates.

It is believed that considerable of the committee's study of taxes will be devoted to consideration of a general sales tax, which might be so written as to cover motion picture rentals.

Federal admission tax collections in January fell off slightly from the record high of the previous month but still remained well above \$11,000,000, the U. S. Internal Revenue Bureau reported on Tuesday.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Watterson R. Rothacker, Vice-President; Terry Ramsaye, Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, representative; Montreal Bureau, 265 Vitrine St., West, Montreal, Canada, Pat Donovan, representative; London Bureau, 4 Golden Square, London W. I, Hope Williams Burnup, manager; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, representative. Mexico City Bureau, Apartado 269, Mexico City, Luis Becerra Celis, representative; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative; cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1942 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.



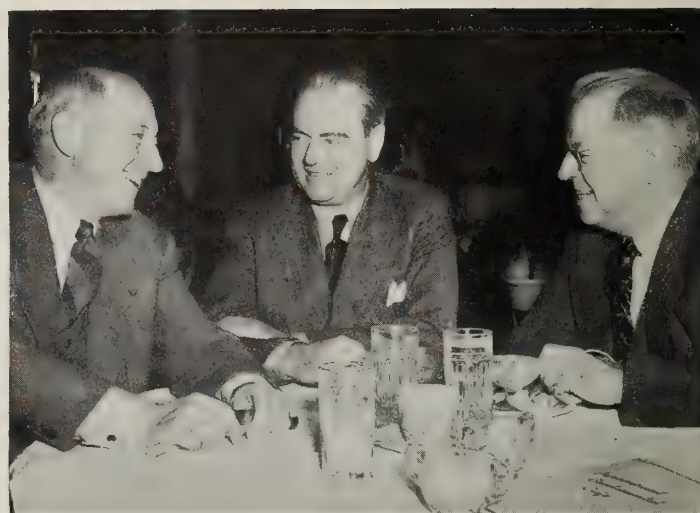


## *This Week*

### ■ ■ ■ the Camera observes

FAMILY NIGHT at the studio. Executives of the production, distribution, and exhibition members of the 20th Century-Fox family gathered for dinner in Hollywood last week following the west coast convention of National Theatres and Fox West Coast. Above are Spyros Skouras, Joseph Schenck, Charles Skouras and Tom Connors.

CHATTING about Paramount's 30th Anniversary and the world premiere of "Reap the Wild Wind" over a luncheon table in Paramount's Continental Cafe at the Hollywood studio are (left to right) Cecil B. DeMille, producer of the picture, Martin Quigley, publisher of *Motion Picture Herald*, and Y. Frank Freeman, chief of the Paramount studio.



REPUBLIC LUNCHEON, a feature of the company's West Coast regional sales meeting last week in Hollywood. Here are Herbert J. Yates, chairman of the board; James Grainger, president and general sales manager; J. T. Sheffield, of Seattle, franchise holder; Francis Bateman, the Los Angeles manager; Hiram Brown, Jr., westerns and serials producer; Sid Weisbaum, San Francisco manager.

HARRY L. NACE, of the Publix-Rickards-Nace circuit, Arizona, is welcomed to the Paramount studio in Hollywood by Mary Martin.





ADOLPH STUBER, below, who has been with Eastman Kodak since 1912, last week was elected vice-president of the company. His father, William G. Stuber, former Eastman president and now chairman of the board, joined the company in 1894 as an expert on sensitized materials at the invitation of George Eastman. He had started photographic work under the tutelage of his father, Michael Stuber, who pioneered in the art before and during the Civil War.



By Sullivan

■ ■ PARAMOUNT officials headed by Barney Balaban, president, and Adolph Zukor, chairman of the board, opened new offices for the company's exchange in Washington, D. C., last weekend. The ceremonies were the first to mark the company's 30th anniversary. Above are Austin Keough; J. E. Fontaine; Stephen Early, secretary to President Roosevelt; Claude Lee; E. W. Sweigert; Robert M. Gillham, and a birthday cake.



By Staff Photographer

WAC TRIUMVIRATE. Plans of the industry's War Activities Committee are discussed by members Barney Balaban, Francis Harmon and Arthur Mayer at the Associated Motion Picture Advertisers luncheon in New York.



By Staff Photographer

NEW YORK LUNCHEON. William Thomas, Paramount producer, and A-Mike Vogel, Managers' Round Table chairman. In the background are David Lipton, Columbia Advertising and publicity director, left, and Al Rylander of the Columbia publicity department.



NEW OFFICERS of the Cinema Club of Cincinnati: Rudolph Knoepfle, Republic, president; Albert Kolitz, RKO, vice-president; Lev Bugie, 20th-Fox, vice-president, and Peter Niland, Columbia, treasurer. Mr. Knoepfle and Mr. Niland were reelected.



# U. S. ADMITS DECREE FAULTS; OPEN FOR SELLING CHANGES

## *Justice Department Studies Many Complaints; No Plan Submitted*

The U. S. government is open to suggestions for changes in the methods of selling motion pictures prescribed in November, 1940, by the consent decree between the Department of Justice and the Big Five.

"We have an open mind in respect to any proposals which may better the present system of selling motion pictures" a government spokesman admitted at Washington on Saturday.

Robert L. Wright, special assistant attorney general in charge of the motion picture activities of the Department of Justice's anti-trust division admitted that the Department had received many complaints since the blocks-of-five selling system was inaugurated in September. He said the Government, aware that the perfect selling method had not yet been found, was "receptive" to proposals for a change to a better system.

He denied however that any specific substitute plan had been submitted to the Department as yet. While conceding that a change from the blocks-of-five and trade showing provisions of the decree might come soon he indicated that the Government had made no commitments or decisive rulings on the issue.

### **No Plan Submitted**

No specific selling plan for the industry has been submitted to the Department of Justice, he said, either by the consenting distributors, exhibitor organizations or the United Motion Picture Industry Committee, now sitting in New York.

The UMPI committee resumed closed sessions at New York's Warwick Hotel on Wednesday and was reported far from agreement on a new selling plan, reports persisting that exhibitors were charging distributors with delaying decisions on basic provisions.

William F. Rodgers, general sales manager of MGM, Joseph Hazen, chief counsel of Warner Brothers and other sales and legal chiefs of the Big Five have been reported in consultation with Mr. Wright and Government attorneys at Washington recently. An exhibitor committee from the UMPI sessions in New York journeyed to the capital on Friday.

These visits have been chiefly exploratory, Mr. Wright indicated. Both distribution and exhibition, he said, have been seeking to find out what the government's attitude would be toward concrete proposals for an all-industry selling plan. Inquirers have been told that the U. S. is receptive to any plan that would effect a general improvement for all parties.

"The Department will hardly approve a return to the the block booking or blind selling methods complained against in the original bill of complaint" one U. S. lawyer commented. He pointed out that the consent decree was by nature an experiment and compromise through which the Big

## **COURT MUST PASS ON DECREE CHANGE**

While the Department of Justice will consider any suggested changes in the consent decree and its selling plan Robert L. Wright, chief of the films section of the anti-trust division pointed out at Washington that there was a strict limit to what could be done under the existing framework of the decree. Any major changes, such as a substitute selling plan, would have to be presented to Judge Henry W. Goddard in New York District Court for his approval. This would assure independent exhibitors and their organizations an opportunity for a public hearing on the merits of any proposed changes.

Five had agreed to abandon, for three years, the practices which the government had complained were monopolistic.

"The relief sought in the case against all the distributors will be insisted upon", Mr. Wright has declared on several occasions. He has consistently warned that if arbitration, the trade shows, blocks-of-five or other provisions of the decree fail and satisfactory substitutes are not devised there is no alternative to the Government's resumption of court prosecution for the alleged violations of the Sherman anti-trust laws.

Mr. Wright said that there was little likelihood of the Government case against the Little Three coming to trial before June 1st, following Judge Henry W. Goddard's ruling last Wednesday.

### **Quick Trial Refused**

At that time Judge Goddard refused to permit the Government to seek a quick trial of Columbia, United Artists and Universal on the sole issues of block booking and blind selling. The court ordered that all issues, including the conspiracy charges against the Little Three be tried together. The case was set at the bottom of the calendar for the U. S. District Court at New York City, when Mr. Wright said the U. S. was not ready to try the entire case immediately.

It is still an open question whether the Government will seek an extension of the June 1st deadline, when under the escape clause of Section XII of the decree, the Big Five may ask freedom from the trade showing and blocks-of-five provisions of the decree.

The most widely mentioned substitute selling proposal has been block selling with cancellation privileges, similar to the 20 per cent law introduced in Minnesota by Northwest Allied. This has been advocated, with varying cancellation provisions by several exhibitor organizations. It was to discuss such a method that the UMPI exhibitor group went to Washington last week.

In the UMPI group which met with Mr. Wright were Jack Kirsch, chairman, Ed Kuykendall, Joseph R. Vogel, Max A. Cohen, William Crockett, Robert White, Sidney Samuelson, H. A. Cole and Leo Wolcott. They were advised of the Government's receptivity to changes, it was reported, and returned to New York to put their proposals into specific form, and to endeavor to secure distributor approval.

While admitting that the blocks-of-five selling method may have proved expensive to the distributors and perhaps unfair to exhibitors in many instances the Government is said to feel still that there is merit in the trade showing clause of the decree.

### **Advance Knowledge Requirement**

One Washington attorney who has closely followed the motion picture activity of the Department of Justice said there had been several indications that the Government, would insist, in any selling changes, that exhibitors still have specific advance knowledge of the pictures which they buy, or are required to book.

"It seems to me, that despite all the complications in the blocks-of-five, the product for the first half of this season has been above average", this observer commented.

He said Government attorneys in some instances shared his view. The Department of Justice, it was reported, is not disturbed, either, by the scant attendance at trade shows. The mere fact that the Big Five have been required to show pictures before they screened them is considered to have been a protection for exhibitors it was said.

"The trade press has proved very important", the attorney said. "Even though exhibitors do not see pictures at the exchange screenings, is is my experience that they are following reports, in the press, and from first run engagements very closely."

He reported that he had found "very few" theatre operators who did not read at least one trade publication for information about pictures which they have not yet bought. Interest in key run performances of product has also been evidenced, he said, by the fact that subsequent run exhibitors are waiting, in many instances, until after release date, to buy blocks.

### **Defer Theatre Divorce Hearing at New York**

Judge Henry W. Goddard in U. S. District Court at New York last Wednesday postponed hearings on the U. S. divorce actions against Paramount and 20th Century-Fox until March 19th. The deferment was granted at the request of all parties after Robert Wright, for the Department of Justice, indicated that the distributors and Government might be able to agree on a stipulation of facts. The U. S. charges Paramount acquired 16 theatres and 20th-Fox 22 houses in violation of the Section XI, paragraph 5 of the decree.

No divorce actions are contemplated against MGM, RKO, or Warners, the remaining consenting distributors, Mr. Wright indicated.



# IATSE IS A HALF-MILLION DOLLAR A YEAR BUSINESS

## Private Financial Report Shows \$439,168 Balance; Legal Fees Unspecified

The International Alliance of Theatrical Stage Employees is big business.

It is as big as some of the smaller film companies. It certainly rates among the American Federation of Labor's wealthier international unions.

When Richard Walsh assumed its presidency in November, the IATSE had \$439,168.43, in cash, as of July 31, 1941; it is shown in the Alliance's annual financial report, issued privately to locals.

The report throws no light upon the two per cent Browne "special assessment" still presumably an object of Government inquiry; nor does it state how much Willie Bioff and Browne forced the union to pay, for attorneys who failed to prevent them from going to jail for extorting almost \$1,000,000 from the major film companies.

The IATSE cash balance mentioned above, of \$439,168.43, includes a general fund of \$342,837.61, and a convention fund of \$96,330.82.

The cash balance in November also included \$31,914.74, the remainder of the \$50,000 fee approved by the general executive board June 19, 1941, for Bodkin, Breslin and Luddy, the legal firm which defended the now jailed Willie Bioff in his trial on extortion charges. The sum of \$18,085.26 already was paid by July 31, 1941, when the fiscal year of the association, for which the auditor's report was rendered, ended.

### Trustees Submit Report

On November 24, 1941, William C. Scanlan, R. E. Morris and George W. Brayfield, trustees of the association, submitted their report, declaring they had checked the audit, the books and other financial records of the organization and submitted the complete report to the organization, which subsequently was printed and sent to member locals.

The auditor's report, signed by C. P. Cregan, was dated November 29, 1941.

There is no mention in the report of any balance, or final disposition, of the now famous "President's fund," which was administered by Browne and which consisted of two per cent levies on all members' incomes. Browne had sole authority to use the fund. It is the subject of reported inquiries by federal officials.

Balances left at the end of the fiscal year were:

Total: \$439,168.43.  
General Fund: \$294,844.41.  
Class B Fund: \$47,993.20.  
Convention Fund: \$96,330.82.

Although Browne and Bioff put through an amendment to the IATSE constitution requiring the union to furnish bail and pay legal fees for its officers in court cases, the report does not specify amounts.

Largest item in the administrative and

## IATSE RECEIPTS \$436,810 IN 1941

During the fiscal year from Aug. 1, 1940, to July 31, 1941, the last full year that President George E. Browne reigned, the IATSE's total cash receipts in all funds were \$436,810.86.

For the same period, total disbursements amounted to \$363,016.23.

The cash receipts were as follows:

General Fund.....	\$329,806.20
Loans Repaid.....	350.00
Charter Fees.....	600.00
Interest Earned.....	471.08
Supplies.....	435.35
Emblems.....	561.10
Protested Checks Made Good..	619.00
Miscellaneous.....	16.50
Dividends on Investments.....	243.25
Income Sale of Securities.....	12.50
1939-40 Convention Receipts Collected.....	618.60
Refunded Financial Considerations.....	20.00
Convention Transportation and Per Diem Fund.....	81,044.62
Special Class B Fund.....	41,743.94
<b>TOTAL.....</b>	<b>\$436,910.86</b>

Disbursements from the General Fund were \$363,016.23 for the fiscal period; from the Class B Fund, \$15,863.40, and from the Convention Transportation and Per Diem Fund, \$5.40.

general expenses disbursements was the sum of \$44,184.08 for legal fees. The report did not indicate for whom or what they were paid.

### Browne's Salary, Expenses

Browne, for the last fiscal year in which he presided over the IATSE received, according to the report, a total of \$26,349.73, which included \$20,000 salary, \$2,352 hotel expenses, \$1,645.73 transportation charges, and \$2,352 per diem expenses.

IATSE vice-presidents each receive \$1,000 annual salary, with allowances for traveling and per diem expenses. During 1940-41, a total of \$21,763.61 was given the seven vice-presidents, including the total of \$7,000 for salaries. Felix D. Snow of Kansas City, seventh vice-president, received the largest individual total—\$5,467.28. Richard Walsh, then third vice-president, got the next highest total—\$4,426.10.

Louis Krouse, veteran international executive secretary, received \$15,000 in pay, \$904 in hotel charges, \$1,509.02 in transportation fees, and \$904 in per diem expenses, making a total of \$18,377.02.

Willie Bioff, carried on the auditor's report as an "organizer" although he himself, Browne and other IATSE executives referred to him as "special representative of

the president," for that year got a total of \$15,549.61, according to the Cregan-certified report. Of this figure, \$5,720 was in regular salary, \$5,200 in added salary (presumably the "bonus" granted him at the IATSE convention in appreciation for "his negotiations on behalf of the studio unions"), \$4,368 for hotel expenses, and \$261.61 in transportation charges.

Other organizers and the amounts they received are:

Carl Cooper, \$1,023.55; O. M. Jacobs, \$6,999.95; A. W. Lyday, \$110; Steve Newman, \$8,170.13; W. P. Raoul, \$12,982.52.

"Miscellaneous executives," unnamed, received a total of \$40,332.53 of which Alliance locals refunded \$8,827, leaving a balance of \$31,505.53 borne by the International's coffers. Salaries were totaled as \$22,237.99; hotel expenses as \$12,588, and transportation costs, \$5,506.54.

### Cash in 12 Banks

IATSE cash is on deposit in some 12 banking institutions, one in Canada and the remainder in the East. They include the Royal Bank of Canada, the Riggs National Bank, the Pennsylvania Company, the Chase National Bank, the National Bank of Germantown, the Philadelphia National Bank, the Corn Exchange Bank, Peoples-Pittsburgh Trust Co., First National Bank of Pittsburgh, the City Bank of Washington, the Germantown Trust Co. and the Citizens Union Bank.

For each member, locals of the Alliance must buy from the International a \$3 quarterly receipt stamp, proceeds of which go into the general and the convention funds. All fines collected as penalties for violation of the constitution and by-laws revert to the general fund.

## Chicago in Hot Election Fight

Looming as one of the most bitter contests in the annals of Local 110, of the Chicago Moving Picture Operators Union, is the coming election of officers, trustees and delegates next month. Amidst charges and counter-charges, accusations and denials, both sides have drawn their battle lines for the struggle of votes on March 5th. The incumbents would like to retain their offices.

Those heading what they call the "Unity movement" are determined to oust the current administration, which they claim, is following in the footsteps of the local's most flamboyant personality, the late Thomas E. Malloy, who was shot-gunned to his death on Chicago's lake front in February, 1935. Both sides claim enough support to win the election.

Three weeks ago, Frank Korte, of the opposition group, opened the new conflict by accusing the present officials of being tools of George E. Browne and Willie Bioff and promised that his group would "clean house." Since the nominations on February 5th, Mr. Korte, while still an active member of the opposition,

(Continued on following page)



# CHICAGO OPERATORS REBEL

(Continued from preceding page)

has withdrawn to the background in favor of other members. Several nominees, mostly among the candidates for trustees and delegates, have declined to run and substitutes are replacing them as fast as possible.

As the "unity" slate appears at this time, there are three candidates for president, but it is expected that one, and perhaps two, will withdraw before the election. Presidential nominees are Herman Posner, State Theatre; Ora Babb, Highland Theatre, and George Laroi, Bertha Theatre. Currie C. Cull is up for vice-president; Phillip J. Kore, Telenews Theatre, for secretary-treasurer, and Herman H. Goldberg, projectionist of Warner Bros.' screening room, seeks the office of business manager.

## Oppose Slate

They will be opposed by the current officials, Peter A. Shayne, president; Glenn Sweeney, vice-president, and John P. Smith, business manager. Neil C. Bishop, who was nominated for secretary-treasurer, has withdrawn in favor of Clarence Jalass, of the State-Lake Theatre.

Many of the men behind the insurgent movement are members who had punishment of some kind meted out to them, in Malloy's regime, in the way of fines, suspensions and other things. Herman Posner was vice-president under Malloy for six months in 1920 and claims that when he did not like the way things were being run by the local's late czar, charges of conspiracy were preferred against him and he was removed from office.

## Purpose Cited

From their headquarters in the Brevoort Hotel, Mr. Posner, who seems to have assumed leadership of the "unity group," said last Saturday:

"The present officials of our local are all proteges of Thomas E. Malloy and are running the office by rules made by him, and which we hope to change. The purpose of our unity movement is to create a good, healthy and sound union spirit. We are not seeking office for selfish gains.

"We have a platform and if the present officials can subscribe to that platform, there is no opposition as far as we are concerned. One of the things we want is to curtail the power of the business agent in order to better serve the interests of the members. The office has been abused and misused. The conditions under which we now work are unbearable."

## Election Chances Good

Mr. Posner estimates that his group has a 90 per cent chance of changing the present administration. Many members, he says, have given their secret pledges of support but do not attend the meetings for fear of retaliation if the present officers are re-elected. Mr. Posner said that when Browne was ready to turn back the union to its members, after he had seized it on the death of Malloy, he decided who was to be its officers and countered no opposition. The present movement is the first organized opposition since 1927.

Speaking for the present officers, Peter A. Shayne, president, said: "We have given the boys a good business administration and from what I gather by their conversations, the majority are satisfied with present conditions. The constitution and by-laws of the local give the members the privilege of changing things, as they want, and all officers must abide by the vote of the members. It's up to them. Our policy shall remain the same as it has since we've been in office. Personally, I don't think the rebels can muster enough support to their

cause to oust the present administration. I don't think they have a chance. As to gangsterism in the local, that's all a lot of nonsense. There hasn't been any of that stuff since Malloy has been out of the picture.

## Climax Nears on SPG Demands

Picketing of theatres and home offices; pressure by trade unions in every key city; and importunement by consumer groups, fraternal orders, and labor-social organization, faced the major film companies this week, as their negotiations with the Screen Publicists Guild reached a crescendo.

It was a prospect, at least, according to Guild bulletins, if negotiations over the closed shop contract again are stalled.

In New York, where negotiations are under way, subcommittees of the SPG Campaign Committee met over the weekend. The subcommittees concerned picket captains, West Coast affairs, literature, fund raising, publicity, publications, and trade unions.

The negotiations resumed Thursday, February 19th, after a hiatus during which the Guild charged "stalling" and threatened strike action.

Major points in the contract were discussed Friday, February 20th, it then being agreed producers' agents would relay what had occurred to their principals over the weekend.

Added support, meanwhile, continued to reach the Guild from sympathetic labor organizations. The Screen Cartoonists Guild and the Screen Office Employees Guild, Hollywood, telegraphed producers. Previous support had come from Phillip Murray, CIO president, the American Newspaper Guild, Local 109 of the CIO, and some West Coast studio unions.

## Walsh at Union Affair

In Chicago, the Film Exchange Employees Union has asked aid from the International Alliance of Theatrical Stage Employees, parent union, in negotiating a new contract.

Richard Walsh, IATSE international president, and Louis Krouse, secretary-treasurer, were guests of honor at the 25th Annual-Silver Jubilee ball given by the Chicago Theatrical Protective Union, last week.

The ball was attended by over 6,500; and many stage and radio stars appeared during the evening. Frank Olsen, business manager of the local, reported that \$1,000 worth of defense stamps were sold from a special booth at the into defense bonds.

In Hollywood, a court order was issued this week by Superior Court Judge Willis, in denying Otto Dyer's claim against Local 659, studio photographers, and restraining the local, and its parent, the IATSE, from continuing "an unlawful monopoly of all still cameramen jobs in the moving picture industry."

## SOPEG Complaints

In New York, the Screen Office and Professional Employees Guild, Local 109, has complained to the Federal Communications Commission that the city's radio stations refused to broadcast a skit presenting the case for the film office worker. The local says the stations rejected the skit because it was controversial.

The New York legitimate theatres, represented by the League of New York Theatres, this week were considering the 15 per cent

wage increase demands in the new contract offered by the city's stagehands' local 1.

Several officers of Local 329, IATSE, of Scranton, Pennsylvania, are in an equity action started by the Prestwood Speed Photo Service, Inc., of that city seeking an injunction to ban picketing of its establishment by the union. Defendants named in the action are: Percy Carr, president; Clayton Lees, treasurer; Sam Kessler, business agent; George R. Miles, assistant business agent, together with all members of the union.

Hearing was scheduled for Thursday.

The defendants are charged with violating an oral contract alleged entered into June, 1941, with Wallace Prestwood, president of the firm, whereby he was to be permitted to employ his own operators to present exhibitions of certain types of motion pictures.

The International Brotherhood of Electrical Workers studio local has asked the National Labor Relations Board for an election to determine whether studio electrical workers prefer it or the IATSE locals 728 (lamp operators) and 695 (sound men).

The Rochester musicians' local has chosen Leonard Campbell, Joseph Pennica, and Fred Menzer to represent it at the national American Federation of Musicians convention.

## Avert Atlanta Walkout

A threatened walkout of motion picture operators in suburban Atlanta theatres was averted there Monday when both operators and theatre owners agreed to submit the wage dispute controversy to the Atlanta Mediation Board—a group of local business and labor leaders.

Owners of the theatres made the proposal to Mayor Roy LeCraw, who obtained the consent of IATSE No. 225 officials.

Marion Smith, prominent Georgia attorney and former chairman of the State Board of Regents, will serve as chairman of the panel mediating the dispute.

The controversy arose during renewal of a contract which the IATSE cancelled because of the war, although it still had two and a half years to run.

The new contract seeks to establish a pay scale of \$97.50 a week for the suburban operators. At present they average between \$65 and \$75 a week, it was stated.

During the controversy the motion picture owners made an attack of the city's present system of examining and licensing operators and won from a City Council committee a right to hold a special examination for 13 applicants.

## Dunn With Ad Service

Eddie Dunn, an employee of the Tri-States Theatre Corp. for seven years, the latter two as manager of the Paramount theatre at Des Moines, Iowa, has resigned to cover the northern Iowa territory for the United Ad-Service Co. of Kansas City, Mo. Harry Holdsborg, formerly manager of Tri-States Des Moines theatre at Des Moines, but the past few months manager of their Paramount at Omaha, has taken over the management of the Paramount in Des Moines and Gordon Greene, well known theatre manager from Minneapolis, will manage the Omaha Paramount.

## Ben Pratt Resigns NBC

Ben Pratt, for many years connected with the radio publicity field, has resigned from the staff of the NBC Blue Network in New York to become active in the personal management field. Mr. Pratt has been associated with NBC for more than 10 years. He was previously a newspaperman in Chicago and the mid-West.



# HOLLYWOOD STUDIOS HAVE 7,600 PRIORITY PROBLEMS

## *There Are That Many Items Used in Production; Substitutes Sought*

Hollywood, like most of American industry, is looking around for substitute materials for use in production—replacements for the metals and rubber, plastics and for whatever else the war effort has first command.

The managements of this source of supply for the motion picture screens of this country, and elsewhere, are to hear any day as to just what war-essential materials will be allocated to the industry for production.

The priorities administration in Washington, has been given estimates of how much vital materials will be needed by Hollywood studios for 1942, and the amounts they used in 1940, the latter to be used as a basis for allotments.

Production and studio managers responsible for physical operations have taken heart at the recent pronouncement of the industry as an "essential war industry." But the supplies problem narrows down to the old adage, "you can't get blood out of a turnip," or, if there is no rubber available, there's no rubber.

The pinch is seriously being felt at present, with stocks of rubber, highly useful in making props, cables, and such items as paint brushes, becoming unavailable.

James Howie, liaison officer of the Association of Motion Picture Producers with the priorities administration, says the answers to the supplies questions are due shortly.

"When we are told how much material we'll be able to get," he said, "We can plan our production schedules accordingly."

"Certain types of pictures which require, for instance, large rubber props, will not be made. The studios are working on substitutes for various items, but some cannot be replaced."

"Aluminum is essential, for instance, in camera booms, where weight is a factor."

"Whatever we're allowed, we take and do the best we can."

### **Fox Closes Studio Forge**

The shortages have caused 20th Century-Fox to close its forge, and its executives to appeal to its workers to propose substitute materials. Nails are being conserved on all lots, used ones being straightened and reused.

Making of props has been especially hard hit.

The task confronting the priorities chieftains in figuring out allotments for the studios is no small one. There are 7,600 different items, in varying numbers and sizes and quantities, which are required by each studio to carry on its production.

Some idea of the supplies problem in Hollywood is found in a report by the Motion Picture Producers and Distributors of America, Inc. An estimate of ma-

## **MAKE THEATRE HORN OF WOOD**

To avoid using steel, and thus to contribute to the war effort, the Radio Corporation of America's sound subsidiary, RCA Photophone, is making a new 12-cell high frequency horn entirely of wood, except for its throat. The company says much metal is saved, and the new horn's efficiency "is not impaired." Like its metal predecessor, the new horn is mounted atop the larger low frequency horn.

materials used in one year in Hollywood's studios includes:

Lumber and panels, 20,861,578 feet, 95 percent of which is used in production and five percent for maintenance.

Composition boards, 5,723,596 feet, all of which is used in production, in building and dressing of sets and making various props.

Iron and steel, 850 tons, 50 percent of which is used in production and the rest in maintenance. There are probably no sets constructed or photographed in any studio where there is not some iron or steel used. In addition, the metals are used in the construction of wind machines, cranes, camera booms.

### **Metals, Paints, Hardware**

Steel and bronze gears and bearings, \$10,-850 worth.

Assorted hardware, such as machine and carriage bolts, screws, netting, hardware cloth, wire rope, piano wire, black and galvanized wire, etc., \$274,205 worth.

Nails, 12,462 kegs.

Aluminum, brass and copper and their alloys, 35,693 pounds.

Foundry metals, new and scrap aluminum, brass, copper, lead, zinc, tin, babbitt, 97,657 pounds.

Tools such as drills, taps, reamers 350 gross.

Welding rod, used in machine shops in construction and repair of tools, machinery and other equipment, 20,604 pounds.

Electric wire and cable, 2,022,500 feet.

Electric motors, batteries and accessories, \$137,754 worth.

Paints, shellac, alcohol, lacquer and lacquer thinners, virtually all used in painting of sets and props, 158,740 gallons.

Dry color paints, aluminum and bronze powders and pastes, 254,620 pounds.

Paint brushes, 1,810 dozen.

Rope and fibre, 362,334 pounds.

Canvas, burlap, muslin, webbing denim, cotton tape, 576,478 yards.

Paper, mimeograph and bond, 153,807 reams.

Paper (Kraft), 57,891 pounds.

Building paper and roofing, 7,550 rolls.

Still photographic supplies, \$235,000 worth.

Laboratory chemicals, acetone, carbon, tetrachloride, etc., \$283,054 worth.

Freon Gas, used in studio refrigeration systems, 2,530 pounds.

Carbon paper, 18,062 boxes.

Stencils, 26,225 quires.

Ammunition, fireworks, liquid smoke, \$73,-243 worth.

Rubber goods, \$73,243 worth.

Oxygen and acetylene, 1,902 tanks.

Helium, 277 tanks.

Cotton gloves, 8,350 dozen pair.

Paper cups, towels and toilet paper, \$33,-431 worth.

As reported in MOTION PICTURE HERALD last week, the first Government approval of use of war-essential materials for studio construction was granted Republic for a new sound stage, for which Republic board chairman Herbert T. Yates announced a \$2,500,-000 building and expansion program. Mr. Yates told a Republic regional sales meeting that the studio already has material for a 175-by-200-foot sound stage and now had obtained permission to use it. Acquisition of a 1,000-acre location site where the "western city" will be erected for filming of outdoor action films also was announced, together with erection of a new garage and music department buildings on property already owned by the company.

## **Johnson's Trust Suit Near End**

Art Johnson's \$523,000 anti-trust suit against major distributors and the Welworth and Minnesota Amusement Company circuits, in Sioux Falls, South Dakota, Federal Court, moved into final stages this week.

Testimony by Mr. Johnson and supporters last week contended the defendants conspired to deprive plaintiffs of desired and timely pictures.

Mr. Johnson was on the stand most of the time. He presented daily cashier reports from his Aberdeen theatre, and attempted to introduce books and other records as evidence. The defense objected; Mr. Johnson admitted his books were not accurate, and the court ruled against them as evidence.

Co-Plaintiff is J. P. Hartman, Aberdeen.

In Valdosta, Georgia, the Southern Pictures, Inc., \$50,000 damages suit against the Martin Amusement Company, Inc., may come to trial soon. It charges restraint of trade, and complains the Southern Pictures, Inc., attempted to operate a theatre in that city in competition with Martin theatres, and that that company prevented the plaintiff from obtaining films.

On Thursday, briefs will be filed in Chicago Federal Court, in Thomas Murray's \$1,000,000 anti-trust suit against the Balaban and Katz circuit.

### **\$2,000,000 Suit**

The Minnesota Theatre, Minneapolis, has filed a \$2,200,000 anti-trust suit against the Minnesota Amusement Company, the Singer Theatre Corporation, and the majors, in that city's Federal Court.



# SKOURAS, KATZ, ORSATTI SELL CANDY WITH 'JUKES'

## *New Company Supported by Fox West Coast; Slide Films Used*

by NAT TANCHUK  
in Los Angeles

The United States Government recently computed a \$13,600,000 annual gross from candy sold in motion picture theatres.

Sam Katz, Frank Orsatti, Charles Skouras, and others in Hollywood have a new idea of selling both candy and advertising in theatre lobbies.

With Fox West Coast throwing its support toward a new venture, Theatre Candy Box Corporation has been organized with a capital of \$200,000 under California state permit, to issue 250 shares at \$100 par value.

## *Ad Films for Foyers*

The new company is an outgrowth of the Frank Orsatti Agency's Phono-Vision Company, organized about 18 months ago to make 16mm 'juke-box' films. The basic purpose is to show advertising films in theatre foyers in conjunction with the widespread candy sale policy which has proved extremely lucrative to the Chase Bank-Fox Film FWC circuit. Instead of using motion pictures for the ads; the Theatre Box equipment will use a series of slide-films, advertising various commodities.

The projected plan for advertising calls for a 16mm projector and slide-film machine in combination with a panel placed behind and above the candy counters now installed in all FWC houses. Rear projection will throw the image on a ground glass screen.

Listed as directors of the new company are Sam Katz, Metro Goldwyn Mayer studio executive; Frank Orsatti, talent agent; Lester W. Roth; W. Leeds; and Edward J. Klassen.

Both national and local advertisers will be solicited.

Under the present plan, FWC is to remodel 25 candy counters into which the projection equipment is to be built. This initial unit of 25 combination counters and 16mm projectors and screen will be used as a tryout for the entire system. Already 16mm pictures and slide-film frames have been shot by Harry McMahon advertising the various candy bars on sale. Among these are included three one-minute films and 54 slide-film frames. These will be used to gauge customer reaction and to attract potential advertisers.

Although the Orsatti Phono-Vision company originally found itself unable to proceed with its original plan to compete with Mills Soundies' machines because of governmental restrictions on material and equipment, the new Theatre Box company feels it will not have any difficulty in obtaining such material.

Physical and legal details of the organization were arranged by Charles Buckley, head of FWC's legal department, and John Bertero, also a FWC attorney. Both were orig-

## ONLY MILLS LEFT IN "JUKE" FIELD

The announcement of the transfer of the activities of the Phono-Vision group to the new Theatre Box Corporation reveals that only the Mills company is in a position to continue in the 16 mm. "juke box" field. Mills' allied company, RCM Productions, which has been producing an average of six to ten three-minute musical shorts in Hollywood, reported that the Mills Company contracted for and received in its warehouse several hundred 16 mm. projectors before government restrictions were placed on this type of equipment.

inally listed as directors along with W. Leeds, Beatrice S. Rooney and Ann Kemp. After the legal details were arranged, Mr. Bertero said that both he and Mr. Buckley resigned. This is the usual procedure employed by FWC whenever a company in which it is interested is organized and incorporated. The attorneys usually are listed as directors and then resign.

Charles P. Skouras, president of Fox West Coast, has declared that he is putting money into the Theatre Box company; but would not reveal whether this was his own personal backing or that of FWC. He has, however, presented full details to Sidney R. Kent, head of 20th Century-Fox Film. Louis B. Mayer, head of MGM studio, has denied that he has any interest, financial or otherwise, in the new company, although Sid Weisman, Mr. Mayer's real estate consultant and close associate for many years, has been tentatively named general manager of production.

## *Try-out of 25 Boxes*

The new advertising idea is entirely separate from the theatre advertising idea which Charles Skouras advanced last October or Fox West Coast Theatres. At that time, he made an announcement opening all FWC screens for regular 35mm advertising, pledging all money returns to the Los Angeles Tent of Variety Club.

The try-out of the 25 boxes will prove whether it is feasible to dim the lighting in all foyers; or if it would be more practical to use deep shadow boxes.

FWC executives said they realize that skilled mechanics will have to be on call to keep the machines in proper running order at all times.

Although the plan has not yet been examined by Los Angeles fire authorities, theatre men feel that the entire scheme has a chance of being vetoed by the fire department because of its ruling that patrons will not be permitted to congregate in foyers because of their tendency to block exits while other patrons are seated within the theatre.

## *'Profiteering' on Rentals Charged in Philadelphia*

A mass meeting of all independent exhibitors in the Philadelphia area, to protest against "profiteering" on films by distributors, charged with discriminating on film rentals in the Eastern Pennsylvania area, has been called by Eastern Pennsylvania Allied at the Broadwood Hotel, Philadelphia, for Tuesday, March 3rd. The mass meeting is an outgrowth of a luncheon meeting sponsored last Tuesday by Eastern Pennsylvania Allied at the Hotel Warwick, Philadelphia.

Representing over 140 independent houses in the territory, the Tuesday luncheon, which ran four hours, was attended by 38 operators. The group constituted themselves as a committee of the whole to launch the mass meeting. At the luncheon session, presided over by Sidney E. Samuelson, Eastern Pennsylvania Allied business manager, figures were quoted showing film rentals demanded in Philadelphia were five to 15 per cent higher in the percentage group and that the number of percentage pictures were two to three times as many in the Philadelphia film zone as elsewhere.

## *Paramount Reports Deals in Chicago*

Having faced the concerted refusal, for several weeks, of Chicago independent exhibitors to buy Paramount product, Allen Usher, Paramount district manager, now reports that the stalemate is breaking.

With the signing of the Lou Reinheimer, Si Grier, Bartelstein Brothers, and Joseph Stern circuits, Mr. Usher claims that Paramount now has contracts for 174 out of the 246 local independent possibilities, also the Warner circuit in Chicago. Added to this are the Balaban and Katz deals, numbering 45, giving the company 219 out of a possible 291 total Chicago accounts. He said all deals included percentage pictures and preferred playing time, points objected to by the independents on the premise that to give in to Paramount would invite similar deals from other distributing companies.

In the territory outside of Chicago circuits have been sold 100 per cent, he said. The Fred Anderson circuit of 10 small-town houses was the last of these to be sold.

Reinheimer houses contracted are the Parkway, Roseland, State, Alamo, Famous, Tiffin, Ridge, Chicago; York, Elmhurst, Ill., and Calumet, Hammond, Ind. Bartelstein Brothers' houses are the Annetta, Cicero, Ill., and Elmo.

## *New England Allied Elects Frank Lydon*

Frank Lydon was elected president of the Independent Exhibitors of New England (Allied), at the annual convention, Tuesday, at the Statler Hotel, Boston. Other officers for 1942 are Warren Nichols, first vice-president; Lester Bendsler, secretary; Francis Perry, treasurer. The board remains as it was.



# M-G-M TRADE SHOWINGS

## DAY, DATE AND HOURS OF SCREENING

CITY	PLACE ADDRESS	(A) KID GLOVE KILLER and (B) I MARRIED AN ANGEL	(C) RIO RITA and (D) FINGERS AT THE WINDOW	(E) MOKEY
ALBANY	20th-Fox Screen Room 1052 Broadway	THUR. 3/12 11 A.M.	FRI. 3/13 11 A.M.	FRI. 3/20 11 A.M.
ATLANTA	RKO Screen Room 191 Walton St., N.W.	TUES. 3/10 10:30 A.M.	FRI. 3/13 10:30 A.M.	FRI. 3/20 10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 3/10 10 A.M. & 2:15 P.M.	FRI. 3/13 10 A.M. & 2:15 P.M.	FRI. 3/20 10:30 A.M. & 2:30 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	THUR. 3/12 1:30 P.M.	FRI. 3/13 1:30 P.M.	FRI. 3/20 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	THUR. 3/12 1:30 P.M.	FRI. 3/13 1:30 P.M.	FRI. 3/20 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 3/10 1 P.M.	FRI. 3/13 1 P.M.	FRI. 3/20 1 P.M.
CINCINNATI	RKO Screen Room 1634 Central Parkway	TUES. 3/10 7 P.M.	FRI. 3/13 7 P.M.	FRI. 3/20 6:30 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	THUR. 3/12 1 P.M.	FRI. 3/13 1 P.M.	FRI. 3/20 1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	{ (A) only THUR. 3/12 10:30 A.M. (B) only THUR. 3/12 2:30 P.M.	{ (D) only FRI. 3/13 10:30 A.M. (C) only FRI. 3/13 2:30 P.M.	FRI. 3/20 2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 3/10 1:15 P.M.	FRI. 3/13 1:15 P.M.	FRI. 3/20 1:15 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	THUR. 3/12 1 P.M.	FRI. 3/13 1 P.M.	FRI. 3/20 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 3/10 1:30 P.M.	FRI. 3/13 1:30 P.M.	FRI. 3/20 11 A.M.
INDIANAPOLIS	Talbot Theatre 2145 North Talbot Street	WED. 3/11 9 A.M.	FRI. 3/13 9 A.M.	FRI. 3/20 9 A.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	TUES. 3/10 1 P.M.	FRI. 3/13 1 P.M.	FRI. 3/20 1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	{ (A) only THUR. 3/12 10:30 A.M. (B) only THUR. 3/12 2:30 P.M.	{ (C) only FRI. 3/13 10:30 A.M. (D) only FRI. 3/13 2:30 P.M.	FRI. 3/20 10:30 A.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	THUR. 3/12 1 P.M.	FRI. 3/13 1 P.M.	FRI. 3/20 1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 3/10 1:30 P.M.	FRI. 3/13 1:30 P.M.	→ *FRI. 3/20 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1016 North 8th Street			
MINNEAPOLIS	Screen Room Warner Bldg. 1104 Currie Avenue	TUES. 3/10 1 P.M.	FRI. 3/13 1 P.M.	FRI. 3/20 1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	THUR. 3/12 10 A.M.	FRI. 3/13 10 A.M.	FRI. 3/20 10 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	THUR. 3/12 1:30 P.M.	FRI. 3/13 1:30 P.M.	FRI. 3/20 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 3/10 9:30 A.M. & 1:30 P.M.	FRI. 3/13 9:30 A.M. & 1:30 P.M.	FRI. 3/20 9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	THUR. 3/12 9 A.M.	FRI. 3/13 9 A.M.	FRI. 3/20 9 A.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	THUR. 3/12 1:15 P.M.	FRI. 3/13 1:15 P.M.	FRI. 3/20 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	{ (A) only TUES. 3/10 11 A.M. (B) only TUES. 3/10 2 P.M.	{ (D) only FRI. 3/13 11 A.M. (C) only FRI. 3/13 2 P.M.	FRI. 3/20 11 A.M.
PITTSBURGH	M-G-M Screen Room 1631 B'ld of Allies	TUES. 3/10 1 P.M.	FRI. 3/13 1 P.M.	FRI. 3/20 1:30 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	TUES. 3/10 1 P.M.	FRI. 3/13 1 P.M.	FRI. 3/20 1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 3/10 10 A.M.	FRI. 3/13 1 P.M.	FRI. 3/20 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So	THUR. 3/12 1 P.M.	FRI. 3/13 1 P.M.	FRI. 3/20 1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	THUR. 3/12 1:30 P.M.	FRI. 3/13 1:30 P.M.	FRI. 3/20 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	TUES. 3/10 1 P.M.	FRI. 3/13 1 P.M.	FRI. 3/20 1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	THUR. 3/12 1 P.M.	FRI. 3/13 1 P.M.	FRI. 3/20 1 P.M.

"Kid Glove Killer"—Van Heflin, Marsha Hunt, Lee Bowman • "I Married An Angel"—Jeanette MacDonald, Nelson Eddy  
 "Rio Rita"—Bud Abbott, Lou Costello • "Fingers At The Window"—Lew Ayres, Laraine Day, Basil Rathbone  
 "Mokey"—Dan Dailey, Jr., Donna Reed



# Willkie Calls Industry 'American Leader'

## Tells Guests at Academy Dinner Picture Making Is "Democratic Process"

Tribute to the motion picture industry for having been "among the first to appreciate fully, true American sentiment, and to offer pictures reflecting that sentiment," was paid profusely by Wendell L. Willkie, Thursday evening at the annual dinner of the Academy of Motion Picture Arts and Sciences, at which the annual "Oscars" for achievement in film arts, were to be awarded. The dinner was held at the Biltmore Hotel Los Angeles.

Last fall, Mr. Willkie represented the industry in the attack by a few Congressmen who criticized the screen for using war propaganda.

Americans, Mr. Willkie added, "badly needed warning" and he commented to the industry leaders around him:

"You understand that this is truly a total war."

More than 1,300 persons attended the function, for which reservations were sold out nine days in advance, for the first time.

There was no dancing this year.

Mr. Willkie was introduced by Walter Wanger, Academy president, as a man to whom the industry was "profoundly in debt, for his direct and gallant service" and one who "tore away false issues as he might strip the shucks from his Indiana corn."

"We were freed," he added, "from the hesitation, from doubt, from the confusion and from the cowardice of our first unguided steps. He placed our cause before the American people in all its honesty, in all its patriotism and based it upon its fundamental righteousness. He reduced purposely-confused issues to the simple one of the preservation of the American guaranty of the freedom of expression. He confounded our enemies with the simplicity and forthrightness of his presentation and of the principles on which he based our cause."

"With such a champion, with such a cause and with such presentation, we could not lose. American history will have a place to record the extent and importance of our victory."

### Recalls Hearings

It seemed "incredible" to Mr. Willkie that scarcely six months ago he had defended the industry from the "extraordinary charge that it was engaged in propaganda against the totalitarian governments which threaten our very existence."

He noted, also, that the attacks against the industry were made "at the very moment" Japan planned the advance of her armies and the attacks against Pearl Harbor, Malaya and the East Indies, and "when Hitler was marching triumphantly toward Moscow."

Mr. Willkie, believer in leadership of public opinion, asserted the people saw before their representatives, some of whom preached isolation, that aggression "would sooner or later reach us."

He praised industry leaders for "the way they stood up behind their productions" and called the making of pictures a "democratic process" which has "stood the test of public approval."

Although critical of "confused administration," Mr. Willkie resented attacks upon amusement people in the Office of Civilian Defense controversy, adding he thought "those who understand the instincts of the people" peculiarly well equipped.

Mr. Willkie concluded with the warning the war would demand much. He declared: "If the victories of totalitarianism have taught us anything, it is that those who win strike first."

### Seven Technical Awards

Seven scientific and technical achievements were to be given accolades by the Research Council of the Academy of Motion Picture Arts and Sciences, at the annual dinner Thursday night, all of them dealing with improvement of film sound, sight and economies.

Receiving plaque in Class 2 award division were the Electrical Research Products Division of Western Electric Company and the RCA Manufacturing Company. Class 3 awards (honorable mention) went to Ray Wilkinson and the Paramount Studio laboratory; Charles Lootens and the Republic studio sound department; Wilbur Silvertooth and the Paramount studio engineering department; Paramount Pictures, Inc. and 20th Century-Fox Film Corp.; Douglas Shearer and the MGM studio sound department and Loren Ryder and the Paramount studio sound department.

### New York Court Continues BMI Suit Against ASCAP

Justice Louis A. Valente of the New York supreme court on Tuesday refused to dismiss a suit by Broadcast Music, Inc., and Edward B. Marks Music Corporation against the American Society of Composers, Authors and Publishers. ASCAP sought dismissal of the case on the ground that it was a copyright issue which could be tried only in Federal court.

Judge Valente said the copyright question was only incidental to the case.

### Visual Education Group Named

A seventeen-member subcommittee on Visual Education Projection Equipment was formed last week by the Bureau of Industry Advisory Committee of the War Production Board. The group, which includes representatives of equipment companies, laboratories and other interests, will advise on matters affecting visual education. Jesse L. Maury is the Government presiding officer.

### Pass "Roxie Hart"

The Chicago censors have given Twentieth Century-Fox's "Roxie Hart" a permit for general showing, following submission of a new print. Previously, they had given it an "adults only" permit. The studio dubbed new dialogue into scenes termed objectionable.

# Canada Getting Together Under War Regulation

Peace and unity in Canada between independents, the circuits and distribution appeared nearing a working reality this week under the pressure of government wartime regulation.

The All-Industry National Advisory Council, with all groups equally represented, met with R. G. McMullen, administrator of theatres and films for the wartime Prices and Trade Board, on Monday to establish basic principles of control on prices. The first meeting was devoted to a long discussion of the unique problems of the film industry. Further sessions appeared likely before a general price plan would be promulgated.

Independent exhibitors from coast to coast meanwhile were joining the newly formed National Council of Independent Exhibitors of Canada in substantial number according to Henry W. Falk, president.

### Council to Be Set Up

In a bulletin to member associations Mr. Falk reported that many basic issues had been thrashed out in the meetings with the Government and distributors. Equal representation for independents is assured he reported and the bulletin predicted that the All-Industry Council and the Government would provide a means of adjusting grievances in respect to overbuying, delaying of product, and clearance.

Final decision on exhibitor grievances under the price control act or on other exhibition problems will be reserved for the Government's Wartime Prices and Control Board. In practice it is expected that the All-Industry Council will be able to settle amicably disputes by itself.

Distribution, circuits and independent exhibitors will each have three members on the All-Industry Advisory Council. Affiliated theatres will be classed with the circuits rather than with the independent group.

Membership on the council comprises, for the distributors: J. P. O'Loughlin, 20th-Fox; Henry Nathanson, MGM; and Mr. Rosenfeld. Circuit members are: Clarence Robson, of Odeon; Morris Stein, Famous Players; and B. C. Salamis, affiliated independents. Independent members are: Henry Falk, Thomas Walton, and B. E. Laxer, president of the Motion Picture Exhibitors Association.

### To Serve "Best Interests"

Mr. McMullen and James Stewart, administrator of the Wartime Prices and Trade Board, have assured the motion picture group that all Government wartime regulation of the motion picture industry in Canada will seek to serve the best interests of the public and those engaged in the business, it was reported from Ottawa.

Independent representatives on the national board will be responsible to the National Council of Independents. Each province is entitled to one delegate and one representative on the latter board.

In an address to a meeting of distribution, chain and independent representatives preceding formation of the national council Mr. Falk, speaking for the independents said:

"We wish to emphasize that we stand ready to cooperate through our own appointed representatives with the other facets of the industry to form the All-Industry National Council which will work with the Government to forge a new unity and authority in the motion picture industry of Canada."









FOR  
ITS  
LOVE



FOR  
ITS  
LAUGHTER



FOR  
ITS  
LOOKS



ORCHIDS *for*  
NORMA SHEARER  
MELVYN DOUGLAS  
*in*  
"WE WERE DANCING"

*with* GAIL PATRICK • LEE BOWMAN • MARJORIE  
MAIN • REGINALD OWEN • ALAN MOWBRAY  
FLORENCE BATES • Screen Play by Claudine West,  
Hans Rameau and George Froeschel • Based in Part  
on "Tonight at 8:30" by Noel Coward • Directed by  
ROBERT Z. LEONARD • Produced by Robert Z.  
Leonard and Orville O. Dull • An M-G-M Picture



# 16,951 Theatre Accounts in 8,488 U. S. Towns

THE eleven motion picture companies distributing entertainment pictures nationally service 16,951 accounts in 8,488 cities, towns and villages in the United States. The accounts represent a total of 10,451,442 seats, one for every 12 and one-half men, women and children counted in the 1940 census. The half person pays full tax.

The U. S. Department of Commerce in the 1940 census counted 15,115 actual theatres operating in the United States. The total of 16,951 now arrived at by compilation of distributor service accounts is nearly 2,000 higher because of the inclusion of part-time resort theatres, occasional commercial showings in lodge and church halls and in other non-theatrical places. Army post theatres, drive-ins, so-called itinerants and closed theatres are excluded from the compilation, however.

Seventy per cent of the accounts are located in towns of less than 50,000 inhabitants and 86.5 per cent of them seat less than 1,000 persons. The bulk of exhibition revenue, however, comes from 30 per cent of the accounts in cities of more than 50,000 persons,

where 46 per cent of the seating capacity is concentrated.

The compilation shows 5,041 accounts in cities of over 50,000 population and 11,910 in cities having less than that number of inhabitants. Some 5,545 theatres are in towns and villages of less than 2,500 persons, representing 33 per cent of the total given for the country.

There are only 112 theatres in the country seating 3,000 or more and only 2,299 seating more than 1,000.

The average seating capacity of all the accounts is 617. Indicative, however, of the concentration of seating capacity are the 2,374,108 seats in the 14 cities having more than 500,000 population, these representing one-fifth of the nation's total seating capacity. In these cities there are 2,301 accounts, only 12.9 per cent of the total.

The first of the two tables below compares the seating capacity of the accounts with a similar compilation for 1938; the second summarizes the location and the capacity of the accounts. On the following page is a breakdown of these totals by states.

## Exhibition Accounts in the U.S. by Seating Capacities

Seating Capacity	—Number of Theatres—		—Cumulative Total—	
	1941	1938*	1941	1938*
Over 3,000.....	112	117	....	....
2,000 to 3,000.....	319	374	431	491
1,500 to 2,000.....	556	689	987	1,180
1,000 to 1,500.....	1,312	1,646	2,299	2,826
500 to 1,000.....	4,689	5,500	6,988	8,326
200 to 500.....	7,854	7,303	14,842	15,629
200 and less.....	2,109	1,912	16,951	17,541

\*Figures for 1938 include closed theatres.

## Exhibition Accounts in the U.S. by Location

Population of Town	Towns With Theatres	Cumulative Total	No. of Theatres Operating	Cumulative Total	No. of Seats	Cumulative Total	Average Seats per Theatre
Over 500,000.....	14	....	2,301	....	2,374,108	....	1,031
500,000 to 200,000.....	29	43	1,099	3,400	962,770	3,336,878	877
200,000 to 100,000.....	49	92	743	4,143	685,674	4,022,552	923
100,000 to 50,000.....	107	199	898	5,041	808,872	4,831,424	901
50,000 to 20,000.....	304	503	1,278	6,319	1,072,839	5,904,263	841
20,000 to 10,000.....	550	1,053	1,405	7,724	991,773	6,895,636	706
10,000 to 5,000.....	937	1,990	1,715	9,439	1,016,366	7,912,002	593
5,000 to 2,500.....	1,398	3,388	1,967	11,406	924,676	8,836,678	470
2,500 to 1,000.....	2,736	6,124	3,075	14,481	1,021,051	9,857,729	332
1,000 and less.....	2,364	8,488	2,470	16,951	613,713	10,451,442	248

Locations of these accounts and towns by states are listed on the following pages.



# STATE BY STATE STRUCTURE

State	(1) Over 500,000 Population		(2) 500,000 to 200,000 Population		(3) 200,000 to 100,000 Population		Population (4) 100,000 to 50,000 Population		(5) 50,000 to 20,000 Population		(6) 20,000 to 10,000 Population		(7) 10,000 to 5,000 Population	
	Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres
ALABAMA ..... (2,832,961)	0	0	1	30	0	0	2	18	4	15	7	18	17	21
ARIZONA ..... (499,261)	0	0	0	0	0	0	1	8	1	5	0	0	9	16
ARKANSAS ..... (1,949,387)	0	0	0	0	0	0	1	13	4	18	4	10	13	25
CALIFORNIA ..... (6,907,387)	2	299	2	65	2	43	8	72	15	73	34	79	54	98
COLORADO ..... (1,123,296)	0	0	1	39	0	0	1	8	1	6	5	19	9	18
CONNECTICUT ..... (1,709,242)	0	0	0	0	3	63	3	24	14	33	11	16	16	17
DELAWARE ..... (266,505)	0	0	0	0	1	12	0	0	0	0	0	0	1	2
DIST. OF COLUMBIA ..... (663,091)	1	61	0	0	0	0	0	0	0	0	0	0	0	0
FLORIDA ..... (1,897,414)	0	0	0	0	3	52	1	13	6	37	11	31	14	26
GEORGIA ..... (3,123,723)	0	0	1	42	0	0	4	33	3	12	11	29	19	34
IDAHO ..... (524,873)	0	0	0	0	0	0	0	0	1	6	6	19	3	5
ILLINOIS ..... (7,897,241)	1	325	0	0	1	12	7	52	19	79	30	62	54	86
INDIANA ..... (3,427,796)	0	0	1	55	3	37	4	36	11	53	15	44	32	67
IOWA ..... (2,538,268)	0	0	0	0	1	23	4	33	7	31	9	34	23	44
KANSAS ..... (1,801,028)	0	0	0	0	2	29	1	14	2	9	15	46	13	32
KENTUCKY ..... (2,845,627)	0	0	1	32	0	0	1	5	5	22	6	15	18	34
LOUISIANA ..... (2,363,880)	0	0	1	59	0	0	1	13	4	27	4	12	17	35
MAINE ..... (847,226)	0	0	0	0	0	0	1	10	2	8	7	16	16	24
MARYLAND ..... (1,821,244)	1	101	0	0	0	0	0	0	2	11	4	12	4	7
MASSACHUSETTS ... (4,316,721)	1	72	0	0	7	70	8	47	24	69	34	46	34	39
MICHIGAN ..... (5,256,106)	1	176	0	0	2	49	6	45	10	51	22	46	31	53
MINNESOTA ..... (2,792,300)	0	0	2	92	1	0	0	0	3	12	8	22	28	54
MISSISSIPPI ..... (2,183,796)	0	0	0	0	0	0	1	9	5	25	6	19	10	23
MISSOURI ..... (3,784,664)	1	99	1	50	0	0	2	18	5	16	13	34	24	41

[Table continued on page 26]



# OF EXHIBITION IN THE U. S.

Seating Capacity—No. of Theatres															
(8) 5,000 to 2,500 Population		(9) 2,500 to 1,000 Population		(10) 1,000 and less Population		(11) Totals		(a) 3,000 and over	(b) 2,000 to 3,000	(c) 1,500 to 2,000	(d) 1,000 to 1,500	(e) 500 to 1,000	(f) 200 to 500	(g) 200 and less	(h) Total
Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres								
29	36	46	50	29	29	135	217	1	1	0	7	39	109	60	217
11	13	16	20	22	24	60	86	0	0	2	2	21	44	17	86
31	43	51	57	41	47	145	213	0	0	1	3	37	143	29	213
58	71	91	106	83	86	349	992	5	29	49	129	410	275	95	992
12	14	39	50	41	46	109	200	0	4	3	9	56	85	43	200
15	17	13	13	9	10	84	193	4	9	12	30	81	51	6	193
5	5	8	9	5	5	20	33	0	0	3	3	12	14	1	33
0	0	0	0	0	0	1	61	1	3	3	9	20	24	1	61
33	44	34	41	26	28	128	272	1	2	3	14	83	108	61	272
36	44	68	71	24	24	166	289	1	4	2	7	68	137	70	289
15	23	25	27	40	43	90	123	0	0	0	2	31	60	30	123
73	94	139	156	72	75	396	941	13	27	41	87	283	420	70	941
31	50	73	78	34	34	204	454	1	10	5	37	147	219	35	454
43	62	123	129	125	126	335	482	0	3	7	7	75	291	99	482
32	50	75	78	95	96	235	354	0	1	1	16	89	206	41	354
26	38	69	83	47	48	173	277	2	1	2	14	56	150	52	277
28	40	52	56	54	61	161	303	2	1	3	11	74	174	38	303
26	28	33	36	14	16	99	138	0	2	1	7	40	75	13	138
17	24	26	27	33	37	87	219	3	1	3	15	55	121	21	219
15	17	15	16	10	11	148	387	5	20	46	78	174	57	7	387
40	49	94	97	51	54	257	620	5	12	28	78	172	273	52	620
32	46	110	119	125	131	309	486	1	3	4	14	101	275	88	486
26	42	49	57	27	28	124	203	0	0	0	5	38	130	30	203
37	49	106	121	78	80	267	508	7	3	13	35	162	228	60	508



PRE-SOLD EVERYWHERE...  
EAGERLY AWAITED BY MILLIONS...  
TIMELY! UNUSUAL! SENSATIONAL!

RAD  
TO-C  
NEW

15  
PULSE-  
TINGLING  
CHAPTERS

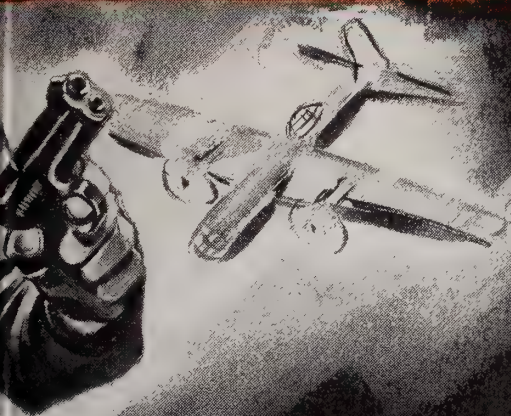
TAXES TO BEAT THE AXIS

Play WALT DISNEY'S  
TREASURY DEPARTMENT PICTURE

"The  
NEW SPIRIT"



**D'S SOCK 92-STATION COAST-  
FAST THRILL SHOW COMES TO  
GLORY AS A SERIAL SMASH!**



**"MIDNIGHT'S" exciting aviation and anti-spy exploits are known to an army of fans...via nationally circulated comic magazines...Whitman "Little Big Books"...and that vast airwaves hookup! Cash in on a great show's great appeal to young and old alike!**

# **CAPTAIN MIDNIGHT**

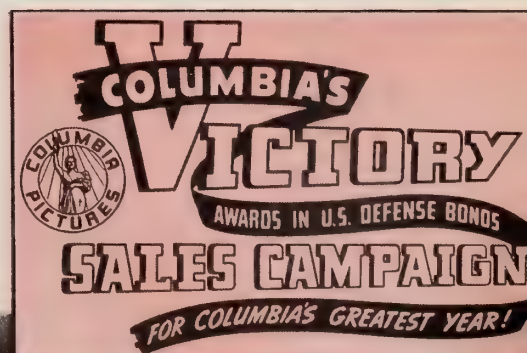
**Based upon the radio serial "Captain Midnight"**

**with Dave O'Brien • Dorothy Short • James Craven • Bryant Washburn**

**Screen play by Basil Dickey, George Plympton, Wyndham Gittens, Jack Stanley • Directed by JAMES W. HORNE**

**A COLUMBIA CHAPTER PLAY**

**RELEASED FEB. 15th**





# LOCATION AND CAPACITY OF

[Table continued from page 23]

State	(1) Over 500,000 Population		(2) 500,000 to 200,000 Population		(3) 200,000 to 100,000 Population		(4) 100,000 to 50,000 Population		(5) 50,000 to 20,000 Population		(6) 20,000 to 10,000 Population		(7) 10,000 to 5,000 Population	
	Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Thea
MONTANA ..... (559,456)	0	0	0	0	0	0	0	0	3	14	3	11	6	
NEBRASKA ..... (1,315,834)	0	0	1	23	0	0	1	8	0	0	7	19	8	
NEVADA ..... (110,247)	0	0	0	0	0	0	0	0	1	5	0	0	2	
NEW HAMPSHIRE ... (491,524)	0	0	0	0	0	0	1	10	2	6	7	18	6	
NEW JERSEY ..... (4,160,165)	0	0	2	59	4	50	7	48	20	49	28	46	36	
NEW MEXICO ..... (531,818)	0	0	0	0	0	0	0	0	2	10	4	11	8	
NEW YORK ..... (13,479,142)	2	682	2	62	3	39	7	61	24	73	35	76	46	
NO. CAROLINA ..... (3,571,623)	0	0	0	0	1	9	4	31	5	35	16	58	21	
NO. DAKOTA ..... (641,935)	0	0	0	0	0	0	0	0	2	11	2	6	6	
OHIO ..... (6,907,612)	1	116	5	219	2	23	3	20	21	98	23	60	48	
OKLAHOMA ..... (2,226,434)	0	0	1	25	1	16	0	0	3	17	16	67	22	
OREGON ..... (1,089,684)	0	0	1	55	0	0	0	0	2	11	4	13	9	
PENNSYLVANIA ..... (9,900,180)	2	300	0	0	3	45	10	98	22	80	59	141	104	
RHODE ISLAND ..... (713,346)	0	0	1	16	0	0	1	6	5	17	3	5	3	
SOUTH CAROLINA ... (1,899,804)	0	0	0	0	0	0	2	13	2	14	6	23	15	
SOUTH DAKOTA ..... (642,961)	0	0	0	0	0	0	0	0	1	8	5	15	4	
TENNESSEE ..... (2,915,841)	0	0	1	31	3	49	0	0	2	9	6	14	16	
TEXAS ..... (6,414,824)	0	0	3	96	1	18	7	63	8	55	23	88	57	
UTAH ..... (550,310)	0	0	0	0	1	19	0	0	1	7	2	8	4	
VERMONT ..... (359,231)	0	0	0	0	0	0	0	0	1	5	3	8	6	
VIRGINIA ..... (2,677,773)	0	0	0	0	2	45	2	13	6	33	6	16	13	
WASHINGTON ..... (1,736,191)	0	0	1	49	2	30	0	0	3	16	8	27	6	
WEST VIRGINIA ..... (1,901,974)	0	0	0	0	0	0	3	38	4	20	5	14	13	
WISCONSIN ..... (3,137,587)	1	70	0	0	0	0	2	18	15	63	14	25	17	
WYOMING ..... (250,742)	0	0	0	0	0	0	0	0	1	4	3	7	2	
Totals .....	14	2,301	29	1,099	49	743	107	898	304	1,278	550	1,405	937	1



# THEATRE SERVICE ACCOUNTS

(8) 5,000 to 2,500 Population		(9) 2,500 to 1,000 Population		(10) 1,000 and less Population		(11) Totals		Seating Capacity—No. of Theatres							
Towns	Theatres	Towns	Theatres	Towns	Theatres	Towns	Theatres	(a) 3,000 and over	(b) 2,000 to 3,000	(c) 1,500 to 2,000	(d) 1,000 to 1,500	(e) 500 to 1,000	(f) 200 to 500	(g) 200 and less	(h) Total
12	19	24	28	68	71	116	161	0	0	2	5	24	66	64	161
19	30	68	75	116	119	220	287	0	2	1	8	35	182	59	287
2	3	8	9	11	11	24	31	0	0	0	1	6	18	6	31
11	12	22	23	2	2	51	77	0	0	0	9	31	34	3	77
34	43	27	33	16	19	174	400	5	20	42	85	156	77	15	400
10	16	13	16	15	15	52	85	0	0	0	4	16	48	17	85
77	89	109	115	91	92	396	1,344	30	90	132	203	489	343	57	1,344
32	55	79	95	52	55	210	395	0	2	2	11	69	274	37	395
2	3	35	36	93	96	140	164	0	0	0	3	15	65	81	164
59	85	113	127	62	65	337	904	9	13	34	76	295	380	97	904
32	67	81	99	61	64	217	415	0	0	5	15	83	269	43	415
18	30	29	33	45	45	108	212	1	1	4	8	65	102	31	212
15	147	147	162	80	82	542	1,224	9	22	65	129	366	572	61	1,224
4	5	4	4	2	2	23	58	1	4	5	10	22	10	6	58
27	31	41	45	15	16	108	166	0	0	0	1	29	111	25	166
7	11	39	42	89	93	145	177	0	0	0	0	20	96	61	177
29	38	45	47	23	24	125	242	0	5	3	7	57	128	42	242
97	182	200	245	125	130	521	1,030	1	10	8	36	235	610	130	1,030
15	24	40	50	30	33	93	148	0	0	3	6	15	79	45	148
11	14	19	21	2	2	42	61	0	0	0	5	23	29	4	61
25	36	42	52	71	75	167	293	1	0	3	12	77	154	46	293
20	34	44	48	60	62	144	281	2	2	5	14	69	142	47	281
22	34	56	68	76	82	179	283	0	3	0	10	47	162	61	283
41	54	78	85	60	62	228	408	1	9	10	34	107	208	39	408
6	6	18	20	14	14	44	54	0	0	0	1	14	26	13	54
98	1,967	2,736	3,075	2,364	2,470	8,488	16,951	112	319	556	1,312	4,689	7,854	2,109	16,951



# TIRE RATIONING HANDICAP FACTOR IN CLEARANCE

## *Appeal Board Considers Transportation Factor in Competition*

The effects of tire rationing and other wartime automobile travel restrictions on the competitive relations of motion picture theatres were given attention by the Appeal Board in a motion picture arbitration award for the first time last week.

The Appeal Board, in its 18th decision, found in favor of a Dallas complainant, B. R. McClendon, operating the State and Texan theatres in Atlanta, Tex., overruling the dismissal of the complaint last November by J. B. Adone, arbitrator. The Appeal Board directed 20th Century-Fox, RKO, and Warners to grant a maximum of one day's clearance to the Paramount and Strand theatres, in Texarkana, Tex.

The board rejected the complainant's contention that the towns of Atlanta and Texarkana were not in the same competitive area because they are 28 miles apart. The board said the towns were connected by good highways and that although competition was slight each town drew some patronage from the other.

The decision, dated February 17, was not released to the press until Monday, February 23rd.

"Of course the competition, such as it is, is substantially based upon automobile transportation. If wartime control of automobile traffic results in the effectual limitation of this method of transportation, a different picture will be presented," the Appeal Board commented.

### *Precedent Seen*

The ruling, according to some arbitration observers, may open up the way for a number of new clearance complaints charging that present clearance margins, in view of restricted transportation, are unreasonable as to area.

"On the record the present extent of the competition between Texarkana and Atlanta is, however, not so slight as to warrant us in holding that any clearance between the two would be unreasonable as to area. On the other hand it is our opinion that the competition is such that the maximum clearance should not exceed one day. When competition is slight clearance to be reasonable must also be short in point of time," the three Appeal Judges wrote.

In their decision the Appeal Board ruled against the Paramount-Richards Theatres, Inc., operator of the two Texarkana theatres despite the company's refusal to intervene. The circuit wrote a letter to the arbitrator refusing to become a party to the arbitration and challenging the jurisdiction of the motion picture arbitration tribunals.

The Appeal Board found that contracts and practices established restricted Atlanta theatres to pictures from 45 to 60 days after exchange release date whereas the two Texarkana theatres were entitled to pictures on release date, as were 46 other Paramount

Richards houses in 17 other towns, all on the same contract.

"Where clearance exists in fact the name by which it is described is unimportant," the Appeal judges wrote in setting aside distributor contentions over the arbitrator's jurisdiction.

"In practice the actual clearance of Texarkana over Atlanta is the number of days which elapse between the end of the run of a picture in Texarkana and 45 days after the picture was released by the exchange. Inasmuch as the distributor is not required to give Atlanta the picture until the expiration of 60 days the period of waiting time may be even longer. To hold upon such a state of facts that Texarkana has no clearance over Atlanta which can be arbitrated under Section VIII, would be highly technical and would in our opinion tend to nullify the purpose of Section VIII. No such result is contemplated by the Decree."

### *Revenue Greater*

In determining the fair margin of clearance the board observed that while both towns charged approximately the same admission prices the Texarkana revenue was larger because of the greater size of the two Paramount theatres. They play on percentages varying from 25 to 35 per cent the Board found, whereas the Atlanta houses pay 40 per cent on the best pictures and a flat \$40 rental on the others.

They reported that the complainant was not subjected to any clearance for two years after his theatre in Atlanta was opened in 1935. "Then as a result of an anti-trust suit commenced by the complainant the availability clause was inserted in contracts."

Defendant claims that Texarkana should have a run prior to Atlanta because of its greater size evoked the comment from the Appeal Board that the factors of Section VIII, applied to the proceeding led to the conclusion that if Texarkana played pictures ahead of Atlanta it needed little clearance protection. Accordingly the board set a one-day margin.

Costs were assessed against the three defendants.

In reversing Mr. Adone's dismissal of the case the Appeal Board criticized his failure to state the grounds on which he based his decision.

### *Detroit*

The first Detroit case, filed almost a year ago by Julius L. London for his Booth theatre, Detroit, was settled this week by an award from Jerome G. Thomas, arbitrator, dismissing the case as an amended Specific Run demand. The original combination clearance and some run complaint was amended last spring to a Specific Run demand, under Section X. The entire action was postponed until the clause became effective on September 1st.

In his award Mr. Thomas found that the Booth Whittier and East End theatres received fourth run from Paramount and Warners, the defendant distributors. He asserted that the complainant, in effect, sought to move the Whittier and East End back to fifth run, a proceeding not in keeping with the decree. He cited inconsistency in the amended com-

plaint and said the complainant had failed to prove the factors of circuit discrimination specified in Section X. The Plaza, Del The, Maxine and De Luxe theatres were involved, as was the Michigan Cooperative circuit.

### *Kansas City*

The Fox Kansas City Corporation on Saturday appealed an award by Wendell H. Cloud in favor of the Mission theatre, Dickinson, Kan. The decision, reported in MOTION PICTURE HERALD for February 14th, page 13, set aside the exemption from arbitration of affiliated circuit theatres. It was reported that the five consenting distributors would join the Midwest circuit in the appeal test of the city's second case. The scope of Section XVII of the decree is at issue.

### *Boston*

Boston received its ninth case, on February 19th when the Camelot Theatre Corporation of Massachusetts filed a some run action against Paramount in behalf of its Art theatre, in Springfield, Mass. The complaint asserted that Paramount refused to offer product on any terms, in violation of Section VI of the decree.

### *St. Louis*

A seventh case at St. Louis, the first in several months, was filed Saturday by the Olga Theatre Corporation operator of the Rialto theatre in Hannibal, Mo. The complaint named Warners, 20th Century-Fox and Paramount and charged that they had refused to establish any "definite or reasonable" clearance for the Orpheum and Star theatres, Hannibal, over the Rialto. It asked the arbitrator to set a reasonable maximum, on a definite release date."

### *Minneapolis*

Minneapolis received its first new complaint since November on Thursday when Lyle Carisch and Raymond Lee, partners, operating the Wayzata theatre, in Wayzata, Minn., asserted that Loew's, Inc., subjected them to unreasonable clearance of 56 days after Minneapolis first run in favor of the Tonka theatre at Excelsior, Minn. It asked the arbitrator to set a reasonable maximum.

The complaint was based on contracts for 1941-42 pictures. It is the first arbitration action filed on such contracts since the Minnesota anti-blocks-of-five law was put into effect.

### *Cleveland*

J. Virgil Cory, arbitrator, at hearings on Cleveland's second case, a some-run action by the Dueber theatre, Canton, Ohio, last Thursday granted a motion by distributors to dismiss the complaint.

He ruled that the distributors had offered the Dueber, owned by the Park Theatre Company, product on terms not calculated to defeat Section VI of the decree. If there was question of discrimination in designating the Dueber's run, Mr. Cory ruled that he was without authority to decide it under the manner in which the complaint had been filed.

Witnesses called by the complainant, Frank N. Gaethke, included the secretary of Canton's Chamber of Commerce who testified as to population, A. M. Dueber, owner of the theatre building and Mr. Gaethke who testified as to building costs and equipment. Loew's had been dropped from the complaint prior to the ruling

(Continued on page 31, column 1)



# BACK TO BACK

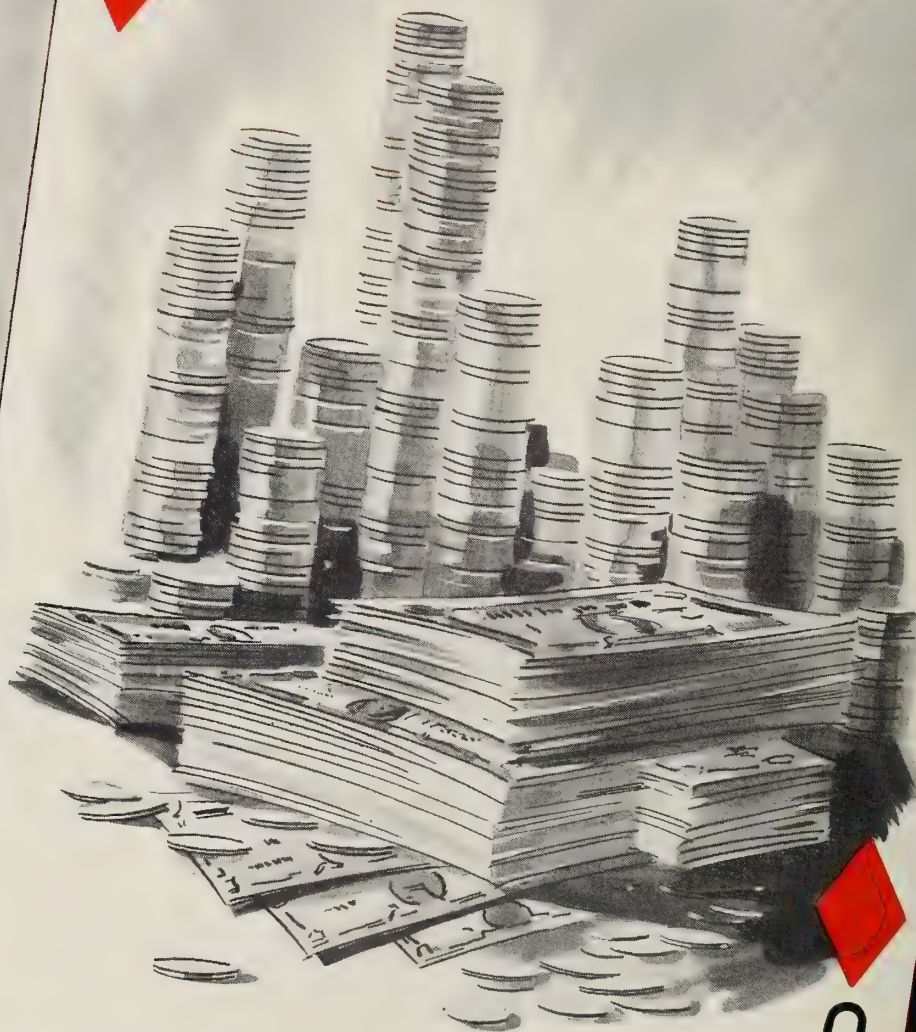
## QUEEN





# and JACK!

Paulette's back will line 'em up out front when you play Paramount's riotous comedy-drama of spine-spying spies, "The Lady Has Plans." It's an all-laugh yarn of a gal whose back becomes an international front when word gets around that secret war plans are written thereon! Paulette in the kind of fun they loved in "Nothing But The Truth" and "Ghost Breakers" ...Milland repeating his comedy successes of "Skylark" and "Arise, My Love!"



RAY  
**MILLAND**



PAULETTE  
**GODDARD**

in

# "THE LADY HAS PLANS"

A Paramount Picture with

ROLAND YOUNG • ALBERT DEKKER • MARGARET HAYES  
CECIL KELLAWAY • EDWARD NORRIS •

Directed by Sidney Lanfield  
Screen Play by Harry Tugend





# Clearance Case Dismissed in New Haven

(Continued from page 28)

on the dismissal motion filed by the remaining defendant's attorneys, Harold Berkowitz, Irving Cohn, Harry Pimstein and Norman Steinberg.

New arbitration demands were filed this week on some run and clearance in Boston, St. Louis and Minneapolis.

## New Haven

At New Haven on Friday arbitrator George P. Murdock entered an award dismissing the clearance complaint of Joseph Shulman, operator of the Plaza theatre, Windsor, against all five consenting distributors. He ruled that the complainant had not proved the 28-30-day existing clearance as unreasonable.

The award assessed half the costs against the complainant and half against the five distributors. Mr. Murdock found distributor's counsel responsible for "obstructing and delaying the presentation of evidence by the complainant during a portion of the 6-day proceedings thereby making it necessary for the arbitrator to protect the complainant by allowing him somewhat greater latitude in admission of evidence than might otherwise have been justified."

Alleged losses in operation by the complainant, the arbitrator said, cannot be attributed to unreasonable clearance, since the complainant knowingly undertook a business risk when he did not enter into negotiations with Nathan Lampert, operator of the older theatre in the town, to make it a "closed town" and secure appurtenant advantages in his dealings with the distributors.

He found competition between the two houses of the keenest, and 28-30 days the commonest interval of clearance in Connecticut. He calculated that a reduction to 7-14 days in the clearance would permit second-run Windsor to play before second-run Hartford, disrupting the whole Hartford area." In concluding that the 28-30-day clearance was "reasonable," Mr. Murdock said he was "disturbed by certain intimations at hearings that the maximum clearance of the Windsor might be increased in the future. . . . Any such increase would be unreasonable and very probably retaliatory."

## Chicago

Several declarations of intervention were filed with the clerk of the Chicago arbitration board last week.

Three of them were in connection with the Wheaton Theatre, Wheaton, Ill., clearance case, Chicago Case No. 13. Balaban & Katz intervened in behalf of their LaGrange theatre, LaGrange, Ill., and Tivoli theatre, Downers Grove, Ill. Other intervenors in this case are Loew's Lombard theatre, Lombard, Ill., and York theatre, Elmhurst, Ill.

The Warner Brothers Theatre Management Corporation have intervened in the Rio theatre, Hammond, Ind., case (No. 14), in behalf of their Paramount, Parthenon and Orpheum theatres, Hammond. Another intervention was filed by Lou Reinheimer for the Calumet.

## New York

An award in New York's 16th case was appealed Tuesday by the complainant, Liberty-Freehold Corporation, operating the Liberty Theatre in Freehold, N. J. John K. Watson, arbitrator, in his award, reported in MOTION PICTURE HERALD for February 14th, cut the clearance margins of the Savoy and Lyric theatres, Asbury Park, but held that the clearances of the Mayfair, Paramount and St. James theatres were reasonable.

## Theatre Owners Discuss Code

New York City circuit owners and representatives met Thursday in the office of Commissioner of Housing and Buildings William Wilson, to discuss new restrictions in the revised code of the Building Department, on theatre signs and displays.

The theatre men have been warned the restrictions must be obeyed in order that they may secure 1942 licenses March 1st.

The restrictions, designed to make more safe the type and fastening of signs in the event of air raids, provide that displays do not extend more than eight inches beyond the street wall of the theatre building; that they be constructed of material at least 3/16 of an inch thick, and adequately stiffened or attached directly to the street wall, and that printed or painted advertising matter displayed be not more than 3/16 of an inch thick, and be flame proofed.

## Matthew Fox On War Board

Matthew Fox has joined the War Production Board. The vice-president of Universal Pictures and assistant to Nate Blumberg, has become aide to Robert Nathan, chairman of the WPB Planning Committee, in Washington.

Mr. Fox began his duties last week. Universal granted him a leave of absence for the "duration."

The Universal executive was born in Racine, Wisconsin, February 4th, 1911. He entered the industry in 1926, as booker for Tiffany-Stahl, Milwaukee. Followed then theatre managership, and a publicity post. In 1932, he managed the Rivoli, Hempstead, Long Island, a Skouras theatre. There followed promotions in that circuit, and in 1934 he became manager of the Academy of Music, Manhattan; in 1936, a film buyer, and assistant to circuit head George Skouras. In 1938, when Mr. Blumberg assumed the Universal presidency, Mr. Fox joined him.

## Monogram Franchisers Buy "No Greater Sin"

The film "No Greater Sin" is being distributed by Monogram branch offices in New York, New Jersey, Philadelphia, Pittsburgh, Milwaukee, Cincinnati, Cleveland, Denver, Salt Lake City, Kansas City, Minneapolis, Omaha, Des Moines and St. Louis. Henry Elman and David Halper are handling the picture in the Chicago area and Irving Dietz and Mike Siegel are the North and South Carolina agents.

Columbia Pictures is distributing the film in Canada. United Artists is selling it in other foreign countries. Edward Golden, president of University Film Productions, Inc., producer of "No Greater Sin," reports that University's own agents, W. J. Fitzpatrick and Ben Stein, are distributing the picture in Dallas and New England respectively.

## Nebraska Film Carriers Form Association

Film carriers in the Omaha territory filed articles of incorporation in Lincoln, Neb., last week as a mutual, non-profit organization. The association would present a united front of qualified haulers, offering protection against other truckers as well as an appreciable saving in insurance cost. Listed as incorporators are H. E. Lysinger of Grand Island, Alfred Otton of Pierce, M. G. Rogers of Omaha, Guy E. Mills and C. A. Rose of Lincoln, Neb.

## Adler with PRC

Robert Adler, formerly with Columbia Pictures in the New York territory for the past 15 years, has been named booker and salesman for Producers Releasing Corporation in Detroit.

# Industry Nets \$1,250,000 For "Dimes"

One and a quarter million dollars was garnered by the nation's theatres in their March of Dimes drive to swell the infantile paralysis fund, headquarters in New York announced Tuesday. Several hundred theatres had not reported; and when they do the total is expected to go beyond Monday's mark.

Nicholas Schenck, chairman, and Loew's president, said Tuesday he believed it was the largest cash contribution ever made in the theatres of this country for a national charity.

The million-dollar tabulation was handed Mr. Schenck by Si Fabian, treasurer of the drive.

Among the larger checks received Monday at headquarters was one for \$98,250.76 from the RKO circuit. Colorado and Western Nebraska theatres sent in a total of \$6,398. The Interstate Circuit, Texas, and Texas Consolidated theatres sent \$8,876. The motion picture studio employes in Hollywood reported \$17,700. Loew's circuit reported an additional \$5,000, bringing its total to \$193,000. Paramount theatres and partners collected \$200,000.

In response to inquiries, Mr. Schenck explained 50% of the money sent national headquarters would be returned to the March of Dimes committee in the communities from which the money was raised. To hasten that detail, it was urged that all theatres rush checks so that the audit can be completed, money sent back to the various communities, and a final report made.

New York stage, radio, and screen stars joined Sunday night in service at the 60th annual benefit for the Actors Fund of America, at the Imperial Theatre, that city.

Some 2,500 attended. Vinton Freedley was chairman of the entertainment committee. He announced funds raised by the performance would supplement endowment income not sufficient to take care of all demands upon the actors' fund.

## Seek Indianapolis Film Inspection

The Indianapolis board of public safety on Tuesday recommended to the City Council that it pass an ordinance requiring the inspection of all motion picture film. Leroy J. Keach will present the measure for a vote on March 2nd.

James A. Watson, attorney for local 35, film employees union, and George A. Popp, city building commissioner, urged passage of the ordinance after several projectionists had told the board that uninspected film was a fire hazard. George S. Dailey, attorney for Indianapolis exchanges, opposed the measure.

## Copyright Bureau Convicts Three

Following investigation by the Copyright Protection Bureau, Louis Colasuono was fined \$1,000 and put on probation for one year, and Antonio Cardillo and Sol Jaffe were fined \$100 each, by Federal Judge Alfred C. Cox, in New York, Tuesday. The three pleaded guilty to criminally violating the copyright law by exhibiting films illegally. The Federal Bureau of Investigation cooperated.



## New York State Gets New Film Legislation

by RICHARD CONNERS  
in Albany

Bills of motion picture interest were introduced in both houses of the New York state legislature last week, as Governor Lehman announced he favored chopping \$3,000,000 more from the budget.

A new attempt to rid the labor and penal laws of the state of the "blue law" prohibitions against employment of children in motion pictures, or radio programs, was initiated by Assemblyman Harold B. Ehrlich of Buffalo and Senator William H. Hampton of Utica. Mr. Ehrlich, with the support of Children's Aid Societies, the Society for the Prevention of Cruelty to Children, and others in his effort to leave exhibition to educational authorities, drafted a measure to remove gubernatorial objections.

In 1941, he passed similar legislation but Governor Lehman vetoed it, noting its looseness.

Although motion pictures are specifically in the bill, it provides that if educational authorities are satisfied the child's welfare is not impeded by the picture work, permits may be issued.

Without permits, an exemption for exhibitions in school, church and charitable functions, is allowed, as is appearance one hour weekly in studios.

Checking violations is the Industrial Commissioner's job.

### Billboard Control Up

Billboard control also came before the legislature, with the introduction Feb. 13th of two bills by Senator Thomas C. Desmond, Newburgh, and Assemblyman Dutton S. Peterson, Schuylerville County.

One would give municipal bodies the right to regulate, prohibit, and restrict the erection, maintenance or display of billboards and outdoor advertising devices.

The other proposes the protection and improvement of roadsides with regulation of outdoor advertising by the Superintendent of Public Works.

Outdoor advertising companies would pay \$50 yearly. A permit would be required for each sign, at one and one-half cents per square foot of area. Boards would be prohibited within highway boundaries, within 150 feet of intersections and within 500 feet of state parks.

Important to motion picture exhibitors is that posters could not be displayed on property without the written consent of the property owner and, a permit from the Superintendent of Public Works.

### Other Legislative Actions

The film industry in Michigan may present its arguments to the Tax Board before the state will begin collecting its use tax of three per cent on film rentals, Louis Nims, State Commissioner of Revenues, said last week in Lansing, the capitol.

Previously, action had been started against one company, the Allied Film Exchanges. Mr. Nims said the ruling by the tax board, after arguments by the industry, would be made within two weeks, and would apply to the whole state.

The Youngstown, Ohio, City Council will mull an ordinance to provide free parking space to theatre patrons. Public hearing will be March 2nd.

## Fanchon & Marco Realign Staffs

The Fanchon & Marco circuit of St. Louis announced personnel changes in first run and subsequent run theatres, last week. They follow:

Among first-run houses—Harry Crawford, from the Ambassador to the Missouri, replacing George Rixnor, who joined the Coast Guard; Henry Riegel, from the St. Louis to the Ambassador; Dick Fitzmaurice, from the second-run Granada to the St. Louis.

In second-run and subsequent-run houses—Robert Heinig, named manager of Granada; Dave Kinzler, from the Lindell to the Union; George Riegel, from relief manager to manager of Lindell; Don Norling, from the West End to the Shady Oak; Ray Parker, from the Shady Oak to the Avalon, which was leased by the chain this week from Mrs. Bess Schuler; John Heflinger, from the Lafayette to the West End; Howard Harris, from the Yale to the Lafayette; Victor Tramel, treasurer of the Missouri to manager of Powhatan, which likewise came under the chain's banner last week; Knute Broxton, from relief manager to manager of Yale; Beryl Carlew, promoted from assistant manager of Lafayette to relief manager.

## Poster Men Organize

Independent poster exchange executives over the weekend in Philadelphia formed the Independent Poster Exchanges of America.

Mitchell Pantzer, spokesman, said the unit would "represent a powerful bond towards assurance for a continued source of supply in the advertising field, and to act in opposition to any monopolistic moves which might have adverse effects on the exhibitors."

Attendants were Martin Braverman, Minneapolis; Murray Lipp, Chicago; Mark Cummins, Cincinnati; Jack Judd, Pittsburgh; Ben Sampliner, Washington; Abe Arkin, Steve Sally, Harry Cohen, Morris Negrin, New York; Charles Lawlor, Mr. Pantzer, Philadelphia.

Represented were Bud Harris, Texas; Tom Dyer, Oklahoma; W. H. Cobb, New Orleans; E. J. Martt, St. Louis; Harry Vogelstein, Baltimore; Gregory Notarianni, Denver; Midwest Poster Service, Kansas City; United Advertising Corporation, Los Angeles; Alexander Previews Corporation, Colorado Springs.

## Pennsylvania Allied Meets, Wisconsin on Insurance

Eastern Pennsylvania Allied, in Philadelphia, called an open meeting of independent exhibitors on Tuesday for a discussion of trade problems, including the raising of admissions and high film rentals. There were rumors, also, of plans for a booking combine.

The ITPA of Wisconsin and Upper Michigan has advised its members after a conference with state insurance commission officials and officers of the Insurance Rating Bureau, that their fire insurance rates will no longer be penalized for using sound equipment other than that listed as approved, providing the equipment is substantial and properly installed to insure the maximum of safety.

Members of the ITPA committee working on this problem include William L. Ainsworth of Fond du Lac, president, and Harry Perlewitz, business manager of the association; Ben Marcus of Ripon and F. J. McWilliams of Madison, directors, and D. S. MacKinnon of Milwaukee, insurance specialist.

## Serlin Gets Novel Rights

Oscar Serlin has acquired the dramatic rights to John Steinbeck's new novel "The Moon Is Down," which the Viking Press will publish shortly. Mr. Steinbeck is currently at work on the dramatization of the novel, his first since "Grapes of Wrath."

## Gillette Cites Screen Power

The "tremendous power" of the motion picture has made it "one of the greatest weapons for war or for peace" declared Lt. Col. Melvin E. Gillette, chief of the training film section of the Signal Corps at Ft. Monmouth, N. J., at a meeting of the Associated Motion Picture Advertisers last Thursday at the Hotel Edison, New York.

The recreational and morale value of films is "inestimable," he said. "They become safety valves... escapes. They can bring laughter, and if a man can laugh in trouble, he can fight. They can bring inspiration, lift a man, or a woman, out of indifference and send them marching onward with their fellows, looking and fighting for a free world."

Col. Gillette commended newsreels and documentary pictures for presenting truth in its most potent form—visual representation—and giving the public "the courage that comes with knowledge."

He cited the use that Germany has made of the filming of actual battles for instruction of their own troops and propaganda in neutral countries. England and Russia were also mentioned as utilizing motion pictures for military and civilian purposes.

In discussing the use of films for training soldiers in the United States, Col. Gillette stressed the educational value of presenting the one correct way to do a job, vividly and in detail. The soldier is introduced to the army, its tradition and its discipline, in pictures. He learns his special duties and the technique of military operations in that way.

Vincent Trotta, president of the AMPA, presided at the luncheon. Also on the dais were Barney Balaban, Stanton Griffis, Jack Cohn, Francis S. Harmon, Norton V. Ritchey, Arthur Mayer, Andy W. Smith and Jack Allicoate.

With Lt. Col. Gillette were Lt. Col. Richard T. Schlossberg and several members who had joined his staff from the motion picture industry. Master Sgt. Widmayer of the camera department was a March of Time cameraman. Tech. Sgt. North of the scenario department has had many years' experience as a writer for the major studios. Pvt. Robert Hoover of the editorial department was with Columbia, "cutting" and editing. Pvt. Norman Robins, also in the editorial department, has been an animation cameraman and cutter. Pvt. Lars Caloniun, of the animation department, came to Fort Monmouth from Walt Disney's staff.

## Canadian Circuit Being Developed

Ray Allen, who is developing a theatre circuit after lengthy service as supervisor of 35 theatres in Ontario operated by Jules and J. J. Allen, his father and uncle, has opened the Queen's theatre at Hespeler, Ont., which has been remodeled.

The Mavety theatre, in the west end of Toronto, is being reopened by Mr. Allen after alterations. It has been closed for some time.

## UA Promotes Magill

Mort Magill, United Artists salesman in Philadelphia, has been promoted to branch manager for the company in Pittsburgh.



# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Cassandra Bradley, a pretty 19-year-old redhead, taken in custody by the Chicago police as an "amnesia victim," recovered her memory in a hurry when a publicity stunt failed to jell this week.

She was found wandering, apparently dazed, in a Loop department store, and was taken to the city psychopathic ward. When no flood of newspaper reporters and photographers appeared to interview her, the girl became frightened and told her story.

"They told me when they hired me for this stunt that I would probably be taken to the Dunning (psychiatric) institution and shown a motion picture. While watching this picture I was to regain my memory by reason of seeing it."

Miss Bradley remembered everything and recovered suddenly when she discovered she was to be held for 10 days' observation at the Psychopathic Hospital before her transfer to the Dunning institution.

She was booked for disorderly conduct and fined one dollar by Judge J. M. Braude in Woman's Court. The stunt, which backfired, was for the opening of 20th Century-Fox's "Remember the Day" at the Chicago Theatre. Cassandra will certainly remember.

Mr. Emerson Yorke, of documentary motion picture portent, made a hurry call to our Showmen's Reviews Department, the other mid-afternoon, requesting the quick dispatching of a reviewer to see two new war-and-defense pictures which he had just turned out on the war-and-defense film assembly line for Uncle Sam. The reviewer arrived at Mr. Yorke's screening room, waited a bit, saw the lights dim and then saw flashed on the screen a little subject entitled: "Machining a Rectangular Block with Cast Iron."

Ban by the Fourth U. S. Army Air Interceptor Command on making any long-range weather forecasts last week played havoc with Hollywood location schedules as fog blowing in from the sea and a storm caused cancellation of outdoor shooting.

Hardest hit by the prohibition of weather forecasts were the producers of western pictures, which, of course, must be shot for the most part out-of-dors.

Restrictions have been relaxed somewhat since the first order banning the forecasts, but producers now can only get forecasts on weather conditions which might be caused by inland atmospheric forces.

This is of little aid, however, in view of the great part that air pressure and other conditions at sea play on weather on the Pacific Coastal plain.

With war on, the U. S. Weather Bureau service has no "weather ships" on the Pacific reporting atmospheric conditions which, sweeping inward, would change the course of the weather. Nor are regular commercial ships reporting weather conditions on the Pacific due to the war-time restrictions on the use of the radio.

Benjamin Gayelord Hauser, "food adviser" to many a Hollywood breadbasket, including Greta Garbo's, gives the comforting advice that if there's a food shortage in the U. S. in this war we can all chew our food for an extra half hour—"you'll get more out of it."

The Los Angeles Times, which also serves that Hollywood land of make-believe, gives in its 'Personal' advertising columns some extra-curricular opportunities for acquiring fame and fortune, principally fortune.

There is, for example, the advertisement inserted by "a nationally known movie actor" who "wishes to meet a lady with means, past 30, who desires an income." Or, by writing to Box J-44, Times, and furnishing from \$1,000 to \$1,500, one can get himself a big chunk of a gold mine, "a large body of rich ore," says that ad.

Box J-145, Times, is addressed to "Mr. and Mrs. Capitalist," as follows: "Are you patriotic? You like victory sure, swift & complete for the U. S.? In order to terminate the war snappy communicate Box J-145."

Then there's the "Gent," 36, who "desires a home and a book-loving wife." If you're really lonely, though, Goodall, of Valejo, California, will furnish 50 names for 25 cents. Miss Santee, of Hillhurst Avenue, Los Angeles, will furnish a birth certificate for only \$2. And anyone interested in "a system that will really make money," need only to write to Box J-300, Times.

An old story of pre-war Germany was the kicking around that the Nazis gave American business firms which tried to do business in their country. In the revised 1942 edition of his book, "You Can't Do Business with Hitler," Douglas Miller tells about the U. S. oil company which was forced to accept 8,000,000 mouth organs for a load of petroleum and the 200,000 canaries which the Germans forced on an American manufacturer in payment for a press for making automobile bodies. But the classic of all was the large, live hippopotamus which a certain American motion picture company had to take as part payment for some of its motion pictures sold to the Hitlerites.

Dorothy Dey, that fiery li'l gal columnist on the Miami Herald, fires away at some headliners who she suspects of conceiving patriotism with an eye to publicity. She aims particularly at those press agents who, with a gilded and hollow pretext, have Minnie the hip-wiggler tell in a yard of copy how she is turning over 10 per cent of her salary to buy defense stamps, which she'll get back later with interest aplenty.

Jimmy Fidler is back on the air, again broadcasting gossipings about films and film folk, from Hollywood. He's now working for Arrid, a deodorant.

Jacob Wittmann, Viennese "master barber" now practicing in St. Louis, flatly declared the best styles in men's hair in this country can be seen atop the heads of Hollywood stars.

Actors mentioned by Mr. Wittmann as having his favorite coiffure are Clark Gable, Adolphe Menjou, William Powell and Tyrone Power. "Power's hair is elegant," he chirped. "Gable's barber handles a technical problem nicely," he said.

Pretty Dorothy Broz, only 17, was shot to death by a boy companion in the dark balcony of the Palace Theatre, in Chicago, Tuesday night. The first feature of a double bill had just finished, the second had just started. The first was "Hellzapoppin", the second "Sealed Lips".

ADRIAN, Adrian of California, has finally arrived. With the sounding of clarions clear, and the bellowing of trumpets wide, Adrian, the designer of women's clothes, is announced by his Hollywood press agent, Russell Birdwell, as having finally gone off on his own.

"To fashion-wise women of America, who for years have been appreciative admirers of the genius of Adrian, world-famous designer of styles for the stars, this is NEWS!"—says Mr. Birdwell. The NEWS: "The man who designed countless beautiful and thrilling costumes for the stars of film-dom, has severed his long connection with Metro-Goldwyn-Mayer and, in Beverly Hills, has established his own salon—Adrian Ltd!!!"

Sounds the press agents clarion: "Southern California, Adrian is convinced, is an ideal field for fashion creation; the inspiration of natural beauty, spaciousness, independence, and its ever-growing position as a center where leaders of society, the arts, and all cultural and artistic interests find a congenial center"—Japs, blackouts, air raid alarms, shore shelling and such now withstanding.

In bowing Adrian before American "clothes-horses," at this point in the war and priorities, Mr. Birdman reminisces a bit about his client's early designing proclivities. "Artistic creation," he recalls, "has been a lifelong devotion for Adrian since, a baby of three in his birthplace in Connecticut, he adorned with his drawings the fly-leaf of every book he could lay hands on."

"Even as a child, he displayed the independence of artistic thought that has characterized him throughout life. When his mother, recognizing her son's ability, took him to an artist for a try-out, the boy refused to sketch the two stuffed sparrows that were given for a model. He wanted to create his own designs."

Fred P. Link has filed suit asking \$5,000 damages from the comparatively new Schine Circuit's Norwalk Theatre, at Norwalk, Ohio, because, when Mr. Link appeared, last summer, as Mayor of Norwalk, on the stage of the theatre to preside at the opening ceremonies, he slipped and dislocated his wrist!

Maybe Hitler's spring offensive in Russia is not so close. Russian War Relief, Inc., in New York, reports that 3,000 field-type kerosene stoves have just left an Atlantic front for the "ice-bound Russian front."

Allied States Association of Exhibitors, via Sidney E. Samuelson, one of its national officers, reports the receipt of a complaint from a theatre owner who says a certain film salesman from one of the large companies claims "film prices are going up due to the scarcity of silver for use in coating film."

Vern Wilson, Chief Assistant U. S. Attorney in Cincinnati, has filed formal complaint with the FCC in Washington against garagemen in his city who use short wave radio to intercept police auto-collision calls in order to reach the scene of accidents with their wrecking trucks before the arrival of the cops. "Ambulance chasers" a la 1942.



**1000<sup>th</sup>\***  
**PERFORMANCE**  
**56 Weeks**  
**in New York**  
\* Feb. 18, 1942

**39**  
**weeks**  
in  
**Los Angeles**

**15**  
**weeks**  
in  
**Chicago**

**NOW AVAILABLE**  
**FOR POPULAR-RUN EN**



★ THE PICTURE that holds Broadway's long-run talking picture record... now playing a return engagement at the Broadway after a record 51 weeks at \$2.20 top... ready for presentation at YOUR regular policy and prices...

**WALT DISNEY'S** *TECHNICOLOR TRIUMPH*

**FANT**

**WITH STOKOWSKI**





**15**  
weeks  
in  
Boston

**12**  
weeks  
in  
Philadelphia

**12**  
weeks  
in  
San Francisco

**9**  
weeks  
in  
Cleveland

**8**  
weeks  
in  
Pittsburgh

**7**  
weeks  
in  
Washington

**5**  
weeks  
in  
Minneapolis

**5**  
weeks  
in  
Baltimore

**4**  
weeks  
in  
Buffalo

**11**  
weeks  
in  
Detroit

# AGEMENTS!

THE PICTURE that led reviewers to greater praise than they had ever lavished before . . .

THE PICTURE that's had the greatest publicity coverage in the history of the business . . .

THE PICTURE most eagerly awaited by more people than any other picture of record (result of official national poll)...

RELEASED APRIL 3rd

THE SHOWMAN'S  
PERFECT  
EASTER WEEK  
ATTRACTION

# ASIA

GET IN TOUCH WITH YOUR RKO EXCHANGE TODAY!



# FIRST 20 FREE FEATURES OFF TO COMBAT ZONES

## Seven Companies Donate 20 Features, 14 Shorts on 16mm. for Camps

Major distributors made known this week through the War Activities Committee of the Motion Picture Industries, the identities of the films in the first 20 programs which they will make available, on a continuing service, for the U. S. armed forces stationed in combat zones or outlying defensive or offensive positions. Four prints of each program were made and were presented as a gift from the industry to the War Department, to be shipped abroad for U.S. soldiers, sailors and marines.

Seven major distributors contributed 20 features and 14 shorts; MGM, seven features, three shorts; Paramount, three features, three shorts; RKO, two features, one short; 20th Century-Fox, two features, three shorts; Universal, one feature, one short; Warner Bros., four features, two shorts, and Columbia, one feature, one short. The films were selected by the War Department.

Brigadier General F. H. Osborn, chief of the Army Special Services branch who accepted the films for the War Department, pointed out last Thursday, in New York, that the features are all current or pre-release productions and will be shown without charge to small groups of servicemen at a time in combat areas. They will not be used in this country he said.

Features and shorts are as follows:

Program No. 1—"Hellzapoppin," Universal; release date, December 26th; "Blacksmith Dentist," short, Universal; release date, December 15th.

Program No. 2—"Confirm or Deny," 20th Century-Fox; release date, December 12th; "Yarn about a Yarn," short, Fox; December 12th; and "Wonders of the Sea," short, Fox.

Program No. 3—"Tarzan's Secret Treasure," MGM; release date, December 21st; "Army Champions," short, MGM; release date, October 11th.

Program No. 4—"Playmates," RKO; release date, December 26th; "Fighting Fish," short, RKO; release date, December 26th.

Program No. 5—"You're in the Army Now," Warner Bros.; release date, December 25th; "Points on Arrows," short, Warner Bros.; release date, December 20th.

Program No. 6—"H. M. Pulham, Esquire," MGM; release date, December.

Program No. 7—"Babes on Broadway," MGM; release date, January.

Program No. 8—"Ball of Fire," RKO; release date, January 9th.

Program No. 9—"The Bugle Sounds," MGM; release date, January, 1942.

Program No. 10—"The Man Who Came to Dinner," Warner Bros.; release date, January 4th.

Program No. 11—"Son of Fury," 20th Century-Fox; release date, January 30th; "Flying Fever," short, Fox; release date, December 26th.

Program No. 12—"All Through the

## FREE PROJECTION OFFERED BY LOCAL

Service without salary, in showing of defense films for educational and morale purposes, has been offered by 200 members of New York's projectionists' Local 306, it announced last week. It also selected a committee to coordinate defense activities. Stephen D'Inzillo, vice-president, is chairman. The union said individual members had purchased \$400,000 of defense bonds, in addition to the \$50,000 bought by the local; that Local 306 blood donors were visiting Red Cross offices; that 100 members had become air raid wardens and fire fighters; and that the union was negotiating with New York theatre owners to make, with permission from workers, deductions from weekly wages for defense stamps.

Night," Warner Bros.; release date, January 10th.

Program No. 13—"Johnny Eager," MGM; release date, January.

Program No. 14—"Wild Bill Hickok Rides," Warner Bros.; release date, January 31st; "Porky's Pastry Pirates," short, Warner Bros.; release date, January 17th.

Program No. 15—"Dr. Kildare's Victory," MGM; release date, January; "How to Hold Your Husband Back," short, MGM; release date, December 13th.

Program No. 16—"Mr. and Mrs. North," MGM; release date, January; "Tell Tale Heart," short, MGM; release date, October 25th.

Program No. 17—"Lady is Willing," with Community Sing, short, Columbia, release date, February 12th.

Program No. 18—"Sullivan's Travels," Paramount; "Buying a Dog," short, Paramount.

Program No. 19—"Fleet's In," Paramount; "Nix on Hyponotricks," short, Paramount; release date, December 19th.

Program No. 20—"Lady Has Plans," Paramount; "Copacabana Revue," short, Paramount; release date, November 28th.

## More War and Defense Films

In answer to "demands of exhibitors in all parts of the country," Twentieth Century-Fox announced in New York this week that it would release nationally to theatres for "their permanent use and possession" its film, "The Star Spangled Banner." The subject was first released in Movietone News on January 31st. It runs 123 feet and features the national anthem sung by

Merrill Miller, with a film background illustrating the verse.

From Fox's Hollywood studio, it was reported last week that the company had postponed filming "Down to the Sea in Ships," until after completion of "Black Swan," due to wartime restrictions against a single studio using facilities for the production of two sea pictures simultaneously. Gregory Ratoff, who was to direct "Black Swan," was assigned instead to "Strictly Dynamite."

MGM scheduled William Powell and Hedy Lamarr to co-star in "Crossroads," screen story of a French diplomat before the start of the war, it was announced by the company last week.

## Pacific War Zone Film

Cary Grant is slated to return to RKO's studio in Hollywood this summer as star of "Bundles for Freedom," a romantic gangster story linked with defense activities written by Milton Holmes, a former caretaker of the Beverly Hills Tennis Club.

"The Pacific Frontier," two-reel Technicolor subject containing Far East war zone footage flown to the U. S. via China Clipper, is being edited for early release by Warner Bros. The situation in our Pacific outposts is "graphically summarized" in the film, according to Warner's.

Emerson Yorke Studios in New York, last week announced completion of production and delivery of eight reels on technical training for the defense program of the U. S. Office of Education, Federal Security Agency, in Washington. The pictures, detailing essential machine shop practice, were shot in defense plants in the East and include three subjects on operations on the shaper and two on operations on the radial drill press. Emerson Yorke wrote and directed the films for which Floyd E. Brooker and J. W. Barritt of the office of Education, were liaison and technical consultants respectively during production.

One of the first 16 mm. civilian defense training films produced on the Pacific Coast, "Air Raid Warden," will be released nationally by Photo and Sound, Inc., to civilian defense councils, air raid warden groups, industrial firms, city and country governments and schools, it was announced in Hollywood last week. In production, is another 10-minute defense training film, "Blackout," scheduled for release March 1st.

## Screen Writers Go to Washington

Lieut. Colonel Darryl F. Zanuck, chairman of the Academy Research Council, announced in Hollywood over the weekend the start of preparation for a series of War Department training films on historical subjects. A group of leading screen writers will contribute their time for the next three weeks to write scripts for these films, he said. On Saturday, Jerome Chodorov, S. K. Lauren, Ted Paramore and John Sanford left the West Coast for Washington by plane, with Leonard Spigelglas, Julius Epstein and Philip Epstein scheduled to leave this week. Colonel Zanuck said the entire group will work in the capital under the guidance of Lieut. Colonel Richard T. Schlosberg and Major Frank Capra, now on duty in the office of the Chief Signal Officer of the War Department.



**THE WORLD'S  
GREAT  
LAUGHING PICTURE**

**WITH MUSIC  
AND WORDS**

**YOUR LAUGHTER  
CUE FOR '42**

**YOU'LL BE  
SURPRISED**





# THE PEAK OF ENTERTAINMENT

The laughs of a lifetime—in one great picture!  
Chaplin at his greatest—bringing you masterful  
comedy, told to the strains of music that will tug  
at your heart, told through words that will  
convulse you with laughter...

*The World's Great Laughing Picture*

# CHARLIE CHAPLIN THE GOLD RUSH

with **MUSIC** and **WORDS**

Written and Directed by CHARLES CHAPLIN

Released thru United Artists



# NO BLANKET DEFERMENT FOR STUDIOS, SAYS HERSHEY

## Decision To Be Made in Each Individual Case by Local Board

Although the motion picture industry has been classed as "essential" by the National Selective Service System at Washington, deferment of film workers can be made only in individual cases. The recent directive to California local boards does not grant any kind of blanket exemption to Hollywood workers, Selective Service spokesmen declared this week in Washington.

Brigadier General Lewis B. Hershey, director of selective service, on Saturday called a special press conference at Washington to clear up what he called "misunderstandings" about recent directives relating to the deferment of motion picture workers and labor leaders. The nation's press had commented widely on the original "essential" rating for Hollywood; Hollywood talent and labor groups, in turn, objected strongly to what appeared was a deferred classification for them.

Local draft boards, and local appeal boards, are the only agents empowered to defer any person from selective service, General Hershey said. Memoranda issued by his office in regard to the status of particular industries are merely to advise state headquarters, and through them local boards of findings and views of U. S. government departments and other agencies which have direction and supervision over the nation's war effort.

"A particular fact to keep in mind when interpreting any memoranda concerning deferments issued by National Selective Service Headquarters, or any announcements by other agencies, group spokesmen, or individuals," General Hershey said, "is that neither the director nor anyone else in the Selective Service System, except a local board, can grant deferment even to an individual and that no group or class exemptions can be made except by Congress."

Film workers seeking deferment must prove three things to their local board, the director said.

First, that the business, industry or profession in which an individual is employed is necessary in the war production program or for national health, safety or interest.

Second, that the work that such individual, personally, is doing is essential to the functioning of his industry.

Third, that there is no supply from which a replacement can be secured.

The making of claims for the deferment of film workers and the presentation of such claims are matters primarily for the employing company, it is further understood, he said. All deferments are provisional, and given in the national interest, not that of the registrant or his company.

The sole objective of memoranda on the essential character of any industry, he declared is to facilitate coordination of local with national action.

## DRAFT BOARDS DEFER 70%

Brigadier General Lewis B. Hershey, director of selective service, on Monday said that approximately 70 per cent of the men of the United States registered for selective service had been deferred by local draft boards. Dependency, physical handicaps and defense work are the principal reasons, he said.

Deferments are expected to drop sharply following the relaxation by the Army of its standards for teeth and eyesight, Selective Service officers indicated. Also men classified in essential industries are due to face a careful reexamination of their status. The selective service director made plain, however, that farm labor and essential civilian industry would not be crippled by the draft, even if citizens must be assigned from other activities.

"The day is past when anyone can refuse to work for the government," he said.

Questioned about the deferment of nationally known motion picture stars General Hershey said that he doubted that any local board would be willing to "take the heat" for deferring such men.

It is up to public opinion in many cases to determine whether a film star is essential to the national morale and interest, he indicated. As an example he said that the film and radio public "wants Jack Benny, and at the same time wants Jack Benny to go to war."

"You can't have both," he said, "we have got to convince the public that not all can go to war." Public opinion must realize for itself that some must make bombs and ammunition, protect health at home, and keep civilian spirits up, a Selective Service spokesman added.

Film players "are national figures and have national responsibilities" in proportion to their place in the public eye General Hershey told reporters.

The directive to California selective service headquarters, and to local boards was issued at the request of Lowell Mellett, Coordinator of Government Films, Selective Service headquarters reported.

In a letter to General Hershey Mr. Mellett asked that the motion picture industry be classed as an activity in the national interest following his visit to Hollywood in January. He wrote in part:

*"In performing these functions the industry requires the services of actors, directors, writers, producers, cameramen, sound engineers and other technicians. In each cate-*

*gory there are, or will be from time to time, men who cannot be replaced because of the shortage of persons of their qualifications and skill and whose removal would cause a serious loss of effectiveness. (Section 622. 21-622.24 Selective Training and Service Act of 1940, as Amended.)"*

Lieutenant Colonel Carlto nS. Dargusch, deputy director of Selective Service wrote the California State Director, General Donovan, on February 6th, quoting Mr. Mellett, and added, for the director:

*"In view of such certification, the Director of Selective Service finds that the motion picture industry is an activity essential in certain instances to the national health, safety and interest, and in other instances to war production. The responsibility of making and presenting claims for deferment is upon the motion picture industry and the determination of necessary men is one for for the local boards and appeal agencies."*

General Hershey informed Mr. Mellett of the ruling on February 4th in a letter as follows:

*"Dear Mr. Mellett:*

*"Receipt of your letter of February 2 and copy of Mr. Schaefer's memorandum is acknowledged."*

*"In view of the statements contained in your letter with respect to the essential character of the motion picture industry, I shall inform the agencies of the Selective Service System that the continuance of motion picture production is in certain aspects essential to the national health, safety and interest and, in other phases, essential to war production."*

*"It is understood that the making of claims for deferment and the presentation of such claims are matters primarily for the employing company. . . ."*

## Massachusetts Plans Statewide Blackout

Massachusetts shortly will have a statewide blackout, its Committee on Public Safety announced last week from Boston, where a recent blackout was said to be well withstood and executed by exhibitors.

In each theatre, patrons were given notice of the test five minutes before the air raid warning sounded. Patrons were told they might not leave seats until the "all-clear." Air raid wardens from theatre staffs were posted at the heads of aisles.

Following a meeting of representatives from each exchange and city and Yale University air raid officials, George Weber, Metro office manager, has been appointed chairman of further air raid preparation activities, in New Haven. The third and fourth floors of the Film Building have been designated as air raid shelters and steps will be taken to take all safety precautions, and call air raid drills. Attending the meeting were Ben Simon and Roy Donaldson, 20th-Fox; John Pavone and Samuel Zipkin, Universal; Hugh Maguire, RKO; Sid-

(Continued on following page)



## USO Starts New Campaign for Camp Shows

(Continued from preceding page)

ney Swirsky, Columbia; Henry Bruenig, United Artists; Morris Weber, Monogram; George Somma, Republic; Richard Carroll, Paramount; Angelo Lombardi, Vitagraph; Victor Cassella, National Theatre Supply; Alex Bookspan, Fishman Theatres.

William E. Spragg, district manager of the M&P Theatre Circuit in Rhode Island and Southern Massachusetts, has been appointed Amusement Industry Coordinator for the Rhode Island Protection Division of the State Council of Civilian Defense.

Mr. Spragg has had many years of experience in the show business.

Toronto had its first complete blackout since institution of uniform theatre air raid measures, on Wednesday. The measures include a private signal system for 110 theatres.

### USO Seeking New Funds

The United Service Organizations, sponsoring recreation for men of the armed forces, is seeking \$32,000,000 for operating expenses during this year. Its campaign will begin May 11th.

The sum is triple that sought in 1941.

Walter Hoving, USO board chairman, said Tuesday the organization's operations would be expanded greatly.

It now has 25 camp shows touring, and provides recreation for men in Alaska, Newfoundland, the West Indies, Hawaii, and the Canal Zone, in addition to those on the mainland.

Lawrence Phillips, its executive vice-president, has recommended to the War Department that admission to the traveling shows be abolished.

The recommendation does not include motion picture entertainment, now purveyed by the Army Motion Picture Service.

Meanwhile, the War and Navy Departments announced in Washington on Tuesday that all admission fees for servicemen to USO-Camp Shows would be abolished beginning March 8th. The charges are being eliminated at the request of USO, the announcement said.

### Cut Service Admissions

William Snyder, Jr., operator of the Earl Theatre, New Oxford, Pennsylvania, announced that all men in the uniform of the armed forces would be admitted free of charge to the theatre.

The Minnesota Amusement Company circuit last week in Minneapolis disclosed it has reduced admissions for service men in uniform, in 14 houses. Observers rated the reductions at approximately 50 per cent of the prices prevailing.

### Volume of War Programs On Radio Discussed

"Too much Government material on the air" was the subject of discussion last Friday in Washington at a meeting of Office of Facts and Figures officials and broadcasting representatives. The meeting was called to discuss plans for radio promotion of the Victory Production Drive which began this week.

During the conference, Government officials admitted to broadcasters that radio is essential for informing the public of America's war activities, and it is understood they asked radio executives how the volume of Government material on the air can be reduced without sacrificing any of its benefits to the public. OFF officials, it is reported, pointed out that the radio industry already has broadcast the great amount of Government material, which demonstrates

the cooperation the Administration has been receiving.

Present at the meeting were Neville Miller, president, National Association of Broadcasters; John Shepard, Broadcasters Victory Council; Eugene Pulliam, Network Affiliates; George Storer, National Independent Broadcasters; John Fetzter, chairman of the NAB defense council, and James Shouse, representing the clear channel group, among others.

Meanwhile, Price Administrator Leon Henderson last Wednesday in Washington demanded immediate cancellation of recent price increases on radios and radio-phonographs which he termed "inflationary and unfair." He sent "sharply worded" telegrams to that effect to all wholesalers and retailers and pointed out that price increases took place after the War Production Board announced civilian radio production would cease on April 22nd.

### FCC Issues New Rule

In Washington on Tuesday, the Federal Communications Commission announced a ruling that authorization for new stations or changes in existing transmitters will hereafter be issued only where it can be shown that any construction contemplated will not involve use of critical materials, or where the new or improved facilities will provide primary coverage for areas not currently receiving primary service. It is understood the FCC's policy was designed to clarify announcement of the Defense Communications Board halting new construction.

The FCC also announced that no extensions of time for completion will be granted unless the applicant meets these requirements or began construction before issuance of the order and has made available all critical materials and equipment necessary for completion.

The Commission declared that at the present time, "it is not clear that the expansion of broadcasting should be entirely eliminated for the duration of the war." The Commission further said that the Defense Board, the War Production Board and the FCC "are in agreement that, so far as possible, every part of the country should receive a good radio service. We have not yet reached that goal," was the FCC comment.

### New Theatres For Army Camps

Two more theatres were opened at the military reservations at Indiantown Gap, Pa., recently, bringing the total of houses now in operation to four. One of the theatres is located near the end of the Artillery road and the other near the 109th Infantry area.

In Bastrop, Texas, it is reported that the J. G. Long circuit will build one or possibly two new theatres near the \$23,000,000 new Army camp being constructed in that locale. H. A. Daniels, of the Palace, Seguin, Texas, is said to have purchased a lot in nearby Elgin on which he plans to construct a film house. Dale Wilson, owner of the new Eltex in Elgin, is reported to be reopening his theatre there.

A film house seating more than 500 was opened recently at the Edgewood Arsenal near Baltimore.

### Theatres Report More Bond Sales

Sales of \$532,151 worth of defense bonds were recorded last week by employees of Fanchon & Marco's St. Louis circuit, in connection with the rechristening of the old Mikado theatre. It is now the Victory theatre.

RKO theatres in New England, through Harry McDonald, division manager, have pledged \$10,000 to "Buy Bombs for Bombers," supporting a Treasury Department campaign sponsored by the Boston Daily Record-American and Sunday Advertiser.

Sixty-five Skouras theatres in metropolitan New York Monday presented special "Stamp out the Peril" shows, admissions to which were defense stamps, which were canceled and given the Treasury Department.

## New York Asked to Compel Free Service Tickets

Presaging pressure for similar laws in other states, New York legislators were asked last week to request theatre owners to admit members of the armed forces into theatre without charge—whenever seats are available.

The proposal came from Assemblyman Stephen J. Jarema, New York, who said the morale of the armed forces was important and that free entertainment and recreation would do more than any similar service to maintain it.

The Jarema resolution, sent to the Rules Committee, immediately met favorable response from some legislators but is expected to be fought quietly by theatre owners, particularly circuits.

At the same time, implementing recent policy-making speeches by President Roosevelt and Governor Lehman, who have hit discrimination in employment because of race, color, creed or religion, a series of anti-discrimination bills were introduced, with better chance of consideration than in the past due to the war emergency. They covered prohibition of race discrimination in theatres, agencies and employment.

Meanwhile, defense bills backed by the Defense Council and other emergency agencies and exempting municipalities and owners of buildings, etc., including theatres from public liability due to injuries or deaths occasioned by air raids or blackout tests were expected to be passed without any difficulty. On the defense bills, which have bi-partisan endorsement, some amendments may be proposed.

### Consolidated, Philco, Technicolor Dividends

During the past week three companies announced dividends payable to stockholders in March and April of this year. Consolidated Film Industries, Inc., declared a dividend of 25 cents a share on the \$2 preferred stock, payable on April 1 to stockholders of record March 10. Payment on these shares is \$10.25 in arrears.

Herbert T. Kalmus, president and general manager of Technicolor, Inc., announced a dividend of 25 cents a share, payable March 31 to stockholders of record March 16.

The Board of Directors of Philco Corp. declared a 25 cent dividend payable March 12.

### RKO Conferences Are Continuing

RKO management conferences have been transferred from La Quinta, in the Mojave Desert, California, to the studio. Participants in the discussion of all phases of the company's operations, are George J. Schaefer, president; Ned Depinet, vice-president in charge of sales; Joseph Breen, studio head; Charles Koerner, head of theatre operations; Edward Alperson, RKO circuit executive.

### Interstate Takes Altec

Karl Hoblitzelle, president, and R. J. O'Donnell, vice president and general manager of Interstate Circuit, Dallas, whose 154 theatres constitute the largest chain in Texas, have appointed Altec Service to handle their sound and projection equipment servicing.



**YOU CAN'T KEEP A  
GOOD MONSTER DOWN!**

HERE'S UNIVERSAL'S  
"MIDAS" AGAIN! . . .  
OUT FOR MORE GOLD!

*With every chill a thrill . . . . .  
with every thrill he fills your till!*

*The* **GHOST** *of*  
**FRANKENSTEIN**

**SIR CEDRIC** *with* **RALPH**  
**HARDWICKE • BELLAMY**

**LIONEL** **BELA** **EVELYN**  
**ATWILL • LUGOSI • ANKERS**

The new  
master character  
creator

*and*  
**LON CHANEY**

as  
Frankenstein's  
Monster

Screenplay by W. Scott Darling  
Directed by ERLE C. KENTON

Original Story by Eric Taylor  
Produced by GEORGE WAGGNER

**A UNIVERSAL PICTURE**

**NATIONAL RELEASE MARCH 6th**



# THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER  
Hollywood Editor

## ESTEEMED EDITOR:

Are you coming West for DeMille Week? It's beginning to shape up like an event which the historian of the motion picture shouldn't miss.

DeMille Week is the title given the period of March 15th to 21st by John B. Kingsley, ex-officio mayor of Hollywood and president of its chamber of commerce, who could have called it Paramount Week with equivalent accuracy.

But it's really an 11-day program that's being set up by Judge Harlan G. Palmer, publisher of the *Hollywood Citizen-News*, who is chairman of the citizens' committee in charge of the celebration.

Celebration is used, this time, in the formal sense, denoting commemoration of dates and incidents significant in the history of the motion picture and its now home town, quite a number of which are in line for commemorating at this point.

On March 10th screen personalities of three generations are to break bread and pose for photographers in the barn which Cecil B. DeMille rented 30 years ago in the making of his and the nation's first feature-length picture, "The Squaw Man." It was located on Sunset and Vine at the time, and is now a gymnasium on the Paramount lot.

## Premiere at New Theatre

On March 19th "Reap the Wild Wind," the producer's 66th picture and Paramount's 1300th, will be given its world premiere at the new Hollywood Paramount theatre, formerly the legitimate El Capitan and making its premiere as a cinema on the same evening, and Sid Grauman will be among the members of the committee in charge of that event.

You'll be remembering that Grauman's Chinese, which the new theatre will face and oppose across Hollywood Boulevard, used the DeMille "King of Kings" for its opening in 1927, and that Grauman's Egyptian used the DeMille "Ten Commandments" for its opening in 1923, both incidents rating importance in the history of the motion picture theatre.

Present on March 19th will be the Messrs. Jesse Lasky and Samuel Goldwyn, partners with DeMille in the founding of Lasky Feature Play company in 1912, and Adolph Zukor, whose simultaneously founded Famous Players corporation merged it, or *vice versa*, to make what is now Paramount and celebrating its 30th anniversary.

The premiere will be the first spotlighted festivity to be held (if nothing happens) since December 7th, and if it does to traffic what the prospect promises it will be the last until the next peace.

It is to be the last theatre opening, saith the committee, to be held anywhere in the nation during the emergency.

It is by no means beyond possibility that the enemy may seize the occasion to drop in, one way or another if not several, by way

## Universal Leads Production Log

Universal had six pictures on its stages at week-end to lead the studios in point of production activity. Gross figures for the community were: 31 films in shooting stage, 40 in preparation and 63 in cutting rooms.

### The week's work:

#### COMPLETED

COLUMBIA  
Just Another Dame  
Highly Irregular

MGM  
Sunday Punch

MONOGRAM  
Arizona Roundup  
Klondike Fury  
Men with Two Lives

PRC  
Gun Shy  
Panther's Claw

PARAMOUNT  
Black Curtain

#### STARTED

COLUMBIA  
Sweetheart of the  
Fleet

RKO-RADIO  
Mexican Spitfire and  
the Ghost

REPUBLIC  
Jesse James, Jr.  
Shepherd of the  
Ozarks  
Affairs of Jimmy  
Valentine

20TH-FOX  
My Gal Sal

WARNER  
Escape from Crime

MGM  
Crossroads  
Grand Central  
Murder

PARAMOUNT  
Henry Aldrich,  
Editor

Across the Border  
Glass Key

SMALL  
Annie Rooney

UNIVERSAL  
Escape from Hong  
Kong

### SHOOTING

COLUMBIA  
Meet the Stewarts  
Three's a Crowd

GOLDWYN  
Pride of the Yankees

MGM  
Dr. Kildare (untitled)  
Her Cardboard Lover

MONOGRAM  
Ghost Town Law

PARAMOUNT  
Forest Rangers  
My Heart Belongs to  
Daddy  
Mrs. Wiggs of the  
Cabbage Patch

RKO-RADIO  
Journey Into Fear

REPUBLIC  
Girl from Alaska  
Sunset on the Trail

SMALL  
Friendly Enemies

20TH-FOX  
Ten Gentlemen from  
West Point

UNIVERSAL  
Eagle Squadron  
Spoilers  
Lady in a Jam  
Saboteur  
Broadway

WARNER  
Desperate Journey  
Shadow of Their  
Wings  
Gay Sisters  
Yankee Doodle Dandy

of putting a final period after the story of the motion picture's thirty years in Hollywood.

It stacks up like quite a historic occasion, anyway.

Better come out and take it in.

▽

If the industry at large cottons to the idea implemented by Columbia with its triple-starred trailer for "The Invaders" we may be needing to augment our staff of reviewers.

Columbia's trailer is not only triple-starred but also double-barrelled.

It tends to exploit not only "The Invaders" but also "Three's a Crowd," a Columbia picture now in making.

Ronald Colman, Jean Arthur and Cary Grant are the three stars, *not* in "The Invaders," who perch themselves on a table, on a set of "Three's a Crowd," which they *are* in, and tell George Stevens, who has nothing to do with "The Invaders" but is directing "Three's a Crowd," how they've enjoyed a screening of "The Invaders" which they've just witnessed, illustrating their remarks with scenes from the film.

It is not as complex as it sounds and it is a powerful argument in favour of seeing "The Invaders." Also, ultimately, "Three's a Crowd."

How many exhibitors may elect to lift the names of the stars from the trailer for use

on their marquees, at a time when lack of name value in the current attractions may suggest doing so, remains to be seen.

Juxtaposed to the titles of a couple of clucks, the names of Ronald Colman, Jean Arthur and Cary Grant could make a heap of difference in the gross, and a person who bought a ticket to see them would see them.

Trailers like that could become box office films rating reviews.

▽

It remained for Jed Buell, independent producer of all-Negro films, to solve for Hollywood studios the preview problem of the rubber shortage.

As has been mentioned here, press reviewers were wearing out their tires on long drives to far places and steps had been taken, with assurance of success, to bring the previews into town.

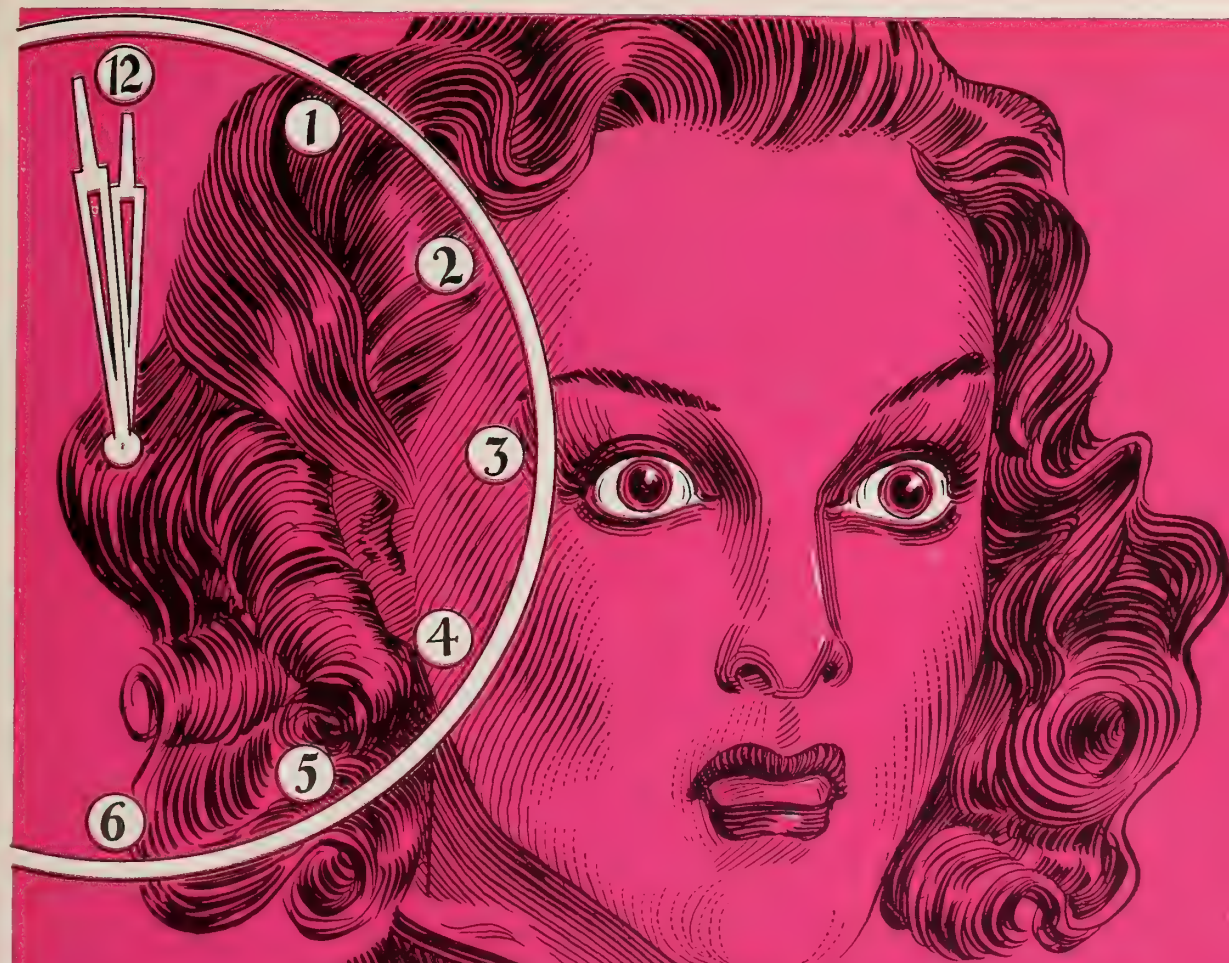
But Producer Buell wanted them to come to see his all-Negro picture in front of an all-Negro audience in Los Angeles' Harlem, which is further from Hollywood than most remote preview-points, so he tackled the problem with the same technique he applies to his budgets.

He chartered two taxicabs and took the previewers down and back.

None of the major studios had thought of that.

Ah, Hollywood.—W. R. W.





# A TRAGEDY AT MIDNIGHT

A REPUBLIC PICTURE

JOHN                      MARGARET  
**HOWARD · LINDSAY**  
**KEYE LUKE · MONA BARRIE**  
**ROSCOE KARNS**

*Joseph Santley — Director*

*Screen play by Isabel Dawn*

*Original story by Hal Hudson and Sam Duncan*

**BUY U. S. DEFENSE BONDS**





## Pa. Censors Saw Only 49 Foreign Films in a Year

The Pennsylvania Motion Picture Board of Censors, during 1941, reviewed 2,025 pictures, both features and shorts, it was disclosed by Mrs. Edna R. Carroll, chairman of the board, in Philadelphia, this week. Of these, only 49 were in foreign languages. On an average, the board reviewed more than three pictures a day. The pictures submitted were divided into five classifications: Western and Action; Crime, Horror and Mystery; Social; Miscellaneous and Musical. In her three years as censor board chairman, Mrs. Carroll said, pictures in 19 different languages were submitted for review, including one in Chinese and two in Arabic. Mrs. Carroll, however, will not make public any facts on censor deletions, changes or bans.

In addition to Pennsylvania, five other States have censorship, including New York, Ohio, Maryland, Virginia and Kansas. Mrs. Carroll pointed out that in Pennsylvania, the censorship board is paid by the industry and not by the taxpayers.

Mrs. Carroll said "Shanghai Gesture," which on two occasions had the State's seal of approval withheld, was finally passed by the censor board after all suggested changes and cuts were made. Last month, the censor board granted the seal of approval for the first time to Russian pictures. "The Girl From Leningrad" is the first Russian-made feature scheduled to play in Philadelphia in a long time.

### Court Hearing on Banned Films

Jewel Productions, Inc., owner and exhibitor of the films "The French Nudists" and "Love Life of a Gorilla," filed suit in the Baltimore City Court last Friday appealing from the rulings handed down by the State Board of Censors last June that the pictures were "obscene, indecent, inhuman and immoral."

Judge Joseph N. Ulman of City Court gave the censors until March 3rd to answer the appeals and set March 9th as the date for hearings on the suits. Judge Ulman had been asked by Jewel Productions to reverse the board's action and permit the films to be shown in Baltimore theatres. Lee I. Hecht, attorney, filed appeals for the complainant.

Jewel Productions alleged that the gorilla picture was made at great cost, principally in foreign countries, and that it has been shown in New York, Chicago, Detroit and other cities. The company also contended that the nudist film is a news weekly or travel picture and contains nothing obscene or immoral. Jewell further alleged that the latter film was rejected by the board because it was not submitted by one of the "regular producing companies."

### "Condemned" Withdrawn

Mayor W. George Bowdon of Alexandria, La., in a letter to theatre manager Hickman of the Joy Theatre of that city, voiced disapproval and condemnation of the film "Condemned," booked for the Joy. The mayor asked that the picture be withdrawn or that legal action would be taken to close the theatre.

### Memphis Censors Reelected

The Censor Board of Memphis, Tenn., will continue for another year, according to announcement last week of the reelection of Lloyd T. Binford, retired insurance man and church leader, chairman; Mrs. Madeleine V. Smith, attorney, and Mrs. W. H. Fisher.

## W. J. Long Leaves Vancouver Circuit

W. J. Long, manager and president of the Vogue theatre at Vancouver, B. C., and president of 17 of the 22 British Columbia theatres in the Odeon Circuit, resigned from both posts. Mr. Long was instrumental in renting the Vogue to Odeon in behalf of the Reifel realty interests of Vancouver last February when Oscar R. Hanson and Paul Nathanson were seeking British Columbia affiliations for the new Odeon chain.

Mr. Long, in a letter to MOTION PICTURE HERALD, said that he had sent his resignation to Haskell Masters, general manager of Odeon, "with nothing but the kindest feelings for Mr. Masters and those with whom I have had dealings." He expressed personal dissatisfaction and disappointment, however, at the manner in which the Odeon affiliation had developed.

## Personnel Changes in Empire-Universal

Ben Plottel, branch manager at Vancouver, will change places with Frank L. Vaughan, manager at Winnipeg, on March 1st, it was announced by A. W. Perry, general manager of Empire-Universal Films, Ltd.

Harry Painter's appointment in charge of Republic sales was formally announced. Harry Law, former branch manager for Educational and Universal, has joined the Toronto sales force. Frank Fisher remains assistant general manager of the home office.

## Three-Week RKO Drive Honors Division Heads

The period from March 14th to April 3rd has been designated by Nat Levy of RKO as a field tribute to the divisional chiefs, Bob Mochrie, Walter Branson and Leo Devaney, in record film shipments. They will be Mochrie weeks in the eastern division, Branson weeks in the western division and Devaney weeks in Canada.

The appointment of Albert L. Kolitz as branch manager at Denver, succeeding B. J. McCarthy who resigned, was announced by Ned E. Depinet as effective Monday of this week. Mr. Kolitz has been a salesman in RKO's Cincinnati exchange since 1936.

## Boucher with Kogod-Burka

Frank M. Boucher was appointed assistant to Fred S. Kogod, it was announced this week, and will become general manager of the Kogod-Burka Enterprises in Washington. The company operates four theatres in that territory, the Atlas, Apex, Senator and the Princess. Mr. Boucher leaves the Schine organization, where for the past three years he was assistant to L. W. Schine and zone manager in charge of Western New York. He will begin his new duties on March 1st.

## Universal Signs Benedict

Howard Benedict, formerly a producer for RKO, was signed by Universal last week as an associate producer, it was announced in Hollywood by the company. Mr. Benedict will work on a group of productions supervised by Milton Feld. He reported to the studio immediately. Producer of the "Saint" series, Mr. Benedict also did "Parachute Battalion" and "Obliging Young Lady" for RKO.

## PRC Closes "Swamp Woman" Deals

Arthur Greenblatt, general sales manager of Producers Releasing Corporation, announced this week that contracts were closed with the Fox Wisconsin and Fox Mid-West circuits for "Swamp Women," the feature starring Ann Corio and Jack LaRue. The deals were completed in Milwaukee and Kansas City, following Mr. Greenblatt's tour of mid-west PRC exchanges.

## Paramount Gets Civic Help for 30th Anniversary

Paramount's Thirtieth Film Anniversary, which will be celebrated in Los Angeles March 19th, simultaneously with the opening of the new Paramount Theatre in Hollywood, and the premiere of the company's "Reap the Wild Wind," has enlisted support from the area's notables in business, politics, and the professions.

A general committee has taken charge of the event.

The committee, which will serve with Judge Harland G. Palmer, publisher of Hollywood *Citizen-News*, includes Mary Pickford, Dr. A. H. Giannini, Sid Grauman, John B. Kinsley, Henry K. Hyde, E. J. Shurtz, Paul Evans, Phil Goldstone and C. E. Toberman.

Miss Pickford, now a producer, was an early Paramount star. Dr. Giannini has long been a banker in the film industry. Mr. Grauman is a pioneer Hollywood showman. Mr. Kingsley is president of the Hollywood Chamber of Commerce. Mr. Hyde is president of the Hollywood Merchants Association, and of the Hollywood YMCA. Mr. Evans is general manager of Barker Brothers, Hollywood department store. Mr. Goldstone and Mr. Toberman have long been in the production capital's civic and business affairs.

The nine day festival will begin March 10th, Tuesday, with a luncheon in the original Paramount studio, once a barn, now the company's gymnasium. Stars, executives, and civic leaders will attend. Bob Hope will be master of ceremonies. The week, March 15th to 21st, will be called "De Mille Week," in Hollywood, observing the producer's, as well as the company's, 30th anniversary.

## "Invaders," "Paris" Open

Columbia's "The Invaders" will have its United States premiere March 5th at the Capitol Theatre, New York City, attended by elaborate ceremonies, and to be followed by four national openings March 19th, at the Strand, Providence, the Schubert, Cincinnati, the Lafayette, Buffalo, and the Lincoln, Miami Beach.

RKO's "Joan of Paris" opened Tuesday at the Beach, Sheridan Square, and Paramount theatres, Miami Beach. This is its first run outside the Rivoli, New York.

## American Seating Co. Reports 1941 Income

H. M. Taliaferro, president of American Seating Company which manufactures seats for theatres and other auditoriums, on Monday in New York, reported a net income of the company for 1941 of \$505,031, after \$425,000 provision for Federal taxes. This figure, equal to \$2.28 each on 221,062 shares, compares with the 1940 net income of \$456,679 after \$147,000 provision for taxes, equal to \$2.07 per share.

Earnings of \$930,031 before taxes in 1941 compared with \$603,679.

## Lovejoy Named Trustee

Frank W. Lovejoy, board chairman of the Eastman Kodak Company in Rochester, N. Y., has been reelected a trustee of the Eastman Dental Dispensary.



# LEGAL NOTICE OF TRADE SHOWINGS

Published for the benefit of exhibitors generally in compliance with Section III of the Consent Decree

## ALBANY—

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	1052 Broadway	10:00 am
	To the Shores of Tripoli (20th-Fox)	1052 Broadway	2:00 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	1052 Broadway	10:30 am
	Rings On Her Fingers (20th-Fox)	1052 Broadway	2:00 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	1052 Broadway	2:00 pm

## ATLANTA—

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	197 Walton St., N.W.	10:00 am
	To the Shores of Tripoli (20th-Fox)	197 Walton St., N.W.	2:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	197 Walton St., N.W.	10:30 am
	Rings On Her Fingers (20th-Fox)	197 Walton St., N.W.	2:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	197 Walton St., N.W.	1:30 pm

## BOSTON—

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	115 Broadway	10:00 am
	To the Shores of Tripoli (20th-Fox)	115 Broadway	2:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	115 Broadway	11:00 am
	Rings On Her Fingers (20th-Fox)	115 Broadway	2:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	115 Broadway	2:30 pm

## BUFFALO—

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	290 Franklin St.	10:00 am
	To the Shores of Tripoli (20th-Fox)	290 Franklin St.	2:00 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	290 Franklin St.	10:00 am
	Rings On Her Fingers (20th-Fox)	290 Franklin St.	2:00 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	290 Franklin St.	2:00 pm

## CHARLOTTE—

Mar 9	Who Is Hope Schuyler? (20th-Fox)	308 S. Church St.	10:00 am
	Secret Agent of Japan (20th-Fox)	308 S. Church St.	11:30 am
	To the Shores of Tripoli (20th-Fox)	308 S. Church St.	3:00 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	308 S. Church St.	10:30 am
	Rings On Her Fingers (20th-Fox)	308 S. Church St.	3:00 pm
Mar 11	Sundown Jim (20th-Fox)	308 S. Church St.	1:30 pm
	Lone Star Ranger (20th-Fox)	308 S. Church St.	3:00 pm

## CHICAGO—

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	1260 S. Wabash Ave.	10:30 am
	To the Shores of Tripoli (20th-Fox)	1260 S. Wabash Ave.	2:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	1260 S. Wabash Ave.	10:30 am
	Rings On Her Fingers (20th-Fox)	1260 S. Wabash Ave.	2:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	1260 S. Wabash Ave.	2:30 pm

## CINCINNATI—

Mar 9	Who Is Hope Schuyler? (20th-Fox)	1638 Central P'kway	9:00 am
	Secret Agent of Japan (20th-Fox)	1638 Central P'kway	10:30 am
	To the Shores of Tripoli (20th-Fox)	1638 Central P'kway	2:00 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	1638 Central P'kway	9:30 am
	Rings On Her Fingers (20th-Fox)	1638 Central P'kway	2:00 pm
Mar 11	Sundown Jim (20th-Fox)	1638 Central P'kway	1:30 pm
	Lone Star Ranger (20th-Fox)	1638 Central P'kway	3:00 pm

## CLEVELAND—

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	2219 Payne Ave.	10:30 am
	To the Shores of Tripoli (20th-Fox)	2219 Payne Ave.	1:30 pm

Mar 10	The Remarkable Mr. Kipps (20th-Fox)	2219 Payne Ave.	10:30 am
	Rings On Her Fingers (20th-Fox)	2219 Payne Ave.	1:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	2219 Payne Ave.	1:30 pm

## DALLAS—

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	1801 Wood St.	10:00 am
	To the Shores of Tripoli (20th-Fox)	1801 Wood St.	2:30 pm
Mar 10	The Remarkable Mr. Kipps & Sundown Jim (20th-Fox)	1801 Wood St.	10:00 am
	Rings On Her Fingers (20th-Fox)	1801 Wood St.	2:30 pm

## DENVER—

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	2101 Champa St.	10:30 am
	To the Shores of Tripoli (20th-Fox)	2101 Champa St.	2:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	2101 Champa St.	10:30 am
	Rings On Her Fingers (20th-Fox)	2101 Champa St.	2:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	2101 Champa St.	1:30 pm

## DES MOINES—

Mar 9	Secret Agent of Japan (20th-Fox)	1300 High St.	11:00 am
	To the Shores of Tripoli (20th-Fox)	1300 High St.	2:00 pm
	Who Is Hope Schuyler? (20th-Fox)	1300 High St.	3:30 pm
Mar 10	Rings On Her Fingers (20th-Fox)	1300 High St.	1:00 pm
	The Remarkable Mr. Kipps (20th-Fox)	1300 High St.	2:30 pm
Mar 11	Lone Star Ranger (20th-Fox)	1300 High St.	1:00 pm
	Sundown Jim (20th-Fox)	1300 High St.	2:15 pm

## DETROIT—

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	2211 Cass Ave.	10:30 am
	To the Shores of Tripoli (20th-Fox)	2211 Cass Ave.	1:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	2211 Cass Ave.	10:30 am
	Rings On Her Fingers (20th-Fox)	2211 Cass Ave.	1:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	2211 Cass Ave.	1:30 pm

## INDIANAPOLIS—

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	Talbot Theatre 2145 No. Talbot St.	10:00 am
	To the Shores of Tripoli (20th-Fox)	Talbot Theatre 2145 No. Talbot St.	1:30 pm
Mar 10	The Remarkable Mr. Kipps & Sundown Jim (20th-Fox)	Talbot Theatre 2145 No. Talbot St.	10:00 am
	Rings On Her Fingers & Lone Star Ranger (20th-Fox)	Talbot Theatre 2145 No. Talbot St.	1:30 pm

## KANSAS CITY—

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	1720 Wyandotte St.	10:00 am
	To the Shores of Tripoli (20th-Fox)	1720 Wyandotte St.	2:00 pm & 3:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	1720 Wyandotte St.	10:00 am
	Rings On Her Fingers (20th-Fox)	1720 Wyandotte St.	2:00 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	1720 Wyandotte St.	2:00 pm

## LOS ANGELES—

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	2019 S. Vermont Ave.	10:00 am
	To the Shores of Tripoli (20th-Fox)	2019 S. Vermont Ave.	2:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	2019 S. Vermont Ave.	10:00 am
	Rings On Her Fingers (20th-Fox)	2019 S. Vermont Ave.	2:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	2019 S. Vermont Ave.	2:30 pm



## Legal Notice of TRADE SHOWINGS

continued

**MEMPHIS—**

Mar 9	Who Is Hope Schuyler? (20th-Fox)	151 Vance Ave.	9:15 am
	Secret Agent of Japan (20th-Fox)	151 Vance Ave.	10:30 am
	To the Shores of Tripoli (20th-Fox)	151 Vance Ave.	2:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	151 Vance Ave.	10:30 am
	Rings On Her Fingers (20th-Fox)	151 Vance Ave.	2:30 pm
Mar 11	Sundown Jim (20th-Fox)	151 Vance Ave.	2:00 pm
	Lone Star Ranger (20th-Fox)	151 Vance Ave.	3:00 pm

**MILWAUKEE—**

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	1016 N. 8th St.	10:30 am
	To the Shores of Tripoli (20th-Fox)	1016 N. 8th St.	2:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	1016 N. 8th St.	10:30 am
	Rings On Her Fingers (20th-Fox)	1016 N. 8th St.	2:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	1016 N. 8th St.	1:30 pm

**MINNEAPOLIS—**

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	1015 Currie Ave., N.	10:00 am
	To the Shores of Tripoli (20th-Fox)	1015 Currie Ave., N.	2:00 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	1015 Currie Ave., N.	11:00 am
	Rings On Her Fingers (20th-Fox)	1015 Currie Ave., N.	2:00 pm
Mar 11	Sundown Jim (20th-Fox)	1015 Currie Ave., N.	2:00 pm

**NEW HAVEN—**

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	40 Whiting St.	10:00 am
	To the Shores of Tripoli (20th-Fox)	40 Whiting St.	2:00 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	40 Whiting St.	10:00 am
	Rings On Her Fingers (20th-Fox)	40 Whiting St.	2:00 pm
Mar 11	Lone Star Ranger & Sundown Jim (20th-Fox)	40 Whiting St.	2:00 pm

**NEW ORLEANS—**

Mar 9	Who Is Hope Schuyler? (20th-Fox)	200 S. Liberty St.	9:30 am
	Secret Agent of Japan (20th-Fox)	200 S. Liberty St.	11:00 am
	To the Shores of Tripoli (20th-Fox)	200 S. Liberty St.	2:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	200 S. Liberty St.	9:30 am
	Rings On Her Fingers (20th-Fox)	200 S. Liberty St.	2:30 pm
Mar 11	Lone Star Ranger (20th-Fox)	200 S. Liberty St.	9:30 am
	Sundown Jim (20th-Fox)	200 S. Liberty St.	10:30 am

**NEW YORK—**

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	345 W. 44th St.	10:00 am
	To the Shores of Tripoli (20th-Fox)	345 W. 44th St.	2:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	345 W. 44th St.	10:30 am
	Rings On Her Fingers (20th-Fox)	345 W. 44th St.	2:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	345 W. 44th St.	2:00 pm

**OKLAHOMA CITY—**

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	10 N. Lee Ave.	9:00 am
	To the Shores of Tripoli (20th-Fox)	10 N. Lee Ave.	1:00 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	10 N. Lee Ave.	9:00 am
	Rings On Her Fingers (20th-Fox)	10 N. Lee Ave.	1:00 pm
Mar 11	Sundown Jim (20th-Fox)	10 N. Lee Ave.	1:00 pm

**OMAHA—**

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	1502 Davenport St.	10:30 am
	To the Shores of Tripoli (20th-Fox)	1502 Davenport St.	2:00 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	1502 Davenport St.	10:30 am
	Rings On Her Fingers (20th-Fox)	1502 Davenport St.	1:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	1502 Davenport St.	1:30 pm

**PHILADELPHIA—**

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	302 N. 13th St.	10:30 am
	To the Shores of Tripoli (20th-Fox)	302 N. 13th St.	2:30 pm

Mar 10	The Remarkable Mr. Kipps (20th-Fox)	302 N. 13th St.	10:30 am
	Rings On Her Fingers (20th-Fox)	302 N. 13th St.	2:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	302 N. 13th St.	2:30 pm

**PITTSBURGH—**

Mar 9	Who Is Hope Schuyler? (20th-Fox)	1715 Blvd. of Allies	10:00 am
	Secret Agent of Japan (20th-Fox)	1715 Blvd. of Allies	11:30 am
	To the Shores of Tripoli (20th-Fox)	1715 Blvd. of Allies	2:00 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	1715 Blvd. of Allies	10:30 am
	Rings On Her Fingers (20th-Fox)	1715 Blvd. of Allies	2:00 pm
Mar 11	Sundown Jim (20th-Fox)	1715 Blvd. of Allies	2:00 pm
	Lone Star Ranger (20th-Fox)	1715 Blvd. of Allies	3:30 pm

**PORTLAND, ORE.—**

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	10:30 am
	To the Shores of Tripoli (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2:00 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	11:00 am
	Rings On Her Fingers (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2:00 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	1:30 pm

**SALT LAKE CITY—**

Mar 9	Who Is Hope Schuyler? (20th-Fox)	216 E. 1st South St.	9:30 am
	Secret Agent of Japan (20th-Fox)	216 E. 1st South St.	10:45 am
	To the Shores of Tripoli (20th-Fox)	216 E. 1st South St.	1:15 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	216 E. 1st South St.	10:30 am
	Rings On Her Fingers (20th-Fox)	216 E. 1st South St.	1:15 pm
Mar 11	Sundown Jim (20th-Fox)	216 E. 1st South St.	1:15 pm
	Lone Star Ranger (20th-Fox)	216 E. 1st South St.	2:30 pm

**SAN FRANCISCO—**

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	245 Hyde St.	10:00 am
	To the Shores of Tripoli (20th-Fox)	245 Hyde St.	2:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	245 Hyde St.	10:00 am
	Rings On Her Fingers (20th-Fox)	245 Hyde St.	2:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	245 Hyde St.	2:30 pm

**SEATTLE—**

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	2421 Second Ave.	10:30 am
	To the Shores of Tripoli (20th-Fox)	2421 Second Ave.	2:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	2421 Second Ave.	10:30 am
	Rings On Her Fingers (20th-Fox)	2421 Second Ave.	2:30 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	2421 Second Ave.	2:30 pm

**ST. LOUIS—**

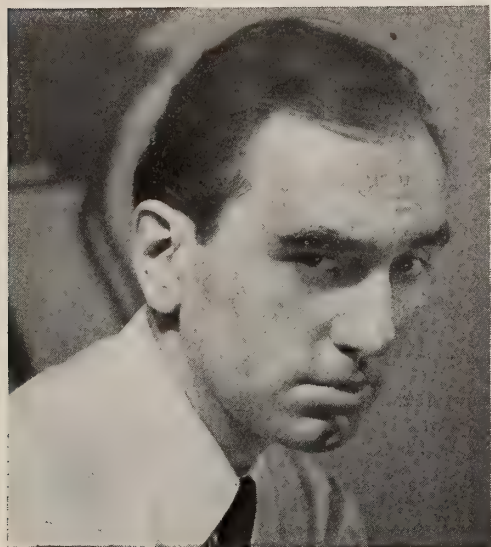
Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	SRENCO Scre'n'g Rm. 3143 Olive St.	9:30 am
	To the Shores of Tripoli (20th-Fox)	SRENCO Scre'n'g Rm. 3143 Olive St.	1:30 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	SRENCO Scre'n'g Rm. 3143 Olive St.	10:00 am
	Rings On Her Fingers (20th-Fox)	SRENCO Scre'n'g Rm. 3143 Olive St.	1:00 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	SRENCO Scre'n'g Rm. 3143 Olive St.	1:00 pm

**WASHINGTON, D. C.—**

Mar 9	Who Is Hope Schuyler? & Secret Agent of Japan (20th-Fox)	932 N. J. Ave., N.W.	10:30 am
	To the Shores of Tripoli (20th-Fox)	932 N. J. Ave., N.W.	2:00 pm
Mar 10	The Remarkable Mr. Kipps (20th-Fox)	932 N. J. Ave., N.W.	10:30 am
	Rings On Her Fingers (20th-Fox)	932 N. J. Ave., N.W.	1:00 pm
Mar 11	Sundown Jim & Lone Star Ranger (20th-Fox)	932 N. J. Ave., N.W.	1:00 pm

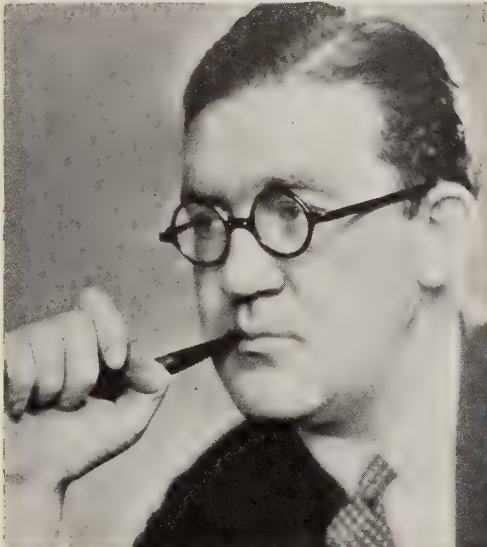


# January Box Office Champions



*Busby Berkeley, director.*

**BABES ON BROADWAY:** Metro-Goldwyn-Mayer. Producer, Arthur Freed. Director, Busby Berkeley. Photographer, Lester White. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Cast: Mickey Rooney, Judy Garland, Fay Bainter, Virginia Weidler, Ray McDonald, Donald Meek, Richard Quine. Release date, January, 1942.



*John Ford, director.*

**HOW GREEN WAS MY VALLEY:** 20th Century-Fox. Produced by Darryl F. Zanuck. John Ford, director. Cameraman, Arthur Miller. Art director, Richard Day. Cast: Walter Pidgeon, Maureen O'Hara, Donald Crisp, Anna Lee, Roddy McDowall, John Loder, Sara Allgood, Barry Fitzgerald, Patric Knowles. Release date, January 23, 1942.



*Mervyn LeRoy, director.*

**JOHNNY EAGER:** Metro-Goldwyn-Mayer. John W. Considine, Jr., producer. Directed by Mervyn LeRoy. Photographer, Harold Rosson. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Cast: Robert Taylor, Lana Turner, Edward Arnold, Van Heflin, Robert Sterling, Patricia Dane, Glenda Farrell. Release date, January, 1942.



*Irving Cummings, director.*

**LOUISIANA PURCHASE:** Paramount. Associate producer, Harold Wilson. Directed by Irving Cummings. Photographer, Harry Hallenberger. Art directors, Hans Dreier and Robert Usher. Cast: Bob Hope, Vera Zorina, Victor Moore, Irene Bordoni, Dona Drake, Raymond Walburn, Maxie Rosenbloom, Frank Albertson. Release date, December 25, 1941.



*William Keighley, director.*

**THE MAN WHO CAME TO DINNER:** Warner Brothers. Jack Roper and Jerry Wald, associate producers. Directed by William Keighley. From the stage play by George S. Kaufman and Moss Hart. Art director, Robert Haas. Cast: Bette Davis, Ann Sheridan, Monty Woolley, Richard Travis, Jimmy Durante, Billie Burke, Reginald Gardiner. Release date, January 14.



*Raoul Walsh, director.*

**THEY DIED WITH THEIR BOOTS ON:** Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Robert Fellows. Directed by Raoul Walsh. Cameraman, Bert Glennon. Art director, John Hughes. Cast: Errol Flynn, Olivia de Havilland, Gene Lockhart, Regis Toomey, Stanley Ridges, Arthur Kennedy. Release date, January 1, 1942.



## Yates Stresses Morale Value; Sees Upturn

The world needs entertainment during wartime to keep up morale, and the motion picture industry is faced with the necessity of making more and better pictures, Herbert J. Yates, chairman of the board of Republic Pictures, said on a recent visit with Gene Autry during the performances of the new Autry "Flying A" Rodeo at the Houston, Texas, live-stock show.

Mr. Yates was accompanied by James R. Grainger, president of Republic. He flew to Houston from Los Angeles while Mr. Grainger had previously attended a conference of exhibitors at Corpus Christi, Texas.

### Predicts Gain

"Motion pictures can reach more people than any other type of amusement," Mr. Yates said. "In Great Britain, for example, the picture business last year, after the severe bombing of London ceased, doubled its business of the pre-war days. The motion picture is now practically the only entertainment in Britain. I predict a big gain in the industry over here with new ideas to be developed and presented because of the war.

"So far as Republic is concerned, we have no reason to feel that we should change our policies. We are going to continue to make Westerns."

"We are also developing other Western stars and turning to new, young talent at all times," he concluded.

Gene Autry's \$100,000 venture in glamorized, stream-lined Western rodeo shows drew a gate of approximately \$240,000 in 10 days, despite eight days of rain in Houston.

Wednesday, Mr. Yates and home office executives opened the two-day quarterly sales meeting for the Eastern and Central districts at the New York Athletic Club.

Arriving in Chicago for a regional Republic sales meeting for the midwest, last Thursday and Friday, Mr. Yates said, "The industry must work harder, put in longer hours, and use better judgment than ever in picking out stories for the entertainment of a nation at war.

### Public Wants Relaxation

"The people today hear enough about war on the radio and read about it in the papers and when they go to the theatre they want to forget about it, at least temporarily. For that reason Republic has no intention of producing war pictures, as such, but we will do such pictures as 'The Commandos' and 'Remember Pearl Harbor,' topical subjects taken from the headlines, which will be dramatized in a light way to give the theatre patrons a clearer picture of what they have read or heard.

"During the coming year we also intend to work hard on the building up of new stars and introduce new faces in our casts. Those on our lot due for a buildup during the year include Fay McKenzie, Ray Middleton, Betty Keane, Marilyn Hare, Mary Lee, and Ann Jeffreys.

Mr. Yates said Hollywood producers were taught a lesson with the loss of the foreign market two years ago. Up to that time, he said, the producers were so overwhelmed by the size of the foreign grosses that they switched to the foreign types of stories for many of their pictures, a move which increased the foreign grosses, but diminished the domestic intake.

Exhibitors tried to point this out, he said, but it took the destruction of nearly six-tenths of the European market to prove that the reason for the alarming domestic decrease was that

## HERALD PEOPLE



By Staff Photographer

IRENE SMOLEN was born in Nikolaef in the southern part of Russia but, having come to these shores at nine months, she has no trace of either a Southern or Russian accent. She came to Quigley Publications along with Motion Picture News. Originally in the advertising production department, and then secretary to Terry Ramsaye, she now reviews films for the Herald, operates the "What the Picture Did for Me" department, and handles other editorial matters.

She is fond of reading the dictionary, which does not necessarily confine her to the King's English, and she loves to read recipes, which does not confine her to cooking. At the moment, her favorite sport is bowling, but she finds that the feeling is not reciprocal.

Her desires are very simple; she just wants to be rich and own a beautiful home in the country without termites or Japanese beetles.

they were not making pictures to suit the taste of the American public. Confronted with practically only an American market, the producers concentrated on product for home consumption with the result of better pictures on the market today.

"Republic," he said, "will continue to produce down-to-earth product on subjects of great interest to Americans, such as 'Sleepytime Gal,' starring Judy Canova, and 'Yokel Boy,' with Albert Dekker and Joan Davis; westerns such as the two coming Gene Autry's, 'Heart of the Rio Grande' and 'Dusk on the Painted Desert'; Roy Rodgers in 'South of Santa Fe'; Don Barry in 'Stagecoach Express'; Ray Middleton and Jean Parker in 'The Girl from Alaska'; Dennis O'Keefe and Ruth Terry in 'Affairs of Jimmy Valentine.'

The pictures mentioned by Mr. Yates were part of the 11 features, nine westerns and the one serial remaining on the current season's schedule and which were outlined to the branch managers in attendance at the sales conference, by James R. Grainger, sales chief. Mr. Grainger reported steadily increasing sales and satisfactory progress in collections.

M. J. Siegel, studio head, told the delegates of pictures in preparation, many of which are about ready for production.

## Pathé Now Owns 100 Per Cent of PRC Stock

Pathé, in further negotiations, has purchased 100 per cent of Producers Releasing Corporation stock, Leon Fromkess, PRC vice-president, announced in Los Angeles this week before returning to New York. Pathé acquired about 68 per cent of the stock several weeks ago, he said, when it was announced it had controlling interest in the film company, and has since purchased the remaining 32 per cent.

Declaring that consent decree operations of five major companies has helped PRC sales, Mr. Fromkess set the company's business this year virtually 100 per cent better than the same time last year. He pointed out that PRC would service 50 per cent more theatre situations this year than last.

According to Mr. Fromkess, the consent decree has created a 12-month selling season and exhibitors are not able to contract for the greater portion of programs at the beginning of the season: they must keep buying, he said, as the decree signatories issue their block-of-five, therefore opening up new avenues for PRC business.

### PRC's New Product

The company's vice-president, who had been in Hollywood since February 9th for product conferences with George R. Batcheller, head of production, also said that Pathé, Ltd., of England, and George Quigley of New York, each would make films for PRC. The Pathé picture is "Angel of Mercy, from the Edgar Wallace story. Its script is being written in Hollywood. The Quigley production will be a musical, tentatively titled "Dusty Waters," and will feature a name band. It will be produced at the Ideal Studios in New Jersey.

With 13 of 24 features and 10 of the 18 Westerns for this season completed, Mr. Fromkess said the remainder of product would be finished by June and the new production program started at that time.

New season product will have not less than 24 features and 18 Westerns, including from four to six higher budget specials, he said. PRC's annual sales meeting will be held in May with the company's 31 franchise holders now voting on the convention site.

Mr. Fromkess closed a deal with Dixon Harwin to produce "The Commandos Have Landed," scheduled for production in April. Another Harwin film for PRC is "Rogues in Clover," set to go before the camera on March 2nd. Other PRC pictures for March production are "The Devil's Sister," the Merrick-Alexander production; the Martin Mooney-William Beaudine film, "Men of San Quentin," and the Sigmund Neufeld feature, "The Mad Monster."

Two films just completed are "Gun Shy," the Harry Langdon-Charles Rogers feature, and "The Dawn Express," a Merrick-Alexander production.

### Independents File

The Society of Independent Motion Picture Producers has filed incorporation papers with California. Listed as directors are Mary Pickford, Samuel Goldwyn, Alexander Korda, David O. Selznick, and Roy Disney.



# TELEVISION PULLING IN ITS BELT FOR THE DURATION

## *But New Developments, Now Military Secrets, Will Be Aid to Recovery*

Television will have to pull in its belt for the duration.

There is little hope, according to experts in a position to know, of the television industry progressing during the war. Rationed radio materials, and engineering talents, for civilian use will curb any substantial expansion of the current scope of television, they say.

When the war ends, however, they predict that the television industry will be on the threshold of a boom that will surpass both that of the standard broadcasting industry and the automobile in post-World War years. This is the "off-the-record" consensus of engineers, sales managers and government radio authorities.

In the interim, the television broadcasters indicate, they are going to make every effort to continue present programs and to nurture their infant industry. Officially they say it will keep right on growing. "Despite the war it won't stop," one executive said. Off the record, however, they admit the industry will be more than satisfied if it can maintain status quo despite priority curbs, drafted technicians and other wartime obstacles.

Defense programs, such as the extensive air raid warden training plan now in effect in New York, and the extension of inter-city systems of emergency visual communication on the Eastern seaboard are expected to give extensive aid to television. Much invaluable educational work is being done at this time it is said.

### *Developments Are Secret*

A prediction of what is to come in television when the war ends was voiced recently by Dr. Alfred N. Goldsmith, a member of the advisory board of the Society of Motion Picture Engineers, inventor of many important television patents and for many years a consultant on visual broadcasting problems.

The war may even prove a boon to television, Dr. Goldsmith commented. He confirmed numerous reports in the industry that important developments in television science were going on under the cloak of military secrecy.

Other engineers say that these important discoveries in television technique, now classified as military secrets, will be available to the industry immediately after the war. Manufacturing methods, television apparatus and engineering knowledge are all growing at a great rate under the defense effort they said. This progress will become available to television, as an entertainment and communications medium.

An aid to the television industry after the war will be the great number of technicians now being trained in radio and specialized fields related to television. Because of its defense implications the total number of men being trained in various fields of cathode ray oscillography cannot even be hinted at.

## SEES ADVANTAGES IN WAR SHUTDOWN

Dr. Alfred N. Goldsmith, engineer and television consultant, cites four important advantages which will accrue to the benefit of commercial television during the war emergency:

Wartime production of television apparatus and related radio products will make manufacture more uniform. Many manufacturers will standardize on single designs.

This standardization will make possible the production of more precise equipment.

Mass production methods are being, and will be, applied extensively to the manufacture of television and related equipment.

The cost of television equipment after the war will be greatly reduced by this increased production. Many shops now tooled for defense work can easily continue with the manufacture of television receivers. These will be much cheaper than is now possible.

War Production Board orders halting the manufacture of new radio sets ends all hope for the construction of new television receivers for public sale. Replacement parts are still available, the manufacturers report, however, and they say that the owner of a home television set should experience no immediate difficulty in obtaining new iconoscopes or other replacement parts.

Radio manufacturers report that they will be able to turn out about 40 per cent as much material for civilian use as heretofore. A large proportion of available supplies will go into the manufacture of replacement parts, and small portable and home sets.

The use of television as a civilian defense instruction medium meanwhile continues to boom, particularly in New York where both the National Broadcasting Company and Columbia Broadcasting System are cooperating with civil defense authorities.

Installation of television receivers in more than 100 New York City police precinct classrooms is already underway.

### *New Supporters*

According to studio officials and several owners of television sets who have made them available for defense instructions approximately two-thirds of the wardens watching the television instructions have never seen visual broadcasting before. In some instances the ratio is even higher.

Du Mont is now operating a regular schedule over its New York station, WABD. Official designation as a commercial outlet, and the new call letters were granted the station by the FCC last week.

Du Mont is also proceeding with the construction of its Washington station, on 11th street. Mortimer Loewi, Du Mont vice-president, reports that the experimental transmitter previously in use in New York has been shipped to Washington and program tests will begin soon.

Mr. Loewi said reports that the station would be linked in a network with the Philco station at Philadelphia, General Electric's outlet in Schenectady and the National Broadcasting Company in New York were entirely unofficial. NBC likewise denied reports that a deal to exchange programs had been completed, although expressing willingness to do so.

NBC has received a permit for Washington's second sight-sound broadcasting station, on Channel 2, atop the Wardman Park hotel. Construction is underway.

### *Baird Stereoscopic Television*

John L. Baird, English television manufacturer and inventor, reports by mail the perfection of a stereoscopic color television system. A two-phase red and green color disc on camera and receiver transmit the image. Stereoscopes is accomplished without use of spectacles and it is reported that the image may be viewed by several persons at once. Motion picture stereoscopes has long been possible with red and green spectacle devices.

Dr. Peter C. Goldmark, chief engineer for CBS television, and the inventor of the color television system demonstrated by Columbia last year, has patented a new cathode tube scanner for television cameras. The new tube features an "electron amplifier" within its own cylinder.

The year-end report by the National Televisions Systems Committee to the FCC on synchronization impulses and color standards is still in preparation. Individual companies have submitted reports on their work during the year, with recommendations to the committee which is collating them into a general report for the FCC. Dr. W. R. G. Baker, of the General Electric Company's Bridgeport laboratory, is chairman.

### *Bamberger Seeks Permit*

The Bamberger Broadcasting Service, Inc., of New York, operator of station WOR and a principal Mutual Network partner, recently applied for a construction permit for a commercial television station. It will operate on Channel 6, for which Bamberger now holds a license for a one-kilowatt experimental station, W2XBB. Equipment for actual construction is currently unobtainable and the application was a formal move to keep the channel available.

WCBW, the Columbia Broadcasting Company's station increased its weekly film programs last week when it added a new historical film series and government shorts to its film motion picture schedules.

American history will be presented on alternate Friday afternoons in a series of school room pictures distributed by Academic Film Co.

### *Promote NBC Engineer*

Harold P. See, a member of the NBC engineering staff, has been appointed a senior television supervisor by O. B. Hanson, vice-president and chief engineers. Mr. See succeeds F. A. Winkle, recently named New York division engineer. Mr. See will have charge of all field and studio engineering for NBC television.



## Mexican Studios See Record 1942 Film Production

Producers underestimated their capacity for 1942 when they announced late in 1941 that they would make at least 50 films this year, only 10 more than last year's output. There are good indications that the 1942 production will be close to 70. That would be a record for Mexico, where modern film making began in 1930.

The prospects for 1942 are based on the January production of 10 pictures in the studios here, at present all there are in Mexico. These plants are scheduled to produce six pictures in February, and a check of the producers shows that schedules for the rest of 1942 call for from six to eight films a month.

Government aid to the industry and more money available for production as well as a better outlook for foreign business, particularly in the United States and in some Central and South American countries, have encouraged the producers to get down to business on a bigger scale.

Efforts of Mexican producers to obtain better opportunities in the Argentine have been intensified now that films of that country have gained a definite foothold in Mexico with the opening of an exchange here by Argentina Sono Film and Luminor, and the signing by these companies of the Cine Iris, a prominent first run theatre here, owned by Fernando Garcia, as their premiere house in this country. The exchange is functioning under the name Continental Films, S. A. and is in charge of Luis Boulinie and Guillermo Haza. It was organized and the Iris deal was supervised by Jose M. Rodriguez, traveling agent of both Argentinian companies. The Iris contract, it is said, calls for 12 releases this year.

Mexican producers now hope to equalize the treatment of their films in the Argentine and of Argentinian pictures in Mexico. Argentinian films have for some time been exhibited in Mexico at the rate of about 25 a year and always in the very best theatres, whereas only about two Mexican pictures are shown annually in the Argentine and invariably in inferior theatres. The Argentine customs' duties on Mexican films are about 10 times higher than are these Mexican imposts on Argentinian pictures.

▽

Better dress for its actresses is being stressed by Films Mundiales, S. A., one of the newer and leading producers. It has contracted Royer of Hollywood to supervise the costuming of its feminine players. Royer was offered this assignment while he was on a vacation here. It is reported that he will work for Mundiales for about six months. He is the first American fashion expert to dress Mexican movie queens but it is expected that other producers will follow Mundiales' example.

▽

Careless operation of a projection machine in a private house here during a children's party caused an explosion that seriously injured 11 of the children and a fire that did considerable damage to the house. The city is considering a law requiring that all projection be done by professionals.

▽

Members of the picture industry, including players, scenarists and directors, are backing the unique campaign launched by Rafael Munoz, who has adapted two of his novels for the Mexican screen, and some other authors to raise funds to buy 1,000 of the best cigars made in Mexico and ship them with the com-

## SHORT PRODUCT PLAYING BROADWAY

Week of February 21st

### CAPITOL

Fraidy Cat ..... MGM  
We Do It Because ..... MGM  
Information Please, No. 3... RKO Radio  
Feature: *Johnny Eager* ..... MGM

### CRITERION

Tanks ..... U. S. Defense  
Short  
Rack 'Em Up ..... Columbia  
Feature: *Born to Sing* ..... MGM

### MUSIC HALL

The Nifty Nineties ..... Disney-  
RKO Radio  
Feature: *Woman of the Year* ..... MGM

### PARAMOUNT

The Mighty Navy—Popeye ..... Paramount  
Tanks ..... U. S. Defense  
Short  
Unusual Occupations, No. 2 ..... Paramount  
Feature: *Bahama Passage* ..... Paramount

### RIALTO

Our Russian Front ..... Artkino  
Defense of Moscow ..... Artkino  
Feature: *Frisco Lil* ..... Universal

### RIVOLI

Tanks ..... U. S. Defense  
Short  
The Nifty Nineties ..... Disney-  
RKO Radio  
Feature: *Mister V* ..... United Artists

### ROXY

Secret of the Fjord ..... 20th Cent.-Fox  
Funny Bunny Business ..... 20th Cent.-Fox  
Community Sing, No. 6 ..... Columbia  
Tanks ..... U. S. Defense  
Short  
Feature: *Roxy Hart* ..... 20th Cent.-Fox

### STRAND

Tanks ..... U. S. Defense  
Short  
Porky's Pastry Pirates ..... Vitaphone  
There Ain't No Such Animal ..... Vitaphone  
Feature: *Captains of the Clouds* ..... Warner Bros.

pliments of all Mexico to Winston Churchill.

The British Premier delighted Mexico with his complimentary remarks when diplomatic relations were resumed between this country and his. Ex-President Cardenas broke those relations because he objected to a London note about the oil expropriation in 1938.

▽

James A. Fitzpatrick was accorded unusual honors by the Mexican government when he came here to make "Mexico Monumental," another of his color films. Mr. Fitzpatrick was met at the border by Alejandro Bulnes, chief of the government's tourist department, who escorted him to this city. The travelogue producer is the first American pictureman to be accorded such an honor.

Mr. Fitzpatrick has been accorded special Mexican government facilities for the making of his picture.

▽

Eager to maintain a good opinion abroad about Mexico, the federal film supervising and censoring department, Felipe Gregorio Castillo, chief, has become very particular about pictures made in Mexico. It ordered deleted from the latest one, "La Gallina Clueca" ("The Brooding Hen"), taken from an Argentinian stage comedy of the same name, a scene of a doctor's office in which a chipped wash basin appeared.

## More Holdover, Gross Reports

Reports of holdovers on current releases from some of the major distributing companies this week include:

"Hellzapoppin," Universal; Palace, Chicago; opened February 11th, Fox, Detroit, opened February 13th; Hawaii, Los Angeles, February 11th; Albee, Providence, February 11th; Fulton, Pittsburgh, February 18th; Keith's Washington, February 19th; Centre, Salt Lake City, February 6th; Fox, St. Louis, February 5th.

"Ride 'Em Cowboy," Universal; Earle, Allentown, opened February 21st; Keith, Baltimore, opened February 17th; Palace, Cincinnati, February 19th; Keith, Dayton, February 20th; Strand, Hartford, February 11th; Senate, Harrisburgh, February 17th; Rialto, Louisville, February 12th; State, New Bedford, February 19th; Strand, New Britain, February 20th; Paramount, New Haven, February 20th; Orpheum, New Orleans, February 19th; Newport, Norfolk, February 19th; Civic, Portland, February 12th; Astor, Reading, February 18th; Capitol, Scranton, February 21st; Granada, Spokane, February 12th; and Penn, Wilkes-Barre, February 21st.

"Wolf Man," Universal; Broadway, San Diego, opened February 4th.

"Woman of the Year," MGM: Music Hall, New York, opened February 5th; Boyd, Philadelphia, opened February 5th; Penn, Pittsburgh, February 13th; Palace, Washington, February 12th; Broad, Columbus, February 19th; Palace, Memphis, February 19th; and Rex, Wheeling, W. Va., February 11th.

"Johnny Eager," MGM: Majestic, San Antonio, opened February 7th.

"Bedtime Story," Columbia: Orpheum, San Francisco, opened February 12th.

### Broadway Holdovers

"Kings Row," Warner Bros., started its third week at the Astor, New York.

"Captains of the Clouds," Warner Bros., held at the Strand, New York, for a third week.

"Mister V," United Artists, third week hold-over at the Rivoli, New York.

"Our Russian Front," Artkino-Russian War Relief, held for a third week at the Rialto, New York.

"Ball of Fire," RKO-Goldwyn: third week holdover at the Hippodrome, Baltimore; second week at Oklahoma City, Lincoln, Seattle and Portland.

"Valley of the Sun," RKO: full week hold-over at the Strand, Louisville.

"Look Who's Laughing," RKO: second week holdovers at Orpheum, Des Moines, and Orpheum, Denver; also in Tacoma and Spokane; and third week in Seattle.

"Suspicion," RKO; held for third week at the Golden Gate, San Francisco.

"Little Foxes," RKO-Goldwyn: held for fifth week at the Gaumont Haymarket, London, England.

"Dumbo," RKO-Disney: second week holdovers at the Warner Theatre, Pittsburgh, and Aldine, Philadelphia; also entered its ninth week at the New Gallery Theatre, London, England.

### Holiday Grosses

Grosses for the week:

"Woman of the Year," MGM, Radio City Music Hall, New York, drew an estimated \$82,000 for five days, including \$19,500 for Washington's Birthday.

"Roxy Hart," 20th Century-Fox, chalked up an estimated \$62,000 from Thursday through Washington's Birthday; with a Sunday gross set at \$20,000, a record for the Roxy Theatre, New York, and gross on Monday's holiday estimated at \$16,000.

"Bahama Passage," Paramount, at the Paramount, New York, drew an estimated \$34,700, Saturday through Monday and was expected to end its first week on Tuesday with \$55,000.



## Variety Clubs Wait Call for War Duties

That the U. S. Government may call upon the Variety Clubs of America to aid in the nation's war-defense effort, was disclosed last week by John H. Harris, national chief barker of the organization, who said that he had received a letter from Washington "in which they tell me they are about ready to call upon the Variety Clubs to do a job."

Mr. Harris also announced that the current "Hey Rube" membership drive was continuing to March 1st to allow all clubs to realize their goals of 100 per cent membership of film industry people in local territories.

Variety, according to Mr. Harris, cancelled its eighth annual convention, scheduled for May 15th-17th in Los Angeles, because of increasing demand made upon the organization's man power for added duties in defense and war work. Instead of the convention originally planned, officers and delegates from the various tents will meet to dispose of organization business at some place and time to be decided upon later, it was reported.

### New Tent in New Haven

Approximately 50 representatives of the film industry met at the Hotel Garde in New Haven last Thursday, and voted to apply for a Variety Club charter and elect officers at a forthcoming meeting, scheduled for some time in March. This was the first organizational meeting of the group. I. J. Hoffman, Warner zone manager; Morey Goldstein, Herman M. Levy, executive secretary of Connecticut MPTO; Dr. J. B. Fishman, Connecticut Allied president, among others, arranged the luncheon. John Harris, national chief barker, and Martin Mullin, Boston club's chief barker, were guest speakers.

Paying tribute to 12 pioneer showmen, the Michigan Variety Club held a banquet last Thursday at the Book Cadillac Hotel, Detroit, at which film industry leaders of that city were present. Former Mayor James J. Walker of New York was toastmaster and the principal speakers included Senator Claude Pepper, of Florida; Claude Lee, public relations counsel for Paramount; Edgar Guest, and Malcolm W. Bingay, editorial director of the *Detroit Free Press*.

Senator Pepper declared, "I appreciate the vital effect of show business upon public opinion. It renders irreplaceable service in public morale. I want to apologize for those elements of Congress which did not see the industry's important contribution. We see this clearly now. There was nothing in so-called inflammatory motion pictures that was exaggerated in wickedness or deadliness," he said, referring to the Senate subcommittee inquiry last year of alleged war propaganda on the part of the motion picture industry.

The 12 showmen to whom guests and speakers paid tribute were: Ed Beatty, president, Butterfield Theatres; Jim Ritter, Detroit theatre owner and member of the board of directors for Co-operative Theatres of Michigan; Ed Kirchner, owner and operator, Family Theatre; Fred DeLodder, president, Co-operative Theatres; Bob Peltier, Mount Clemens theatre owner; Paul Schlossman, general manager of up-state houses associated with Butterfield; Harlan Starr, associated with Monogram; Glenn Cross, theatre owner; Tom Ealand, owner of the Ferndale Theatre; Jacob Stocker, Detroit the-

atre owner; Ray Branch, president, Allied Theatres of Michigan, and Ollie Brooks, general manager of Butterfield Theatres.

Guests included John C. Manning, managing editor of the *Detroit Times*; George W. Stark, "Old Timer," columnist, *Detroit News*; Douglas D. Martin, *Detroit Free Press*; Charles Oakman, Detroit City Controller, and A. A. F. Maxwell, president of the Union Guardian Trust Company. Proceeds of the banquet are being donated to the American Red Cross.

### Variety Activities

More than 300 members attended the opening of the Los Angeles Variety Club's quarters at the Ambassador Hotel last week. The club-rooms were designed by S. Charles Lee, architect, and executed by R. McCullough, in charge of maintenance at Fox West Coast theatres.

A series of "service luncheons" were inaugurated last Monday by Albany's Variety Club, at which outstanding members of Tent Nine are to be honored for conspicuous Variety work. Proceeds of the luncheon are to be donated to various defense and service club activities. First "Kings for a Day," at a Washington birthday luncheon held on Monday, were C. J. Latta, zone manager for Warner Bros., Albany; and Arthur J. Newman, Republic Pictures' branch manager there. Chief barker Louis R. Golding, Fabian Theatres' divisional manager in Albany, announced the luncheons will be continued.

A meeting was held on Wednesday by the Variety Club of New England, Tent 23, in Boston, for the purpose of discussing the club's forthcoming year book and its annual dinner dance, scheduled for April 12th.

More than 22 members of Tent 4, St. Louis Variety Club, met at the Coronado Hotel last Wednesday at an initial "round table" luncheon which will be held daily in the Jug restaurant of the hotel. Ralph McGowan, vice chairman of the newly formed membership committee; chief barker Harry C. Arthur, Fanchon & Marco executive; Louis and Joseph Ansell; David G. Arthur, Edward B. Arthur, James H. Arthur, Tommy Thompson, Rex Williams and J. L. Kaufman, were present. Others in attendance were: E. L. Murphy, Henry C. Riegel, Clyde Brown, A. L. Hemke and Harry Crawford. Special invitations were extended by the club to St. Louis newspaper film editors to attend subsequent "round table" affairs.

### National Decency Legion Classifies Fourteen Films

Of the fourteen motion pictures classified by the National Legion of Decency in its listing for the current week six were approved for general patronage, four were considered unobjectionable for adults, two were adjudged objectionable in part and two were condemned.

Class A-1, Unobjectionable for General Patronage: "Below the Border," "Lone Rider in Cheyenne," "Mister V," "Nazi Agent," "South of Santa Fe" and "This Time for Keeps." Class A-2, Unobjectionable for Adults: "Captains of the Clouds," "Girls Town," "Shut My Big Mouth" and "Too Many Women." Class B, Objectionable in Part: "Lady in Distress" and "The Night Before the Divorce." Class C, Condemned: "Fighting the White Slave Traffic" and "Nine Bachelors."

### Georgia Theatre Owners Reelect Officers

The Motion Picture Theatre Owners of Georgia met last week in Atlanta, and reelected the following officers: J. H. Thompson of Hawkinsville, president; Ed Beach of Thomas-ton, vice-president; Hopson Johnson of Vidalia, treasurer, and Mrs. Willingham Wood of Washington, secretary.

R. B. Wilby of Atlanta, president of Wilby-Kincey Theatres, and Harlee Branch, an Atlanta attorney, addressed the meeting.

ANOTHER REPUBLIC  
FAN MAGAZINE  
AD

FUN FOR  
EVERYONE  
IN A BIG  
PICTURE

WE have  
MADE a  
NEW  
JUDY  
CANOVA  
HIT in  
RESPONSE to  
THE demands  
OF all the  
FANS who  
ROARED  
WITH glee at  
HER antics in "SIS  
HOPKINS." We've called it  
"SLEEPYTIME GAL," but  
REST assured that there is  
NOTHING sleepy about  
ITS side-splitting  
COMEDY or its  
TUNEFUL  
MUSICAL  
MOMENTS.

JUDY plays  
THE title role,  
WITH TOM  
BROWN, BILLY  
GILBERT, RUTH  
TERRY, THURSTON  
HALL, ELISHA COOK, JR.,  
MILDRED COLES, HAROLD  
HUBER, and those radio stars,  
JERRY LESTER and

SKINNAY ENNIS and his  
BAND to complete the list  
OF top-flight favorites.

THESE folks are  
ALL great  
ENTERTAINERS,  
AND they do a  
BANG-up job  
IN this fast-  
MOVING farce  
COMEDY with  
MUSIC.

REPUBLIC has  
REALLY gone to  
TOWN on  
"SLEEPYTIME  
GAL," and the  
RESULT is a pleasure  
TO us and to you.

WHEN JUDY sings to  
THE melodic  
ACCOMPANIMENT of SKINNAY  
ENNIS and his fine band, you  
TOES will tap in tuneful applause.  
THE whole show is a wide-awake  
SCREENFUL of pleasure for you.  
"SLEEPYTIME GAL" is the name,  
AND it's



A REPUBLIC PICTURE



## IN THE COURTS

## Court Refuses Radio Action Against FCC

Both the National Broadcasting Company and Columbia Broadcasting System announced in New York on Tuesday that they would appeal to the U. S. Supreme Court the refusal on Saturday of a special statutory court of three Federal judges to rule on the injunctions brought by four broadcasting companies against the Federal Communications Commission's enactment of new radio regulations.

The decision, based on lack of jurisdiction, of Judge Learned Hand, of the U. S. Circuit Court of Appeals, the dissenting opinion of Judge Bright of Federal Court, and that of Federal Judge Henry W. Goddard who concurred with Judge Hand that the court had no authority to act and that it was not making "any finding of fact," virtually placed the controversy between the FCC and the four plaintiffs, where it was before the action was begun last December. The plaintiffs include NBC, CBS, the World Life Insurance Society, owners and operators of station WOW of Omaha, and the Stromberg Carlson Telephphone Mfg. Co., owners and operators of station WHAM at Rochester.

### Rules Called Threat

The plaintiffs contended that the FCC was exceeding its authority in regulations technically made effective on November 15th, 1941, which provided fundamental changes in business arrangements for the corporations, were designed primarily, it has been said, as an anti-monopoly measure. Actual application of the new rules have been held in abeyance during the trial and for "a reasonable period" thereafter. Validity of the complaints against the FCC's regulations were not passed upon either in the prevailing opinion, written by Judge Hand, or the dissenting document of Judge Bright.

Judge Hand declared, "The regulations are nothing more than a declaration—or if one chooses, a threat—by the commission that it will enforce those conditions upon any renewal of licence in the future. No change is made in the status of the 'affiliates' meanwhile; their existing contracts with the networks remain enforceable; nor has the commission given any evidence of an intention to use them as a basis for a revocation of existing licenses."

The plaintiffs have contended, however, that they already had suffered serious losses because some of their affiliate stations had indicated that existing contracts would be broken.

### Liberties Union on Press-Radio

A study is being made of radio station ownership by newspapers, recently presented in hearings before the Federal Communications Commission, by the American Civil Liberties Union, it was announced last Friday in New York at the organization's headquarters. The board of directors of ACLU declared that "the public policy involved in the ownership of radio stations by newspapers is being examined by the Union under the chairmanship of Quincy Howe. Its recommendations will be submitted to the board shortly. The Union will examine it solely from the point of view of the effect of ownership on freedom of opinion."

The board also said that ACLU had commended the FCC for its order refusing to grant new licenses to newspapers during its current study. Meanwhile, two members of ACLU attorneys, Morris L. Ernst and Arthur Garfield Hays, have taken divergent personal positions regarding the press-radio controversy.

## Court Enjoins Texas Attorney

After a two-day hearing of testimony, a temporary injunction restraining W. P. Hamblen, attorney, from interfering with the operation of the Horwitz-Texan Theatres, Inc., was granted late last Thursday by Judge Roy F. Campbell in the Eightieth District Court at Houston, Texas, in a suit brought by R. J. O'Donnell, general manager of the Interstate Circuit, Inc., and newly-elected president of the Horwitz-Texan interests following death of the late Will Horwitz.

Mr. Hamblen, life-time friend of the late theatre chain owner of Houston and executor of the Horwitz estate, took charge of the three Horwitz-Texan houses and operated them following the founder's death on last Christmas Day. Mr. O'Donnell was elected president of the Horwitz houses at a meeting of stockholders on January 16th.

During cross-examination, the executor maintained he represented a majority of the voting stock in the Horwitz-Texas Theatres, Inc., and that the election of Mr. O'Donnell was illegal.

It is expected that Judge Campbell will grant a *superseded* motion permitting Mr. Hamblen to remain in charge of the theatres, pending final ruling on the action by the appellate courts to which the Interstate counsel has applied.

## Stefan Zweig And Wife Die

Stefan Zweig, 60, Austrian-born writer and his 30-year-old wife, Elizabeth, died of poison at their home in Petropolis, Brazil, on Monday. Mr. Zweig left a note explaining the suicide pact to Claudio de Souza, president of the P.E.N. Club, international writers organization, of Brazil. "It would require immense strength to reconstruct my life," he said, "and my energy is exhausted by long years of peregrination as one without a country."

Born in Vienna on November 28th, 1881, the author left his homeland at the invasion of the Nazis in 1938, and had been a writer in exile until the time of his death. He began his career shortly after World War I in Salzburg and since then his prolific volumes earned him the accolade of "the most translated author in the world."

Among his famous books, including numerous biographies, was "Marie Antoinette," which MGM filmed in 1938 starring Norma Shearer. A novel of his, "Letter from an Unknown Woman," was purchased by Universal in 1933 but never filmed. Two of his plays were produced by the Theatre Guild in New York. The first was "Volpone," and the second, "Jeremiah," produced in 1939.

## Edward W. Fredrikson

Edward W. Fredrikson, radio salesman, former vaudeville comedian and booking agent, died February 17th in New York at the age of 55. He headed the "Gloom Chasers," an act that played the Keith-Orpheum and Loew circuits throughout the country, and virtually every Army camp during the last war. With the decline of vaudeville, Mr. Fredrikson entered the field of radio and joined Goldsmith Brothers as a radio salesman.

## Song Suit Upheld

U. S. District Judge Barksdale in Philadelphia last Saturday overruled the motion of Paramount Pictures Corp. to dismiss the complaint of Dr. Clay A. Bolland and S. Bickley Reichner that a song they had written for a University of Pennsylvania "Mask and Wig" show had been plagiarized. Paramount's motion for a bill of particulars was granted in part.

## OBITUARIES

## Louis Dittmar, Exhibitor, Dies

Louis J. Dittmar, pioneer Louisville motion picture man, died Tuesday February 17th, at the Deaconess Hospital, Louisville, Ky., following an illness of 3 or 4 years. He was 64.

Mr. Dittmar, formerly a Cincinnati traveling shoe salesman for a manufacturing concern, came to Louisville about the turn of the century, and started the old Majestic Theatre, which became the leading motion picture house of Louisville. It was enlarged several times until it had a seating capacity of around 1,000 and was the largest theatre in the city or state. He also operated the Royal, Woodland, and the Ha-wa-ian Gardens, among other projects. Just after the war he built the Rialto Theatre, one of Louisville's largest and finest.

Starting about thirty years ago Mr. Dittmar became interested in the development of colored pictures, and was an executive of the old Kinemacolor Co., which produced a special projection machine for colored pictures. Later he became connected with Cinacolor. Mr. Dittmar was president of the former Louisville Photoplay Associations, and succeeding ones; and also president of the Kentucky Motion Picture Exhibitors Association, and other state bodies. He was active in some of the early day fights against the old Blue Laws and various state or local legislative movements.

He was first president of the Board of Tuberculosis Hospital, and was credited with fostering its development.

He is survived by his widow, Mrs. Blanche U. Dittmar, and a brother, Charles Dittmar, of Cincinnati.

## Leslie J. Casey, Playwright, Dies

Leslie J. Casey, producer of silent films and stage plays, died last Wednesday, February 18th, at his home in New York. He was 51.

Mr. Casey was born in Australia, and arrived in the United States from England, where he had produced several plays, in 1913. Here he became associated with Fox Film Corp. as their Hollywood production manager, and later joined J. P. McGowan Co. for the production of several silent motion pictures.

Since 1920 his activities had been in the legitimate theatre. His most recent production was "These Two" in New York in 1934. He also produced "Fresh Fields" and "Romance" in Chicago.

Surviving him are his widow, Maybelle; a brother, Dr. George Casey of Sidney, Australia, and a sister, Mrs. T. M. Dodson of Bethlehem, Pa.

## Victor Boucher

Victor Boucher, French stage and screen actor, died in a hospital in Ville d'Avray, according to a report received Sunday night by the CBS short-wave listening station from the Vichy radio. Mr. Boucher had acted in many French pictures, including "Nine Bachelors," the Sacha Guitry comedy, currently shown at the World Theatre in New York.

## Douglas Cooper

Douglas Cooper, at one time the Canadian manager for the General Film Company, died in Toronto Tuesday. He was a pioneer in that country's film industry.

## Sidney J. Bass

Sidney J. Bass, builder of the Iris Theatre in Terrell, Texas, died February 17th. He was 80 years old.



# WHAT THE PICTURE DID FOR ME

## Associated British

**MEIN KAMPF, MY CRIMES:** This picture was really better than I expected. It's worth playing, if you let the people know exactly what it's about in advance. Every U. S. citizen should see it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## Columbia

**ADVENTURE IN WASHINGTON:** Herbert Marshall, Virginia Bruce—A good American picture, but no draw. Business off.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**BLONDIE GOES TO COLLEGE:** Penny Singleton, Arthur Lake—Possibly the poorest of the series. Was intended for adults, more than children, and suffered through this fact at the box office.—Al Eliassen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**HERE COMES MR. JORDAN:** Robert Montgomery, Rita Johnson—Here is a remarkably different picture that is a fast-moving comedy that brought raves from all sides. Business was very good and I know of no one who disliked it. It is very important to stress the disadvantage of getting in on the middle of the film. Running time, 94 minutes. Played February 10.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**LADIES IN RETIREMENT:** Ida Lupino, Louis Hayward—A very good show. Wonderful acting by the whole cast, but was not appreciated here. Many walkouts. Running time, 92 minutes. Played February 2-4.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**LONE WOLF SPY HUNT, THE:** Warren William, Rita Hayworth—A very entertaining programmer. Running time, 70 minutes. Played January 29-31.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**MEN IN HER LIFE, THE:** Loretta Young, Conrad Veidt, Dean Jagger—Misleading name. Business not up to standard. A very fine picture but lacks popular draw.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**MYSTERY SHIP:** Paul Kelly, Lola Lane—A fair programmer, suitable for dual billing.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**ROARING FRONTIERS:** Bill Elliott, Tex Ritter—Passable western, we like Bill Elliott.—A. Eliassen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**SING FOR YOUR SUPPER:** Jinx Falkenburg, Charles "Buddy" Rogers—Very good musical.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**SING FOR YOUR SUPPER:** Buddy Rogers, Jinx Falkenburg—They ate it up, and asked for more like it. Had a good run on it, due possibly to defense bonds I gave away on Bank Night.—Al Eliassen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**TEXAS:** William Holden, Glenn Ford—They came to see "Yank in the R.A.F.," but from reports this picture was the better of the two as far as entertainment was concerned. Running time, 93 minutes. Played February 15-16.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

**TILLIE THE TOILER:** William Tracy, Kay Harris—We ran this on bargain night and it got by. Nothing to rave about. We always make a little money on Columbia pictures. Running time, 62 minutes. Played February 3.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

**YOU BELONG TO ME:** Henry Fonda, Barbara Stanwyck—Very chucklesome dialogue and situations were thoroughly enjoyed by the audience which, I am sorry to say, was not much more than average. The picture deserved more box office than it received. I cannot see any reason for its failure to do better as the trailer is good. Running time, 95 minutes. Played February 12.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

***This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—***

What the Picture Did for Me  
MOTION PICTURE HERALD  
Rockefeller Center, New York

## Metro-Goldwyn-Mayer

**BLOSSOMS IN THE DUST:** Greer Garson, Walter Pidgeon—Very, very good. Drew the patrons in that know their pictures. Running time, 100 minutes. Played February 8-9.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

**CHOCOLATE SOLDIER, THE:** Nelson Eddy, Rise Stevens—May be O. K. for the other side of the tracks, but definitely no draw here. Business poor. Running time, 102 minutes. Played February 8-9.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

**CHOCOLATE SOLDIER, THE:** Nelson Eddy, Rise Stevens—Rise Stevens saved this from absolute failure. For a small town. N. G.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**DR. JEKYLL AND MR. HYDE:** Spencer Tracy, Lana Turner, Ingrid Bergman—A sombre, gruesome story. R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**DR. JEKYLL AND MR. HYDE:** Spencer Tracy, Lana Turner—There is no place on any program for this one. Why it should have been reproduced is beyond me. Tracy does his dual role very well but it does not elevate him in the public's eye. Running time, 123 minutes. Played February 13-14.—A. E. Andrews, Emporium Theatre, Emporium, Pa.

**DOWN IN SAN DIEGO:** Bonita Granville, Ray McDonald, Dan Dailey, Jr.—Another feather for Director Sinclair to stick in his bonnet. A sleeper, well worth the price of admission; fast and exciting with a dramatic climax. You can rest assured this picture will give entertainment satisfaction. Running time, 70 minutes. Played February 4-5.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**DOWN IN SAN DIEGO:** Bonita Granville, Ray McDonald, Dan Dailey, Jr.—Would be O. K. for a double feature.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**DOWN IN SAN DIEGO:** Bonita Granville, Ray McDonald—A fair program picture used on a double bill with "For Beauty's Sake," an old one from Fox. Evidently it was intended for a low bracket picture and in this respect the producers made a perfect bulls-eye. Running time, 70 minutes. Played February 10.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**DOWN IN SAN DIEGO:** Bonita Granville, Ray McDonald—Got stuck with this one. It's bad, and so was business.—Al Eliassen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**FEMININE TOUCH, THE:** Rosalind Russell, Don Ameche—Amusing comedy which pleased average business. Running time, 93 minutes. Played February 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**HONKY TONK:** Clark Gable, Lana Turner—Good every foot of the way. A picture well worth playing on your best days. Running time, 105 minutes. Played

February 1-3.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**HONKY TONK:** Clark Gable, Lana Turner—A good Saturday nite show.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**LADY BE GOOD:** Ann Sothern, Robert Young, Eleanor Powell—A mediocre picture which was almost saved by Eleanor Powell.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**MARRIED BACHELOR:** Ruth Hussey, Robert Young—Good comedy which pleased average business. Running time, 81 minutes. Played February 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**MARRIED BACHELOR:** Ruth Hussey, Robert Young—A dandy little picture. Should be set Sunday. I played it Family Nite.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**PHILADELPHIA STORY, THE:** Cary Grant, Katharine Hepburn, James Stewart—A pure box-office flop. Lowest grosses for nearly a year. Hepburn is death to our box office. Personally, I thought the story sparkling, although the theme has been done many times. Played January 18-20.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**SHADOW OF THE THIN MAN, THE:** William Powell, Myrna Loy, Asta—Here is a can of film that won't be included in Academy selections, but still remains as a balm for any audience. Powell and Loy are well decked with entertaining habits. Played this release day and date with competitive first-run break and did a sell-out business.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

**SHADOW OF THE THIN MAN:** William Powell, Myrna Loy—These "Thin Man" stories are getting too thin. If this one was much thinner, you couldn't have seen the shadow.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**SMILIN' THROUGH:** Jeanette MacDonald, Gene Raymond—Hope they don't make this any more. I could smile through the first one, but not this.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**UNHOLY PARTNERS:** Edward G. Robinson, Edward Arnold, Laraine Day—Our two favorite actors in one picture. We couldn't ask for more. And they didn't let us down. And Laraine Day was very good and she's so easy to look at. This kind of picture pleases our class of trade and we have them from all walks of life. Running time, 94 minutes. Played February 11-12.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

## Monogram

**RIOT SQUAD:** Richard Cromwell, Rita Quigley—Here is really a fine picture. Good work by its cast and excellent judgment by its director. The picture packs real action and is short. A good Friday-Saturday picture when you can fill in with your serials and shorts. Monogram pictures are up and coming. Give them a chance, they will produce the product. Running time, 55 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

## Paramount

**ALOMA OF THE SOUTH SEAS:** Dorothy Lamour, Jon Hall—Did not think much of the picture except for scenery and beautiful color. However, patrons liked it and it did average business. Running time, 77 minutes. Played February 1-3.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**BUY ME THAT TOWN:** Lloyd Nolan, Constance Moore—Best half of double bill. Gave satisfaction and had some drawing power. Played February 6.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

**FLYING BLIND:** Richard Arlen, Jean Parker—Very good program picture. Will fill any bill where you want some action. Running time, 70 minutes. Played February 6-7.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**GLAMOUR BOY:** Susanna Foster, Jackie Cooper—This ambled along peacefully for about an hour before it suddenly snapped awake. And just when it got darned good and interesting, we ran out of film. How—  
(Continued on following page)



(Continued from preceding page)

ever, it was generally well liked and drew better than average. An over-sized bouquet to Miss Foster for some fine singing. Running time, 82 minutes. Played February 9-11.—Delmar C. Fox, Fox Theatre, Fletcher Creek, Alberta, Can. Small town and rural patronage.

**HOLD BACK THE DAWN:** Charles Boyer, Olivia De Havilland, Paulette Goddard—Swell picture which gave us the smallest gross in our theatre in a number of weeks. Everyone knew it was a dramatic love story and most of them stayed away. But if your people go for this kind of stuff, here's one grand picture. Running time, 115 minutes. Played February 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**IN OLD COLORADO:** William Boyd, Russell Hayden, Andy Clyde—"Hoppy" is always welcome here. Running time, 66 minutes. Played January 30-31.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**IN OLD COLORADO:** William Boyd, Russell Hayden, Andy Clyde—This series above average, yet we pay more than average for them. Paramount claims they don't sell them for less. Box-office returns justified. Played January 29-31.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**KISS THE BOYS GOODBYE:** Mary Martin, Don Ameche, Oscar Levant—Was I glad I played this one only one day. Mary Martin is no draw at the box office and never will be. Don Ameche wasted in this one. Running time, 30 minutes. Played February 15.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

**LOUISIANA PURCHASE:** Bob Hope, Vera Zorina, Victor Moore—Business started out good, but adverse weather conditions the 2d and 3d day cut deeply into gross. A nice feature, slightly on the insinuating side, with Zorina giving her best performance. Hope not so good, Moore tops—Al Eliassen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**NEW YORK TOWN:** Fred MacMurray, Mary Martin—Satisfied a Money Night patronage, but do not believe it would have attracted many if it had to stand up under its own. Running time, 75 minutes. Played February 4-5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**NOTHING BUT THE TRUTH:** Bob Hope, Paulette Goddard—This was a fair comedy to ordinary business, with no comments from those that saw it; therefore consider it gave general satisfaction. Personally I looked for larger grosses from this combination of talent and the allocation given it by Paramount. Evidently the public thought different about it. Running time, 90 minutes. Played February 8-9.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

## Republic

**BAD MAN OF DEADWOOD:** Roy Rogers—Everybody liked this. Business slightly off due to the fact we had a storm.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**ICE-CAPADES:** Dorothy Lewis, James Ellison, Jerry Colonna—A dandy picture. Should do well where you have skaters.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

**JESSE JAMES AT BAY:** Roy Rogers—Better than average Rogers. Perfect title.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**MAN FROM CHEYENNE:** Roy Rogers—Good western drama which pleased the Friday-Saturday fans. Running time, 60 minutes. Played February 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SINGING HILL, THE:** Gene Autry, Smiley Burnette, Mary Lee—Liked by everyone, so that is that. Running time, 75 minutes. Played February 13-14.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**SINGING HILL, THE:** Gene Autry, Smiley Burnette, Mary Lee—An excellent picture. Music and comedy, western style. Mary Lee, the up and coming starlet, is really worth watching, and she really can sing. Running time, 75 minutes. Played February 13-14.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

## RKO Radio

**CITIZEN KANE:** Orson Welles—If you're a small town, stay away from it. Something new in photography and scenes. Didn't like it myself. Some say it's the worst they've seen in some time. Too much Welles. Played February 9-11.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town and rural patronage.

**CITIZEN KANE:** Orson Welles—Don't try to tell me Orson Welles isn't a genius; herein he has produced a mighty fine picture, and herewith he has established for me the lowest gross that I have ever, ever experienced. I would have sworn that such ridiculous receipts were utterly impossible. If you cater to film connoisseurs, this picture is made for you. But me; I hurt all over. Move over, somebody, and let me sue. Running time, 119 minutes. Played February 12-14.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. General patronage.

## IN NEWSREELS

**MOVIETONE NEWS—No. 48, Vol. 24.**—Alabama launched....Ration books printed....Training U.S. Airmen....New road in Panama....Troops in Iceland....India produces for war....Iran gets new Shah....Stirling bombers turned out....Sports

**MOVIETONE NEWS—No. 49, Vol. 24.**—President speaks to nation....Sub attack in Aruba....U. S. Troops in Ireland....Destroyer reaches Coast....Chinese pilots trained....Sports.

**NEWS OF THE DAY—No. 246, Vol. 13.**—Yanks in Iceland....Panama canal defenses....Iran royalty reviews army....Henderson on rationing....Welles calls for unity....Lana Turner sells bonds....Alabama joins Navy....Sports.

**NEWS OF THE DAY—No. 247, Vol. 13.**—President reports on War....Nazis shell West Indies....Aboard troopships to Ireland.

**PARAMOUNT NEWS—No. 51.**—Alabama ahead of schedule....Golf for Red Cross....Victory gardens....Henderson warns hoarders....Iceland storm....Selectee gets D.S.M....Lend-lease report.

**PARAMOUNT NEWS—No. 52.**—President Roosevelt speaks to the nation....Canadian troops stage invasion....First pictures of Aruba....France's pre-war leaders on trial.

**RKO PATHE NEWS—No. 51, Vol. 13.**—Battleship Alabama....Ration books....Road across Panama....Soldier takes love insurance....Hurricane in Iceland.

**RKO PATHE NEWS—No. 52, Vol. 13.**—President speaks on war....Caribbean sub attack....Convoy troops to Ireland....Destroyer Shaw arrives....Sports.

**UNIVERSAL NEWSREEL—No. 60, Vol. 15.**—Storm Sweeps Iceland....New battleship launched....College air training....Panama Highway....Ration books for sugar....Women work on English bombers....Victory Gardens in Seattle....Chinese New Year....Prison acrobats....Sports.

**UNIVERSAL NEWSREEL—No. 61, Vol. 15.**—F.D.R. asks victory effort....U-boat in Caribbean....A.E.F. in Ireland....Destroyer Shaw repaired....Twin destroyers launched....Billion dollar bond drive....Florida train wreck...."Mock" invasion of Canada.

**CITIZEN KANE:** Orson Welles—Very disappointing to customers, box office and yours truly. Comments were evenly divided between wonderful and terrible. Personally, I thought it was a very fine picture. I wouldn't want to see many like it, however. Running time, 119 minutes. Played February 8-9.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**CITIZEN KANE:** Orson Welles—I will not comment on the rating given this by critics, etc., but I will say that I had more kicks on this than any picture I've ever shown, no exceptions. Wish I had paid for it and left it in RKO's possession. Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**DUMBO:** Disney feature cartoon—For beauty, entertainment and continuity, it was better than "Snow White," but we didn't do the business. The kids came, and some adults, and those who came praised it very much. We gave it preferred playing time and were not disappointed. You owe it to your kid patronage to run pictures like this. They appreciate it. Running time, 64 minutes. Played January 25-26.—M. L. Du Bose, Majestic Theatre, Cotulla, Texas. General patronage.

**FATHER TAKES A WIFE:** Adolphe Menjou, Gloria Swanson—I was away when this picture played, but from the looks of the receipts and the absence of any "guests," this must have been a shotgun wedding. The comedy was too sophisticated for this spot. Running time, 80 minutes. Played February 2-4.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**FATHER TAKES A LIFE:** Adolphe Menjou, Gloria Swanson—This falls into the mediocre class as entertainment or a box office production, used on Give-away nights to the lowest gross in many moons. It's the first one played in the first two blocks and not worth the rental asked. Running time, 79 minutes. Played February 11-12.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

**LOOK WHO'S LAUGHING:** Edgar Bergen, Charlie McCarthy, Fibber McGee & Molly—As far as I am concerned, this was the biggest surprise I ever had. Played on weekend, it packed them in every night. If you get a chance to play this, do it. Running time, 79 minutes. Played January 22-24.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**MY LIFE WITH CAROLINE:** Ronald Colman, Anna Lee—Lost on it. So the patrons were not the only ones dissatisfied. Played January 28.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

## Twentieth Century-Fox

**BELLE STARR:** Randolph Scott, Gene Tierney, Dana Andrews, Louise Beavers—The following combination: a good story, beautiful color, an excellent cast and swell acting made an interesting 87 minute for our audience. It was the first opportunity that our boys have had to see Miss Tierney and all agreed, to a man, that she is a really fine actress and destined to go far in the movie world. Particularly pleasing to the Negroes in our population was the fine performance turned in by Louise Beavers. Judging from the comments made by our audience, this picture should please any theatregoer. Running time, 87 minutes. Played February 14.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**CHARLEY'S AUNT:** Jack Benny, Kay Francis, James Ellison—A rollicking comedy that clicked. First time Fox has checked us for several years only to prove to themselves again that our patronage is limited. They sure enjoyed this picture. Played January 25-27.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**GREAT GUNS:** Laurel and Hardy—This comedy drew better than average and kept them laughing from beginning to end. From the comments of the customers, I take it that these boys have been missed. Running time, 73 minutes. Played February 4-6.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

**LAST OF THE DUANES:** George Montgomery, Lynn Roberts—There was a time when a Zane Grey western was a big draw at our box office. It still does business, but not as good as the regular so-called Star Westerns. Just why we don't know, because this was a fine western and much above the average Star Western. Running time, 58 minutes. Played February 6-7.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**MURDER OVER NEW YORK:** Sidney Toler, Marjorie Weaver—The usual Charlie Chan fare. Running time, 65 minutes. Played February 5-7.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**WHEN A MAN'S A MAN:** George O'Brien—This is an old picture, but very good. Print from Monogram New Orleans exchange was in very good condition.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**YANK IN THE R.A.F.**—Tyronne Power, Betty Grable—Boxoffice. Personally, only thought this was fair, but business was above par and I believe this is the picture that brought them in. Other half of dual, "Texas." Running time, 96 minutes. Played February 15-16.—H. Golden, Plaza Theatre, Chicago, Ill. General patronage.

## United Artists

**COCK OF THE AIR:** Chester Morris—Just plain terrible with a capital "T." Not worth the carbons wasted on it. Running time, 71 minutes. Played February 15.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

**INTERNATIONAL LADY:** George Brent, Ilona Massay, Basil Rathbone—The timely theme is the showman's answer to this film-fare. Brent and Massey with versatile Rathbone do an average job of conveying the tale's intriguing gamut. Patrons' devotion to Brent held this one up; a "might" for your calendar.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

**MAJOR BARBARA:** Wendy Hiller, Rex Harrison, Robert Morley—A picture with potentialities—so very elusive. Definitely a class picture soaring over the average audience's faculty for appreciation. The free garnishing of Shaw's humor, splendid portrayals of a select English cast, Pascal's genius and a timely subject will hold a portion of the audience to the release's original intent. Was cynically welcomed here.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

**MY SON, MY SON:** Louis Hayward, Laraine Day, Henry Hull—O. K. if you have nothing else to do. Played February 18-19.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**RAFFLES:** David Niven, Olivia de Havilland—Fair box-office returns on a mediocre, considerably oversold film. Played January 22-24.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**ROAD SHOW:** Adolphe Menjou, Carole Landis, Charles Butterworth—No draw. People didn't go for it, either first or second run.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

**SO ENDS OUR NIGHT:** Fredric March, Margaret Sullivan—This baby didn't even take in enough to pay the transportation charges on the film. Having a heavy German patronage, I tried to make a settlement on this future, knowing it would lose me a few patrons if I showed it, but U. A. refused to consider this.—Al Eliassen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**THAT HAMILTON WOMAN:** Vivien Leigh, Laurence Olivier—No business. Costume pictures off in small towns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

(Continued on following page)



(Continued from preceding page)

## Universal

**ALL QUIET ON THE WESTERN FRONT:** Lew Ayres—Played four days and broke all house records on any picture since the theatre was built. Played it single feature, raised my admission prices, advertised roadshow; am bringing it back for two more days. Lobby display, trailer, window cards, heralds, front, newspaper campaign helped to make the grosses terrific. Don't just play it. Push it like I did and you won't be sorry. Running time, 100 minutes. Played February 11-14.—Albert Montefalco, Roxy Theatre, New Britain, Conn.

**BURMA CONVOY:** Charles Bickford, Frank Albertson—Swell little action picture that did O. K. all around. Everyone pleased. Running time, 62 minutes. Played February 11-12.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**FLYING CADETS:** William Gargan, Peggy Moran—Liked very well by average Saturday night audience. Running time, 60 minutes. Played February 7.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**HAWAIIAN NIGHTS:** Johnny Downs, Constance Moore—A very good musical, but very short. Would have to double it or use lots of shorts. Running time, 65 minutes. Played February 9-11.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

**IN THE NAVY:** Bud Abbott, Lou Costello, Dick Powell, Dick Foran—Good draw and well enjoyed by all who saw it. But why don't they leave out those Andrews Sisters, or just let them sing one song. Good to see Dick Powell again. Dick Foran should be given better parts. Played February 2-4.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town and rural patronage.

**KEEP 'EM FLYING:** Abbott & Costello—They haven't tired of this combination yet here. Still does above average. Thought this one was the best yet. Running time, 80 minutes. Played January 25-27.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**KEEP 'EM FLYING:** Bud Abbott, Lou Costello, Martha Raye, Carol Bruce—Every angle in the calendar is embedded in this film. The hash dialogue spells audience tantrum from title to finish. Martha Raye is overbearing, while Dick Doran, William Gargan and Carol Bruce merit worthy billing as a feastful supporting cast. Abbott and Costello are still S. R. O. names here; a bumper dividend from your Universal contract.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

**MAN-MADE MONSTER:** Lionel Atwill, Lou Chaney, Jr.—Strictly program picture for dual billing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**PARIS CALLING:** Randolph Scott, Elizabeth Bergner—They stayed away from this one in very large quantities. I thought it was pretty good for this type of picture, although I don't care for this type and neither do my customers. Running time, 95 minutes. Played February 5-6.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**ROAD AGENT:** Dick Foran, Leo Carrillo, Andy Devine—One of the best westerns I've ever run. This trio is fine. This picture outgrossed their last one. Running time, 60 minutes. Played February 13-14.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**ROAD AGENT:** Leo Carrillo, Andy Devine—This is a good western. Leo Carrillo is at his best, and that's saying a lot, for he is always good entertainment. Universal has got something in this Anne Gwynne, and it is my guess that we won't be seeing her in many more westerns. She's bound to go places. Running time, 94 minutes. Played February 11-12.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

**SOUTH OF TAHITI:** Brian Donlevy, Brod Crawford—Played to average for this week-day. Was liked by those who saw it. Running time, 74 minutes. Played January 28.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**SWING IT, SOLDIER:** Frances Langford, Ken Murray—A dog. This wouldn't pass muster as a two-reeler.—Al Eliassen, Koronia Theatre, Paynesville, Miss. Rural and small town patronage.

**UNFINISHED BUSINESS:** Irene Dunne, Robert Montgomery—Went over O. K. for a single on Sunday. No walkouts on it; some good comments. Running time, 95 minutes. Played February 1.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

## Warner Bros.-First National

**ALL THROUGH THE NIGHT:** Humphrey Bogart, Conrad Veidt—Good picture and good business. Bogart with a gun in each hand the way my patrons like him. Running time, 107 minutes. Played February 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**BAD MEN OF MISSOURI:** Dennis Morgan, Jane Wyman—Played very late due to a print being lost,

necessitating changing original booking. Was liked and did a fair business. Running time, 74 minutes. Played January 29-31.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**MALTESE FALCON, THE:** Humphrey Bogart, Mary Astor—Murder mystery. One of Bogart's best films. Story by author of the "Thin Man" pictures. Running time, 100 minutes. Played February 8-10.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**MANPOWER:** Edward G. Robinson, Marlene Dietrich, George Raft—A real surprise picture and a thunderbolt of action and drama. Raft, Robinson and Dietrich make a swell combination. Alan Hale, Frank McHugh keep up their good work with plenty of good laughs. Running time, 100 minutes. Played February 15-17.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**MEXICAN SPITFIRE'S BABY:** Lupe Velez, Leon Errol—Seemed to please average audience on "Take a Chance Night." Running time, 70 minutes. Played February 4.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

**ONE FOOT IN HEAVEN:** Fredric March, Martha Scott—Very good business, but not quite up to what I expected it to be. Pictures like this sometimes draw too well in the first runs. Many folks at this show were ones that do not come often. It is absolute tops in quality and, of course, should be tied in with churches of every kind. Get behind it with all you have. They'll all like it. Running time, 110 minutes. Played February 13-14. W. Varick Nevins III, Alfred Co-Op. Theatre, Alfred, N. Y. Small college town patronage.

**SERGEANT YORK:** Gary Cooper, Joan Leslie—By far the greatest picture made. This is one time you can advertise a special picture and meet the public face to face when they leave the theatre, and not be ashamed you had to charge them higher admission. This picture should be the Academy Award winner. Running time, 132 minutes. Played January 25-27.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**TARGET FOR TONIGHT:** Documentary—Real good picture. Workings of R. A. F. Timely. Business only average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**THREE SONS O' GUNS:** Wayne Morris, Tom Brown, Irene Rich—The title does not live up to itself until the final scenes. Even at that, it was a nice picture and well liked. An excellent piece of work by Irene Rich. Running time, 65 minutes. Played February 11-12.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**UNDERGROUND:** Jeffrey Lynn—Played this on Bank Night and I wish I could have had it two days instead of some I have had. I had several to pay to see this the second time, matinee and night. After the show that night before I had the Cash Gift drawing I made an announcement urging the people to buy defense bonds and stamps and I think this picture really put them in the mood to help. Running time, 95 minutes. Played January 27.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Alabama. Small town patronage.

**WILD BILL HICKOK RIDES:** Bruce Cabot, Constance Bennett, Warren William—A better than average western.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

## World

**DESIGN FOR MURDER:** Manning Whiley—A terrible show that is not worth playing. Doubled this with "The Return of Wild Bill". Running time, 50 minutes. Played January 5-7.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

## Short Features

## Columbia

**COMMUNITY SING: No. 6:**—Nice reel of its kind. Very few women at the show, so when the reel asks for women to sing alone, the men raised the pitch of their voices with very amusing results. They sang well with it. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**HOLLYWOOD DETOUR, A:** Color Rhapsodies—Rather aimless attempts to be funny certainly fell very flat here. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**RACK 'EM UP:** World of Sports—Will please where fancy billiard shooting goes over. This is very good. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

## Metro-Goldwyn-Mayer

**ABDUL, THE BULBUL AMEER:** Technicolor Cartoons—A colorful cartoon of an old, old song that most of our patronage did not remember, making this subject just average. Running time, 8 minutes.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**ALLEY CAT, THE:** Technicolor Cartoons—Looking for some real clever belly laughs? No foolin', this is it. Really a good one. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**FIELD MOUSE, THE:** Technicolor Cartoons—Good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**FORBIDDEN PASSAGE:** Crime Does Not Pay Series—This was an interesting short and had many comments.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

**HISTORIC MARYLAND:** FitzPatrick Traveltalks—Beautiful color shots around Annapolis and Baltimore. Very good for scenic fans. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

(Continued on following page)

# TELEGRAMS

are feature length stories in short subject form

CLASS OF SERVICE DESIRED		CLASS	
TELEPHONE	DOMESTIC	TELETYPE	URGENT
DAY LETTER	DEFERRED	NIGHT LETTER	NIGHT TELETYPE
SPECIAL SERVICE			

Please check the class of service desired. Indicate the class of service desired in the message or on the message card.

## WESTERN UNION

ACCOUNTING INFORMATION

TIME FILED

BUSINESS IS ON THE MOVE. GET YOUR SHARE BY ACTING SWIFTLY. . . .

TELEGRAPH! TELEGRAMS GET ACTION!

## WESTERN UNION

Everywhere



(Continued from preceding page)

**NEWS OF THE DAY:** The pleasing voice of Milton Cross describes the ever and fast working F. B. I. in capturing Nazi spies. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**NEWS OF THE DAY:** No. 234, Vol. 13.—Nazi Blitz in reverse, an English version, is best thing we have ever seen. You should buy this reel specially just to see it. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**NEWS OF THE DAY:** No. 238, Vol. 13.—Good. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**WATER BUGS:** Pete Smith Specialties—I received a letter from Mr. Pete Smith, stating if I had any ideas for a short to send them along. If he continues to make such grand pictures in the future, I guess he won't need any suggestions. This is another top-notch specialty.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

## Paramount

**ALL'S WELL:** Gabby Cartoons—I am still waiting to see a good Gabby cartoon. They are far below Paramount's average. Running time, 9 minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**CAB CALLOWAY'S JITTERBUG PARTY:** Cab Calloway—Entertainment musical reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**OLIVE'S BOITHDAY PRESINK:** Popeye the Sailor—This "Popeye" really drew the laughs and they talked about it afterwards, which is really something for a short subject here.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**ON THE SPOT:** Sportlight—Paramount has something here in this I. O. sportreel. Let's have some more.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**TWO FOR THE ZOO:** Gabby Cartoons—Fair. Few laughs here and there. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**WHAT'S LACROSSE:** Sportlights—Excellent short on a game so little known through here. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

## RKO Radio

**CRYSTAL FILERS:** Sportscope—The absolute tops in skiing reels, both photographically and entertainingly. Let your skiers know about it. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**GENTLEMAN'S GENTLEMAN, A:** Walt Disney Cartoons—Good; the dependable Walt Disney. Running time, 7 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

**INFORMATION, PLEASE, No. 4:** John Gunther—With John Gunther as guest, this one continues a good series that gets me regular patrons whenever one is advertised. More humor in this one than usual. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

## Curtain Call!

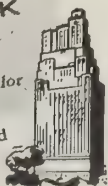


Time and again—the St. Moritz is the favored hotel of important persons on the American scene. You'll applaud its unusual services and fine park location. Tastefully furnished apartments at modest weekly and monthly rates. Some with terraces.

**ST. MORITZ**  
ON-THE-PARK  
50 Central Park South  
NEW YORK

Direction: S. Gregory Taylor

Home of Rumpelmayer and  
The Cafe de la Paix.



ning time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**INFORMATION, PLEASE, No. 12:** Why should I cram these down my patrons' throats. They just don't like them. Running time, 11 minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**MARCH OF TIME, NO. 5:** "Our America at War"—Good, timely, but too many scenes from "The Ramparts We Watch." Outside of being perfect so far as time element is concerned, it is not as good as others in series.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**MARCH OF TIME SPECIAL:** "Battlefields of the Pacific"—The most complete and descriptive film we have seen on foreign affairs. Running time, 20 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**MARCH OF TIME SPECIAL:** "Battlefields of the Pacific"—This special issue of M. O. T. is fine. Play it by all means.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**MICKEY'S BIRTHDAY PARTY:** Walt Disney Cartoons—Disney is not at his best in this color cartoon, but the audience will like it just the same. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**WHO'S A DUMMY:** Leon Errol—Typical Leon Errol antics. If they like him, they'll like this one. Running time, 16 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

## Twentieth Century-Fox

**HAPPY HUNTING GROUNDS:** Terrytoons—O. K. short. These Terry-Toons are fair, but are not as good as other cartoons.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**LURE OF THE TROUT:** Sports Reviews—Interesting fisherman's reel, but considerably over colored. Running time, 9 minutes.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**MEN FOR THE FLEET:** Adventures Newscamera-man—Entertaining and timely reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SLAP HAPPY HUNTERS:** Terrytoons—Good cartoon. Too bad that Terrytoons aren't more consistent. Running time, 6 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

**TWELVE O'CLOCK AND ALL AIN'T WELL:** Terry-Toon—A nice cartoon.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**UNCLE JOEY COMES TO TOWN:** Terrytoons—A nice cartoon. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**WELCOME LITTLE STRANGER:** Terrytoons—This is a dandy. Running time, 7 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

**WONDERS OF THE SEA:** Adventures Newscamera-man—Interesting undersea views that will go where they like this sort of thing. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**YARN ABOUT A YARN, A:** Terrytoons—Fair enough cartoon that seemed to amuse. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

## Universal

**GOING PLACES, No. 90:** Another interesting filler. Running time, 9 minutes.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**HYSTERICAL HIGH SPOTS IN AMERICAN HISTORY:** Color Cartoon—Excellent cartoon.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**MUSIC A LA KING:** Henry King and his Orchestra—They can't help but like this musical. King's Orchestra is really good and there is a variety of entertainment packed in the film. Outstanding, according to popular opinion here, is the quartet "The King's Men," who certainly know the art of close harmony. Running time, 17½ minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**ONCE UPON A SUMMER TIME:** Skinnay Ennis—Bill Benson of Universal kept after me to try a Universal two-reel musical. I finally did, and boy! are they good! Chockful of entertainment. Running time, 18 minutes.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

**SKYLINE SERENADE:** Musicals—It's an O. K. music and vaudeville reel. I have seen both worse and better. Running time, 16 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**STRANGER THAN FICTION:** No. 85—A good filler for 75 per cent of the features. Running time, 9 minutes.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

**TRAIL OF THE BUCCANEERS:** Variety News—Very good work.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**UNDER THE SPREADING BLACKSMITH'S SHOP:** Color Cartune—Pretty good color cartoon. My only objection is that they are too short. Running time, 8 minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

## Vitaphone

**ALOHA HOOEY:** Merrie Melodies Cartoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**BIRD CAME C. O. D., THE:** Merrie Melodies Cartoons—This is one of the wackiest cartoons we have ever had. My folks liked it quite well. A new character is introduced (I haven't the slightest idea what kind of animal it is supposed to be) and got some laughs; but it is not the kind of character that will last for other cartoons. The little bird in the magician's top hat stole the show as he did in his last appearance some time back. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**CARL HOFF AND BAND:** Melody Masters Bands—Good orchestra reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**GAY PARISIAN:** Technicolor Specials—Marvelous dancing and color by the Ballet Russe probably will be best accepted by class audiences. Lots of raves about this one here. Some did not like it, but they were in the minority. I'll be able to use more like this and do extra business with them. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

**HIAWATHA'S RABBIT HUNT:** Merrie Melody—Bugs Bunny again and a good cartoon.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**HOP, SKIP AND A CHUMP:** Merrie Melodies Cartoons—Good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**JOE GLOW, THE FIREFLY:** Looney Tunes—Nothing more than a fair fill-in.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**PLAYGIRLS, THE:** Melody Masters Bands—Good orchestra reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**U. S. CALIF. BAND AND GLEE CLUB:** Melody Masters Bands—Now this was a swell band short with plenty of popular college music and a touch of the patriotic to provide the climax. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**WACKY WORM, THE:** Merrie Melodies Cartoons—Good. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

**WATER SPORTS:** Sports Parade: Fancy diving, and some not so fancy (comedy diving), is shown in this short photographed in vivid color. Also, the tricky sports of water skiing and aquaplaning are highlighted and guaranteed to give your audience a thrill. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

## Serials

### Columbia

**SPIDER RETURNS, THE:** Warren Hull—This serial was well liked. Not as good as "The Spider's Web," but still O. K.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

### Republic

**KING OF THE TEXAS RANGERS:** "Slingin' Sammy" Baugh, Duncan Renaldo—Very good serial. Duncan Renaldo is fine in this. Baugh is O. K.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

### Universal

**DON WINSLOW OF THE NAVY:** Don Terry, John Littel, Claire Dodd—Excellent serial. Hope it doesn't get corny like the rest. Running time, 25 minutes, first chapter.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

**SEA RAIDERS:** Dead End Kids, Little Tough Guys—This was corny throughout, but it drew extra business.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.





# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly*

*in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



## *What's What in the Week's Wash*

**A**BOUT as sound a way as any to check the effectiveness of the Round Table as a service medium is to be had in comments of new contributors accompanying applications for membership. Often, the new members note the help they have been getting from these pages. In return, they volunteer to expedite the functioning of this "clearing house" by reporting their proven boxoffice promotions.

\* \* \*

**A**S an instance, this is borne out lately in the application from Manager William J. Abeln, of the Hi-Pointe, St. Louis, a unit of the St. Louis Amusement Co. He writes: "I have been meaning to send along my application for some time but never got around to it. I have been a reader of the Herald for several years and am very interested in the Round Table. This is the first time that I have ever sent anything in to you but you will hear from me frequently in the future."

\* \* \*

**A**NOTHER branch of these services is indicated in the inspiration of the Quigley Awards towards bigger grosses generally and currently in the exploitation drive sponsored by our good friends in the Indiana-Illinois Theatres. The Manta-men are offered an encouraging number of extra credits for Fortnight Appointments and Quarter-Master Awards earned during progress of the circuit's drive.

\* \* \*

**O**NE of the many definitions of showmanship might be, to do the conventional unconventionally, to perform as expected in an unexpected manner. For instance, a street stunt by Manager Ben Van Korn, on "You'll Never Get Rich" at the Lex, Chicago, used a pretty gal to distribute star photos of Rita Hayworth. The unexpected? She was appareled in male attire, fittingly, an usher's uniform.

\* \* \*

**G**ETTING something more out of what you have already got, is offered as another definition of showmanship, as indicated by Francis Deering for his third-time showing of "Gone With the Wind" at Loew's State, Houston. Atop all the newspaper attentions given the previous dates, Deering was able to sell one of the dailies on a contest that opened with a banner spread of scene stills from the picture. Defense stamps were given readers who "remembered most and best of what happened, and where, in the pictured scenes."

The morale-factor that is the theatre bears an increasingly heavy burden as the nation goes all-out for war. The coming Spring will see "home front" nerves even tenser as more and more of our boys engage in battle. Thus, the theatreman's responsibility grows apace. The kind of refuge he makes of his house must have to do with the proper maintenance of morale to keep high the public's chin.

It is not too soon to plan for warmer weather. Perfect physical grooming and distinguished personnel service is little enough to ask. The cheery, colorful, comfortable theatre is a national relaxation as important as ammunition.

**E**NOUGH boxoffice ammunition is noted in Paramount's press-book for "Mr. Big Goes to Town" to aim the attraction's appeal at a wide ticket-selling target, grown-ups as well as the junior. The 12-page exploitation section covers a heap of merchandising cooperations and other things to do in the direction of contests, lobbies and suchlike to engage the attentions of theatremen playing the date.

\* \* \*

**T**IDINGS to this desk from Fred S. Kogod tells of the appointment of Frank Boucher as assistant to the president and general manager of the Kogod-Burka Enterprises in Washington, D. C., to which spot the Round Tabler moves from an executive post with the Schine circuit. One of our old-time regulars, Frank takes over with the best wishes of the membership for the biggest kin of success in the new situation.

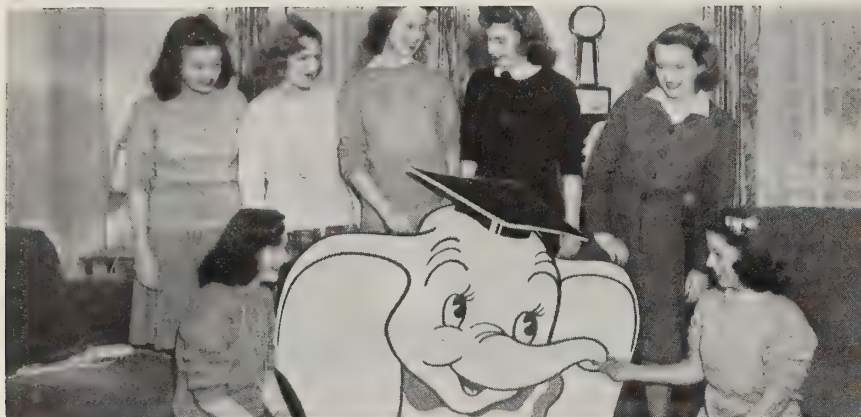
\* \* \*

**P**RESS and public of Toronto last week celebrated Manager Charlie Querrie's twenty-first anniversary at the F. P. C. Palace. What made the event more than a birthday was that the Round Tabler had served the theatre from the day it was opened, served it efficiently and loyally for the health of his boxoffice and the good opinion of his patrons.

*A-Mike Vogel*



# ROUND TABLE IN PICTURES



With "rush week" going on at the University of Wisconsin during Marlowe Conner's date on "Dumbo" at the Capitol, in Madison, the Round Tabler had one of the popular sororities rush the "star". Stunt was picked up and broadcast on the Campus Hour over WIBA, good for art break and story in papers.

In conjunction with the Victory Book campaign to secure reading matter for enlisted men, Bill Elder at Loew's, in Indianapolis, uses display illustrated at right. Each week the Round Tabler changes the cutout figures to stars in his current attraction.



Following the apple-shooting sequence in "Thin Man", Lee Kline tied the idea to his lobby exploitation on the date at Warners' Orpheum, Philadelphia, by offering tickets to patrons who shot an apple from the cutout head with airgun.

To sell his date on "Keep 'Em Flying" at the Park Theatre, in Mansfield, Ohio, James Cattell promoted use of propellers and other equipment which was planted in his lobby during run. Appropriate tie-in copy was features.



To hook the sales of Defense Stamps via the special lobby booth to his current attractions, Harold Grott at the Met, Baltimore, builds up both with tie-in copy as here represented: "Don't let them Die with Their Boots On", copy changed to fit each program change. Booth, fourteen feet by eight, is decorated with defense posters furnished by postoffice.





## "Virginian" Date Tied to Local

Since the main character in "The Vanishing Virginian" stems from a prominent jurist of nearby Lynchburg, Frank Shaffer made much of his date at Warners' Dixie, Staunton, Va., by coupling the campaign to the well-known local. This was made known widely in all of the advertising as was the book from which the picture was made, the author being a familiar figure in that sector.

Playing a leading part in the promotion was the M-G-M educational exhibit showing the highlights of the picture in production, the display receiving preview publicity when shown at the premiere in Lynchburg and before the recent exhibitors' convention in Richmond. Shaffer succeeded in having his leading women's club sponsor the showing in specially provided quarters at the Y. M. C. A. Lecturers provided by M-G-M were on hand to explain the exhibit which included original manuscript of the novel, original costumes used in the picture, photos of sets, miniatures of buildings in the production, etc. The talks were scheduled at regular hours and the local papers gave the showing plenty of front-page, trailers at the theatre also inviting the public to see the display.

The newspaper advertising was pegged to the leads and atmosphere of the attraction, an instance being the two-column type layout used by the Warner man taken from the campaign that marked the Richmond premiere. Headed: "If you miss this picture, you should be spanked," the copy prepared the mood of the story in the caption: "No war. No mobs. No sin. No hate. No noise," and the main character identified by name above the title.

"LET'S HEAR FROM YOU"

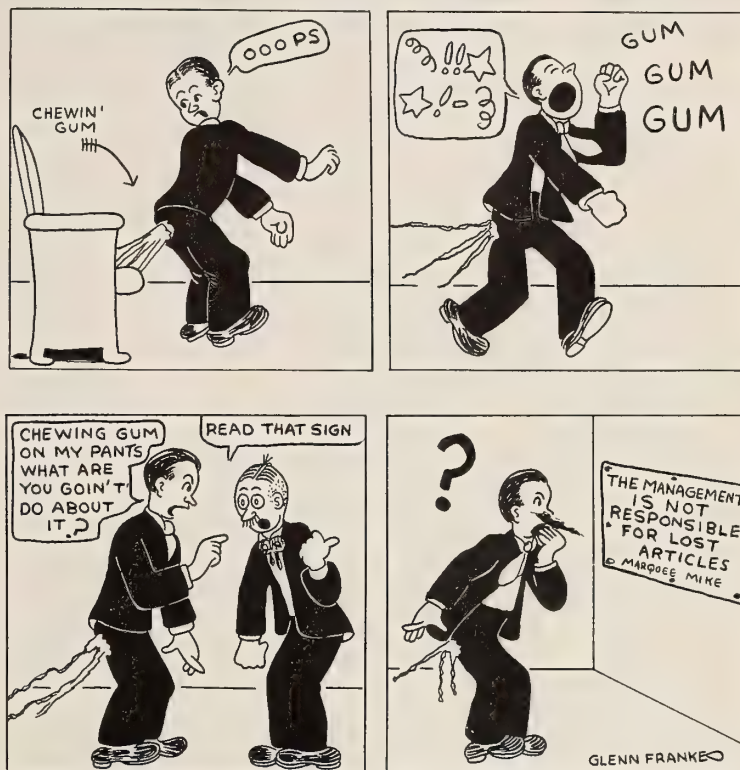
## Yates Ties "Laughing" To Local Woodpecker

Dave Yates of the State, Amarillo, Texas, in cooperation with RKO exploiteer Bud Gray worked out some clever gags centered around Charlie McCarthy in their "Look Who's Laughing" campaign. Capitalizing on a front-page story in the Amarillo *Globe* which told of the endeavor of a local citizen to capture a woodpecker which had been chopping away in the interior woodwork of their new home for several days, Yates advertised for a woodpecker for use in a Charlie McCarthy publicity stunt and the ad was tied in via stories with the bird which was driving a family crazy.

A saw, hammer, hatchet, brace and bit, chisels and tin snips were displayed in a store window near the State along with a sign which was stated they were the tools used by Surgeon Bergen in his operation on McCarthy. On a small pile of sawdust was a sign stating that it was the blood shed by McCarthy. It seems that Charlie's "epizootic" was removed.

In the outer lobby of the theatre there was placed an old wooden house block with a sign that it was Charlie McCarthy's "Dad." An axe was stuck in the block and on the axe was a sign announcing the awarding of five pairs of guest tickets to the persons guessing nearest the weight of the block. Yates billed the engagement as the Texas premiere of the comedy.

## SHOWMEN'S LOBBY LAFFS



Another incident in the tumultuous career of the fabulous Marquee Mike as depicted here by his creator, Glenn Franke of Cheviot, Ohio.

## Benefit Screening Held By Ahrens for "Dumbo"

Walter Ahrens, assistant manager of the Orpheum Theatre, Champaign, Illinois, staged a benefit screening for the patients of local sanitarium as the highlights of his campaign on "Dumbo." The affair attracted widespread attention with the local papers *News-Gazette*, *Courier* and *Illini*, playing it up in the news columns a week in advance of the screening.

Another phase of the campaign included a tie-in with book store for a window display of "Dumbo" books, plus a plug for the opening of the picture at the Orpheum. Radio transcriptions were used on piano company half hour radio program on station WDWS, two days in advance of play-date. In addition Ahrens staged a four day coloring and jingle contest sponsored by the *News-Gazette*, with the piano company awarding four Dumbo Record Albums to the winners, while the theatre cooperated with passes. Ahrens also arranged for the distribution of three thousand Dumbo kiddie play books to the children in all the grade schools of the twin cities.

"LET'S HEAR FROM YOU"

## Graver's Army Tieup

Larry Graver, Warner theatres district manager in Philadelphia, tied in with the selective service registration on Monday (16) in conjunction with the opening of "You're In the Army Now" at three of his key neighborhood houses—the Roosevelt, Nixon and 69th St. theatres. The three selective service boards in the theatre's area presented free theatre tickets to the first 25 registrants at each of the boards on registration day.

## "Get Acquainted" Party Inaugurated by Swett

In a community surrounded by opposition theatres that play two weeks to two months ahead, all within a 20-mile radius, Al Swett at the Orpheum in Danvers, Mass., conceived the idea of bolstering his Sunday night business with a "Get Acquainted Theatre Party" sponsored by local merchants.

Each Sunday night, two winners are chosen from the audience to be guests of the manager and cooperating merchants the following Sunday night with a guest apiece. Winners are picked up following week by car and driven to restaurant tied in on the deal for dinner and thence to the theatre. During the program, the winners are introduced to the audience by some prominent localite. After the show, they are taken to cooperating drugstore when they may order their favorite beverage and then driven home.

Swett says the whole idea is sold on the screen advertising the merchants get as well as through newspapers. Each store tied in on the deal uses window and counter cards plugging the "Get Acquainted" slant, car driving winners to theatre bannered with copy: "Get Acquainted winners on their way to see", etc.

"LET'S HEAR FROM YOU"

## Engel's Goodwill Gesture

Upon learning that the heating unit of adjoining Town Hall was out of service, Owner Joseph Engel of the Plains Theatre in Plains, Pa., immediately offered the use of the theatre for pre-induction ceremonies for 39 selectees scheduled to leave for the Army. Thus, his good will rating increased.



# THE "FORTNIGHTS"

*Pace in the Fourth Fortnight of the first Quarter of the 1942 Quigley Awards keep up the standard as 65 Appointments are voted to 68 entrants, the extra three as usual have double credits. In addition to the mentions taken down by the theatremen of America, the current listing is distinguished by an Award to Mel Lawton, and Hermann Flynn of the Prince Edward Theatre, in Sydney, Australia.*

A. E. ABLESON Lake, Devils Lake, N. D.	DICK FELDMAN Schine's Paramount, Syracuse, N.Y.	BILL MORTON GEORGE E. FRENCH RKO Albee, Providence, R. I.
ROB ANTHONY Schine's Piqua, Piqua, Ohio	J. H. FEULNER Des Plaines, Des Plaines, Ill.	CHARLES MOYER State, Hanover, Pa.
JOHNNY BARCROFT RKO, Columbus, Ohio	HERMANN FLYNN MEL LAWTON Prince Edward, Sydney, Australia	JACK NELSON Capitol, North Bay, Ont., Can.
FRANK BICKERSTAFF L. & J. Palace, Athens, Ga.	ED FITZPATRICK Loew's Poli, Waterbury, Conn.	PAT NOTARO Columbia, Sharon, Pa.
J. H. BLACK Capitol, Penticton, B. C., Can.	SAM GILMAN Loews, Harrisburg, Pa.	RAY PARKER Avalon, St. Louis, Mo.
LIGE BRIEN Belmar, Pittsburgh, Pa.	JOE GOLDSTEIN Liberty, Rochester, N. Y.	JIM PISAPIA Harbor, Brooklyn, N. Y.
LESLIE V. CAMPBELL Strand, Trail, B. C., Can.	FRANCIS GOOCH Houlton, Houlton, Me.	LES POLLOCK Loews, Rochester, N. Y.
JAMES CATTELL Park, Mansfield, Ohio	HAROLD GROTT Met, Baltimore, Md.	ED PURCELL Strand, Staunton, Va.
ARTIE COHN Roosevelt, Philadelphia, Pa.	R. H. GUENTHER Apollo, Buffalo, N. Y.	JIMMIE REDMOND Bonham, Fairbury, Neb.
BEN COHN Warner's Frolic, Chicago, Ill.	E. D. HARRIS Glendale, Glendale, Calif.	HARRY ROSE Globe, Bridgeport, Conn.
CY CONDON Huish, Elko, Nev.	LOU HART Schine's Glove, Gloversville, N. Y.	MORRIS ROSENTHAL Majestic, Bridgeport, Conn.
M. CONNER Capitol, Madison, Wis.	BILL HARWELL Ohio, Mansfield, Ohio	J. A. SANDERS Colonial, Junction City, Kans.
CLAYT CORNELL Schine's State, Tupper Lake, N. Y.	JOHN HEFLINGER West End, St. Louis, Mo.	BOYD F. SCOTT Broadway, Lubbock, Texas
JACK COTTER Colonial, Erie, Pa.	GUY W. HEVIA Empire, Syracuse, N. Y.	SID SCOTT Capitol, Sudbury, Ont., Can.
GEORGE CRONIN Strand, Portland, Me.	BILL JOHNSON Smalley, Dolgeville, N. Y.	HOWARD SEXTON Roxy, La Porte, Ind.
HAROLD W. de GRAW Schine's Oneonta, Oneonta, N. Y.	MEL JOLLEY Columbia, St. Thomas, Ont., Can.	FRANK SHAFFER Warner's Dixie, Staunton, Va.
E. M. DOWLING Capitol, Pittsfield, Mass.	R. LEE KLINE Orpheum, Philadelphia, Pa.	JOHN W. SHAFFER W. D. GALLIGAN Commercial, Chicago, Ill.
MAURICE DRUKER Loew's State, Memphis, Tenn.	ARTHUR KROLICK Century, Rochester, N. Y.	CHUCK SHANNON State, State College, Pa.
ALLAN EASSON Oakwood, Toronto, Ont., Can.	STAN LAMBERT Venetian, Racine, Wis.	CLYDE SMITH Paramount, Hot Springs, Ark.
JACK EBERSBERGER Sheboygan, Sheboygan, Wis.	IRVING H. LUDWIG Forest Hills, Forest Hills, N. Y.	T. TESCHNER Bijou, New Haven, Conn.
BILL ELDER Loews, Indianapolis, Ind.	BILL McCLAIN Virginia, Carrollton, Ohio	J. R. WHEELER Granada, So. Bend, Ind.
FRANCIS J. FAILLE Paramount, No. Adams, Mass.	JACK MATLACK Rialto, Medford, Oregon	

## Colleges Help "Clouds" Dates

Relatives of local boys serving in the RCAF were guests of Bert Leighton for the premiere of "Captains of the Clouds" at Warner's Grand, in Lancaster, Pa., Leighton securing the names of airmen through his newspapers which cooperated for the event. Students in aeronautics classes at the local Franklin & Marshall College were advised of the showing through announcements by faculty heads, the students coming to the theatre in a body.

Leighton was able to plug the date at the airport, where a large army bomber plane was on display. Tied to the picture was had with giant banner reading: "Planes like this play an important part in" etc. For the youngsters, a model airplane store used special windows with replicas of fighter and bomber planes to inspire a model building contest for prizes of guest tickets.

In Madison, Wis., Marlowe Conner also found the local collegians cooperative, the Warnerman having as his guest for his "Clouds" opening at the Capitol, the crack rifle squad of the University. The organization paraded from the campus to the theatre, where they were lined up by Conner for newspaper photos. Before the picture was taken, the company's color guard presented the colors on stage followed by the National Anthem.

"LET'S HEAR FROM YOU"

## Ties 'Cavalcade' To Army Drive

Stimulation of interest in the army services was credited to the cooperation given local recruiting in the campaign for Universal's "Cavalcade of Aviation" at the Rialto, Medford, Oregon. As a result of the tie-in made by Jack Matlack, exploitation manager for the Geo. A. Hunt Theatres, an official station was opened in the lobby on opening night with army personnel on hand to answer inquiries and accept applications for enlistment.

The theatre service was emphasized in the advertising with the featurette billed over the other units of the program. Teasers in advance stressed the line: "America's 'V' is in its Cavalcade of A'V'iation", the "V" motif carried out throughout all the promotion, including the lobby recruiting publicity.

Used as a first-time locally, the army-theatre tieup was given wide publicity in the press, the campaign proving out at the box-office, according to Matlack, with many of the older folks as well as the younger eligibles on hand to look over the display and to see the show.

"LET'S HEAR FROM YOU"

### McClain's "Mexico" Tieup

Ahead of "Down Mexico Way" at the Virginia, in Carrollton, Ohio, Bill McClain planted free readers in neighborhood weekly, while for "One Foot in Heaven," stills were landed on high school bulletin boards, in public library and clergy urged parishioners attendance.



# ROUND TABLERS PREPARING FOR SPRING'S ARRIVAL

## *April Fool Parties, Easter-tide Doings Now Being Set by Members*

With the spring season starting early in April, not too much time remains for the- atremen intent upon putting together cam- paigns to celebrate April Fools, Eastertime promotions, fashion shows and other sea- sonal inaugurations. In advance of this year's Easter, which comes on April 5, the egg hunts and coloring contests are again to and fore and what was done last year is to be pointed to as an indication of what will be executed next month.

One thing to be kept in mind is that in addition to the usual prizes of children's gifts, cash and merchandise, many theatre- men will offer defense stamps. In one form or another, this will bulk largely in Easter program plans, especially in competitions held for the youngsters.

As an instance of a typical Easter party, the one held in Belen, New Mexico, last year by Carmon Phillips at the Onate the- atre, offered local merchants an opportunity to donate the eggs, the project starting off with a free show for children at the theatre, who arrived at the house behind the local school band which also led the juveniles after the show to the park where the hunt was held. Phillips secured the assistance of Boy Scouts to bury the eggs at the park and to act as monitors to keep the youngsters under control.

### *Screwball Stuff Attracts*

Encouraged by the general call for more screwballery to offset war tensions and, of course, by the all-out campaigns on "Hellzapopin," April Fools' activities this year are programmed exclusively to follow the general promotion by Interstate and Grif- fith's theatremen. Publicity and advertising urges the public to "go nuts," with every- thing at the theatre happening to emphasize the mood. For instance, the male personnel is dressed in female apparel and the wo- men vice versa. Coat hangers, advertised for free distribution in advance turned out to be ordinary nails and cigarette lighters turned up as matches. All of which were distributed elaborately in imprinted envel- opes.

Patrons are often told to sell tickets to the personnel and to expect that ushers will be asked to be shown to seats. Instead of the conventional flashlights, ushers were given kerosene lamps. The house staff sold pean- uts and popcorn in the aisles, boys rode bicycles through the house, shorts were run in reverse, etc., etc. Recent campaigns in the Round Table on "Hellzapoppin" dates provide further material, especially when the picture date coincides with the holiday.

### *Suggests Stunts in Theatre*

A manual issued by Seymour Morris, Schine's Theatres advertising department, for "Hellzapoppin" provides further am- munition for the April Fool's prevue, among the stunts featured being a young man in

## PLUGS "BOOTS" WITH GENERAL MAC ARTHUR

Since the regiment stressed in "They Died with Their Boots On" was the Seventh of Michigan, United De- troit Theatres ad forces sold "They Died with Their Boots On" by adver- tising Custer in the picture as the "General MacArthur of Michigan" at the head of a three-column plug for the date at the Michigan.

high hat and cutaway jacket and no trous- ers, who ascends to the stage to announce the party, while the house staff showered the audience with peanuts and popcorn. Tags carrying Olsen and Johnson's names were planted under 25 seats, folks at a given time invited to look under their seats for them. Those bringing them up to the stage receiving a dollar in exchange. As the people came into the theatre, they were given fake ten dollar bills with numbers on them and instructed to hold them should their duplicate number be called from the stage. To the women, men's wearing ap- parel articles were given and to the men, women's.

Up in the sector where milk-making is an important industry, Clayton Cornell at Schine's State, in Tupper Lake, N. Y., la- beled his promotion as a "Kids' Easter Matinee Party," securing a feature es- pecially suitable for the youngsters, which was run in conjunction with a short put out by the New York State Milk Board, "Our Milky Way," and shown with the coopera- tion of one of the large dairies. Bottles of chocolate milk were given to all attending, the dairy paying for and distributing a co- op herald house-to-house in advance.

War, or no war, women's fashion shows will again be important, representative be- ing that put on by J. R. MacEachron at the Malso Paramount, in Jackson, Tenn., who utilized the leading stores for the gowns and local socialites to serve as models. Mac's show was put on for one evening featuring misses', matrons' and

children's apparel, well-known fashion ex- pert served as narrator. Stage settings were supplied by furniture stores and florists, the entire promotion publicized with an exten- sive advertising campaign and publicity sup- port from the newspapers.

A showing of morning wear, house dresses, play clothes, informal dresses, suits and coats supplied by nine cooperating wo- men's and department stores was the tiein executed by Pat Patchen, with 20 local girls as models, the entertainment featured with a number of acts put on by talented ama- teurs. For publicity purposes, Pat promoted a 14-page section of the daily, front cover given over to program of the show, rest of the section taken up with co-op ads, feature stories on coming styles and double truck of the new fashions posed by picture stars.

At Schine's Athens, in Athena, Ohio, Manager Francis Nolan put on a "National Defense Party," aimed, at that time, for the collection of aluminum utensils. Admission was free to children bringing in the required pots and pans which Nolan turned over to a local junk dealer at regular prices. This year, the idea will be turned to the collec- tion of waste-paper, used tooth paste and shaving cream tubes, old rubber and other articles requested by the government for salvage.

### *Nolan Holds Defense Party*

Another slant in this direction will be for the children to exchange the articles they bring to the boxoffice for defense stamps distributed by the theatre, the stamps which the children would retain to allow them admission to the show. To accumulate funds for the theatre's stamp fund, the ma- terial brought by the children would be dis- posed of through regular channels, returns to be used for the purchase of more defense stamps.

Egg coloring is another reliable to be used extensively, the entries to be shown either in the lobby or, as practised by the Cleveland Loewmen, in prominent windows downtown in cooperation with local dailies. The prizes, in addition to defense stamps, will also be live bunnies, bags of candy and other things to appeal to the youngsters.

Egg hunts outside of the treasure ap- proach will also be fashioned in the manner used by Pat Patchen last year, who tied a number of stores to the promotion to fill their windows with eggs, prizes going to those coming nearest to guessing correct number. For this purpose, Pat put out spe- cial blanks with the rulings, names of stores and space next to each for the actual guesses.

### *Egg Rolling Finds Favor*

Closer cooperation with papers for the egg rolling is also noted by the tieins made by Les Pollock, in Rochester, the cooperating daily running entry coupons; the youngsters required to fill them out and bring them to the theatre. The children were then given official tags to wear during the search in order to be eligible for the prizes, the top award given for the child locating the golden eggs.

## STORE TICKET TIEIN AIDS TERRELL'S DATES

To keep the large department stores cultivated, since they are a valuable source of co-ops and win- dows displays, and to make a direct appeal to their employees, Dan Ter- rell at Loew's Capitol, in Washing- ton, offers guest tickets each week to employees making largest sales in any one department so designated by store manager. In exchange for this, store distributes tinted theatre heralds carrying ticket offer together with copy on current picture.



# BRIEF REPORTS FROM THE FIELD

Since one of the leading Washington, Ind. plants makes parachutes for the government, "Kal" Kalberer seized upon the opportunity to tie in the company to his "Parachute Battalion" date at Switow's Indiana, in a sale of regular-price tickets given by the factory to all employees. The plant heads endorsed the picture for page-one attention, then followed with a full-page ad stressing their part in the national defense and urging attendance by the public to the picture, the plug taking half of the page. Actual chute made by the company was displayed in the lobby.

Eino Hemmila of the Rogue Theatre, Medford, Ore., wrote a letter to his boss as a means of promotion in his campaign on "All That Money Can Buy." Hemmila's letter, addressed to the house owner, Mr. Hunt, a prominent Medford citizen, covered reasons why local citizens should see the screen production. The letter was used in advertising copy and for display purposes.

Tying in with a local store, George Papas, Rialto, Beaver Falls, Pa., arranged a newspaper contest offering ski suits for the best answers to: "Why I'd like to own a ski suit similar to one worn by Greta Garbo in 'Two-Faced Woman.'"

"Why I like the Tarzan pictures" was the subject of a school contest set by H. Kalmer, Manos, Indiana, Pa., as part of his campaign for "Tarzan's Secret Treasure."

Guest tickets were awarded to those correctly naming Greta Garbo's first ten leading men in a radio contest arranged by Pat Notaro, Columbia, Sharon, Pa., during his "Two-Faced Woman" campaign.

Now that the public is requested to carry purchases from stores, Joe Feulner is tying to the move by plugging the parcel-checking service at the Des Plaines, Des Plaines, Ill., a card attached to the ticket-chopper calling attention to the service. Small card at the change machine invites patrons to take their change in stamps, a larger card placed on rear door of the box-office also plugging bond copy. Feulner has also substituted bonds for cash in his regular drawing.

Three stunning models, attractively dressed, rode street cars, busses and department store elevators carrying books with "Gone With the Wind" jackets as part of the "GWTW" campaign conducted by Ed Fisher, Loew's, Houston. He also arranged an interview with the former local Scarlett O'Hara and extended an invitation to the person who received the first seat at the original showing.

"Woman of the Year" is the New York transit lines' picture-of-the-month for February. It informs 151,000,000 subway, elevated and surface lines riders that "Katie and Spence are so good they steal the picture from each other."

## Defense Tieins Keep Rollin'

From every quarter, theatremen continue to bombard the public with bonds-and-stamps promotions, collections of war material, and what have you, the week's bond activities featured by the dedicatory campaign at the F&M Victory, the new name of the circuit's Mikado selected in a contest by over 300 entrants. The ceremonies, staged by Manager Joe Goldstein, under the auspices of the local Legion posts, aimed for a wide sale of bonds, over \$100,000 worth reported to have already been bought by F & M employees. For one day, passes were given to every patron-bond buyer and a term pass to the purchaser of the greatest individual amount.

## Juke Box Plays Patriotic Songs

At the Majestic, East St. Louis, Ill., Manager J. R. McCullough tied a "juke box" idea to sales of stamps, the box filled with patriotic songs which patrons were invited to request. Members of local women's clubs were in charge, operating the box at 10 and 25 cents per tune. In addition to the song customers received a 10 or 25-cent stamp, and sales were reported as brisk as long lines of patrons gathered to listen and buy.

Entirely successful was the Tire Matinee put on by Clayt Cornell at Schine's State, Tupper Lake, N. Y., some 250 kids taking advantage of the free show offer by rolling up a lot of old rubber. Stacked up out front, the "admissions" proved the center of public interest. The plan proved easy-to-take, since Cornell had arranged with a tire store for full children's admissions for every tire brought in.

## Holds Air-Raid Rehearsals

Toward the successful operation of theatre procedure in air raids, Comerford officials staged rehearsals during showings of M O T's "When Air Raids Strike" in Scranton and Wilkes-Barre for civilian defense workers in both situations. In the latter spot, the program was halted to announce that an air raid "was in progress," the staff then proceeding to carry out the circuit drills for the occasion. In Scranton, the lights were turned on, air raid announcements made, the personnel then demonstrating how the theatre could be cleared in an emergency. Among the circuit executives taking part in the proceedings were Tom Comerford, Charles Ryan, and district managers Byron Linn, John Comerford and Tom Killeen.

More than a thousand volumes were gathered at a special Book Matinee at the Penn, Wilkes-Barre, in connection with the Victory Book campaign, put on by Manager Paul Tighe cooperating with the local library head. Children were guests of the theatre in exchange for a book or magazine, police and fire officials being on hand to assist in handling the youngsters.

A man wearing a "shadow" costume and carrying a small black bag toured the streets of Anderson, Ind., as one of the highlights of Mel Blieden's campaign on "Shadow of the Thin Man" at the State Theatre. At busy intersections, man would open bag and before assembled curious spectators work a jigsaw puzzle made from a one-sheet. Western Union boy paged "Mr. Thin Man" in the theatre for several nights in advance of playdate, while the town's leading drug stores offered "Thin Man" sodas and luncheons for customers on special diets.

For "Underground," Jerome Engel, manager of the Family Theatre, Glen Lyon, Pa., had Hitler hung in effigy on a gallows mounted atop an automobile which toured the territory.

Don Black of the Heilig Theatre, Eugene, Ore., worked with the Eugene Daily News for a co-op page in his campaign on "Suspicion" that was of a two-fold nature. All contestants were called on to clip star cut-outs, assemble and name them. The second phase of the contest called for the writing of a slogan containing the word "suspicion" for each merchant represented on the page.

To exploit "Sundown," J. A. Sanders, manager of The Colonial in Junction City, Kansas, arranged for all the young women employees to be dressed in Arabic costumes for a week preceding the playdates.

J. Mark Cadle, manager of the Kiva theatre in Slater, Mo., successfully staged an old fiddlers contest in connection with "Tuxedo Junction," the contest advertised in the local press, handbills and weekly programs. Eight old fiddlers took part. Prizes in cash were awarded the first and second best.

John Newcomer, manager of the Uptown theatre, Manhattan, Kansas, arranged a model plane contest for junior's in connection with the presentation of "International Squadron." Planes secured in the contest were hung in the lobby and were used to construct a model miniature airdrome with the large roadshow board as background.

Inaugurating a Defense Week during the showing of "Billy the Kid," Ed Harris, Glendale Theatre, Glendale, Cal., held some form of defense activity in the theatre each night during the engagement.

A radio contest asking listeners to name previous "Tarzan" pictures in which Johnny Weissmuller appeared was landed by J. Merrill, Capitol, Wheeling, W. Va., as a highlight of his campaign for "Tarzan's Secret Treasure."

"Reserved for Asta" was the sign used on a genuine hydrant borrowed from the local Highway Department and placed in front of Shea's Theatre, Bridgeport, Pa., by Vincent Choate, in advance of "Shadow of the Thin Man."



# SOME RECENT AD IDEAS

*Everyone's Saying...*

## DON'T MISS-

# Remember the Day

A 20th CENTURY-FOX PICTURE WITH

### Claudette COLBERT JOHN PAYNE

**2nd BIG HIT!**  
A HOWLING MYSTERY COMEDY!  
**The BODY DISAPPEARS**  
...and the fun begins!  
with JEFFREY JANE  
LYNN WYMAN

**Extra! TECHNICOLOR**  
**SUPERMAN**  
AMAZING! EXCITING!  
Don't miss this thrill

**STARTING Tomorrow!** **Orpheum** **30¢**  
DIRECTION A. M. BLANK

(Above) Reverse title panel against reverse benday background used throughout for "Remember", Orpheum, Omaha, is illustrated by this 100 lines on 2 col. campaign prepared by Joe Kinsky, district head, with Bill Miskell and Lou Kozal.

(Below) To plug his three headliners with equal prominence at the Central, Passaic, N. J., Abram Preiskill used hand-lettered circles punctuated with star heads.

Entire Week **CENTRAL** **PASSAIC** **Starts Tomorrow**  
CENTRAL AVE. at ERIE STATION. DOORS OPEN 12:30

WORLD FAMOUS COMPOSER OF MODERN SWING!  
**RAYMOND SCOTT**  
AND HIS ORCH.  
Featuring Raymond SCOTT QUINTET and BILLY LEACH

On The STAGE IN PERSON  
YOUR FAVORITE RADIO STAR!  
**BENAY VENUTA**  
The BILLINGTONS

EXTRA ATTRACTION!  
GREATEST OF ALL COMEDIANS!  
**WILLIE HOWARD**

ON THE SCREEN FIRST RUN FEATURES  
Charles BICKFORD  
"QUEEN OF THE YUKON"  
IRENE RICH

Last Day On Stage. Chico MARX & ORCH also Kitty CARLISLE

(Right) "Sleeper" head and copy to top everything else made up the type layout selected by Harold DeGraw to sell "Virginian" at Schine's, Oneonta, N. Y. Size: 100 lines on 2 col.

(Below) Of the various sales approaches on "Lady For A Day", the campaign at the Strand, Providence, aimed for the class slant, as indicated in this 155 lines on 2 col. typography layout. Copy divulged nothing of the story, with cuts only suggesting background.

## STRAND

**STARTS TOMORROW**

### Joan BLONDELL · John WAYNE


In one of the finest motion pictures of the year... brought to the screen by an important cast of ranking players who give life and movement to its impassioned story of a woman's haunting ambition.

## "LADY FOR A NIGHT"

with RAY MIDDLETON  
PHILIP MERIVALE · BLANCHE YURKA · EDITH BARRETT  
LEONID KINSKY  
THE HALL JOHNSON CHOIR

(Right) Since the stage show had finished a capacity run in advance of the picture, the United Detroit Theatres ad forces aimed to cash in on "Louisiana Purchase" at the Michigan by featuring the "100 times too big" slant to stress the \$4.40 show angle at popular prices. Size: 160 lines on 3 col.

**...It's A "Sleeper"!**



Last night a large audience saw a great movie. They saw FRANK MORGAN deliver the prize performance of his career as Cap'n Bob Yancey. They heard KATHRYN GRAYSON sing beautiful melodies. They saw a picture attuned to the heart-beat of a nation... an American masterpiece to place alongside "Ah Wilderness!"

"THE VANISHING VIRGINIAN" is a "sleeper" produced with no advance fanfare and boasting no big stars. It has turned out to be great entertainment and a surprise hit. Oneonta is fortunate to have an early engagement of the picture the whole country will soon be talking about. Wake up and discover the greatest "sleeper" of all time—

**"THE VANISHING VIRGINIAN"**  
—Starring—  
Frank Morgan — Kathryn Grayson  
— Plus 2nd Hit —  
Miss Shirley Temple  
**"KATHLEEN"**  
with Laraine Day, Herbert Marshall

**TODAY** **ONEONTA**  
AND FRI. **ONEONTA, N.Y.**

**FLASH!** Fire Sweeps Liner "Normandie"! Action in Singapore! A. E. F. in Ireland! IN TODAY'S NEWSREEL

**100 times FOR ANY STAGE!**  
TOO BIG... TOO MANY GIRLS... TOO MANY LAUGHS!

Now **MICHIGAN**

**All This..**

And **HOPE too!**

A \$4.40 Show That Is Reeking American-Slap-Happy NOW AT POPULAR PRICES...

**BOB HOPE**  
VICTOR MOORE  
ZORINA · IRENE BORDONI  
**"LOUISIANA PURCHASE"**  
IN TECHNICOLOR  
A Paramount Picture

MUSIC AND LYRICS BY IRVING BERLIN

There is one place where each of us may always find laughter, inspiration, contact and relaxation. That place is the Motion Picture Theatre.

POUR AND 2:30:30:45:50:55:60:65:70:75:80:85:90:95:100:105:110:115:120:125:130:135:140:145:150:155:160:165:170:175:180:185:190:195:200:205:210:215:220:225:230:235:240:245:250:255:260:265:270:275:280:285:290:295:300:305:310:315:320:325:330:335:340:345:350:355:360:365:370:375:380:385:390:395:400:405:410:415:420:425:430:435:440:445:450:455:460:465:470:475:480:485:490:495:500:505:510:515:520:525:530:535:540:545:550:555:560:565:570:575:580:585:590:595:600:605:610:615:620:625:630:635:640:645:650:655:660:665:670:675:680:685:690:695:700:705:710:715:720:725:730:735:740:745:750:755:760:765:770:775:780:785:790:795:800:805:810:815:820:825:830:835:840:845:850:855:860:865:870:875:880:885:890:895:900:905:910:915:920:925:930:935:940:945:950:955:960:965:970:975:980:985:990:995:1000:1005:1010:1015:1020:1025:1030:1035:1040:1045:1050:1055:1060:1065:1070:1075:1080:1085:1090:1095:1100:1105:1110:1115:1120:1125:1130:1135:1140:1145:1150:1155:1160:1165:1170:1175:1180:1185:1190:1195:1200:1205:1210:1215:1220:1225:1230:1235:1240:1245:1250:1255:1260:1265:1270:1275:1280:1285:1290:1295:1300:1305:1310:1315:1320:1325:1330:1335:1340:1345:1350:1355:1360:1365:1370:1375:1380:1385:1390:1395:1400:1405:1410:1415:1420:1425:1430:1435:1440:1445:1450:1455:1460:1465:1470:1475:1480:1485:1490:1495:1500:1505:1510:1515:1520:1525:1530:1535:1540:1545:1550:1555:1560:1565:1570:1575:1580:1585:1590:1595:1600:1605:1610:1615:1620:1625:1630:1635:1640:1645:1650:1655:1660:1665:1670:1675:1680:1685:1690:1695:1700:1705:1710:1715:1720:1725:1730:1735:1740:1745:1750:1755:1760:1765:1770:1775:1780:1785:1790:1795:1800:1805:1810:1815:1820:1825:1830:1835:1840:1845:1850:1855:1860:1865:1870:1875:1880:1885:1890:1895:1900:1905:1910:1915:1920:1925:1930:1935:1940:1945:1950:1955:1960:1965:1970:1975:1980:1985:1990:1995:2000:2005:2010:2015:2020:2025:2030:2035:2040:2045:2050:2055:2060:2065:2070:2075:2080:2085:2090:2095:2100:2105:2110:2115:2120:2125:2130:2135:2140:2145:2150:2155:2160:2165:2170:2175:2180:2185:2190:2195:2200:2205:2210:2215:2220:2225:2230:2235:2240:2245:2250:2255:2260:2265:2270:2275:2280:2285:2290:2295:2300:2305:2310:2315:2320:2325:2330:2335:2340:2345:2350:2355:2360:2365:2370:2375:2380:2385:2390:2395:2400:2405:2410:2415:2420:2425:2430:2435:2440:2445:2450:2455:2460:2465:2470:2475:2480:2485:2490:2495:2500:2505:2510:2515:2520:2525:2530:2535:2540:2545:2550:2555:2560:2565:2570:2575:2580:2585:2590:2595:2600:2605:2610:2615:2620:2625:2630:2635:2640:2645:2650:2655:2660:2665:2670:2675:2680:2685:2690:2695:2700:2705:2710:2715:2720:2725:2730:2735:2740:2745:2750:2755:2760:2765:2770:2775:2780:2785:2790:2795:2800:2805:2810:2815:2820:2825:2830:2835:2840:2845:2850:2855:2860:2865:2870:2875:2880:2885:2890:2895:2900:2905:2910:2915:2920:2925:2930:2935:2940:2945:2950:2955:2960:2965:2970:2975:2980:2985:2990:2995:3000:3005:3010:3015:3020:3025:3030:3035:3040:3045:3050:3055:3060:3065:3070:3075:3080:3085:3090:3095:3100:3105:3110:3115:3120:3125:3130:3135:3140:3145:3150:3155:3160:3165:3170:3175:3180:3185:3190:3195:3200:3205:3210:3215:3220:3225:3230:3235:3240:3245:3250:3255:3260:3265:3270:3275:3280:3285:3290:3295:3300:3305:3310:3315:3320:3325:3330:3335:3340:3345:3350:3355:3360:3365:3370:3375:3380:3385:3390:3395:3400:3405:3410:3415:3420:3425:3430:3435:3440:3445:3450:3455:3460:3465:3470:3475:3480:3485:3490:3495:3500:3505:3510:3515:3520:3525:3530:3535:3540:3545:3550:3555:3560:3565:3570:3575:3580:3585:3590:3595:3600:3605:3610:3615:3620:3625:3630:3635:3640:3645:3650:3655:3660:3665:3670:3675:3680:3685:3690:3695:3700:3705:3710:3715:3720:3725:3730:3735:3740:3745:3750:3755:3760:3765:3770:3775:3780:3785:3790:3795:3800:3805:3810:3815:3820:3825:3830:3835:3840:3845:3850:3855:3860:3865:3870:3875:3880:3885:3890:3895:3900:3905:3910:3915:3920:3925:3930:3935:3940:3945:3950:3955:3960:3965:3970:3975:3980:3985:3990:3995:4000:4005:4010:4015:4020:4025:4030:4035:4040:4045:4050:4055:4060:4065:4070:4075:4080:4085:4090:4095:4100:4105:4110:4115:4120:4125:4130:4135:4140:4145:4150:4155:4160:4165:4170:4175:4180:4185:4190:4195:4200:4205:4210:4215:4220:4225:4230:4235:4240:4245:4250:4255:4260:4265:4270:4275:4280:4285:4290:4295:4300:4305:4310:4315:4320:4325:4330:4335:4340:4345:4350:4355:4360:4365:4370:4375:4380:4385:4390:4395:4400:4405:4410:4415:4420:4425:4430:4435:4440:4445:4450:4455:4460:4465:4470:4475:4480:4485:4490:4495:4500:4505:4510:4515:4520:4525:4530:4535:4540:4545:4550:4555:4560:4565:4570:4575:4580:4585:4590:4595:4600:4605:4610:4615:4620:4625:4630:4635:4640:4645:4650:4655:4660:4665:4670:4675:4680:4685:4690:4695:4700:4705:4710:4715:4720:4725:4730:4735:4740:4745:4750:4755:4760:4765:4770:4775:4780:4785:4790:4795:4800:4805:4810:4815:4820:4825:4830:4835:4840:4845:4850:4855:4860:4865:4870:4875:4880:4885:4890:4895:4900:4905:4910:4915:4920:4925:4930:4935:4940:4945:4950:4955:4960:4965:4970:4975:4980:4985:4990:4995:5000:5005:5010:5015:5020:5025:5030:5035:5040:5045:5050:5055:5060:5065:5070:5075:5080:5085:5090:5095:5100:5105:5110:5115:5120:5125:5130:5135:5140:5145:5150:5155:5160:5165:5170:5175:5180:5185:5190:5195:5200:5205:5210:5215:5220:5225:5230:5235:5240:5245:5250:5255:5260:5265:5270:5275:5280:5285:5290:5295:5300:5305:5310:5315:5320:5325:5330:5335:5340:5345:5350:5355:5360:5365:5370:5375:5380:5385:5390:5395:5400:5405:5410:5415:5420:5425:5430:5435:5440:5445:5450:5455:5460:5465:5470:5475:5480:5485:5490:5495:5500:5505:5510:5515:5520:5525:5530:5535:5540:5545:5550:5555:5560:5565:5570:5575:5580:5585:5590:5595:5600:5605:5610:5615:5620:5625:5630:5635:5640:5645:5650:5655:5660:5665:5670:5675:5680:5685:5690:5695:5700:5705:5710:5715:5720:5725:5730:5735:5740:5745:5750:5755:5760:5765:5770:5775:5780:5785:5790:5795:5800:5805:5810:5815:5820:5825:5830:5835:5840:5845:5850:5855:5860:5865:5870:5875:5880:5885:5890:5895:5900:5905:5910:5915:5920:5925:5930:5935:5940:5945:5950:5955:5960:5965:5970:5975:5980:5985:5990:5995:6000:6005:6010:6015:6020:6025:6030:6035:6040:6045:6050:6055:6060:6065:6070:6075:6080:6085:6090:6095:6100:6105:6110:6115:6120:6125:6130:6135:6140:6145:6150:6155:6160:6165:6170:6175:6180:6185:6190:6195:6200:6205:6210:6215:6220:6225:6230:6235:6240:6245:6250:6255:6260:6265:6270:6275:6280:6285:6290:6295:6300:6305:6310:6315:6320:6325:6330:6335:6340:6345:6350:6355:6360:6365:6370:6375:6380:6385:6390:6395:6400:6405:6410:6415:6420:6425:6430:6435:6440:6445:6450:6455:6460:6465:6470:6475:6480:6485:6490:6495:6500:6505:6510:6515:6520:6525:6530:6535:6540:6545:6550:6555:6560:6565:6570:6575:6580:6585:6590:6595:6600:6605:6610:6615:6620:6625:6630:6635:6640:6645:6650:6655:6660:6665:6670:6675:6680:6685:6690:6695:6700:6705:6710:6715:6720:6725:6730:6735:6740:6745:6750:6755:6760:6765:6770:6775:6780:6785:6790:6795:6800:6805:6810:6815:6820:6825:6830:6835:6840:6845:6850:6855:6860:6865:6870:6875:6880:6885:6890:6895:6900:6905:6910:6915:6920:6925:6930:6935:6940:6945:6950:6955:6960:6965:6970:6975:6980:6985:6990:6995:7000:7005:7010:7015:7020:7025:7030:7035:7040:7045:7050:7055:7060:7065:7070:7075:7080:7085:7090:7095:7100:7105:7110:7115:7120:7125:7130:7135:7140:7145:7150:7155:7160:7165:7170:7175:7180:7185:7190:7195:7200:7205:7210:7215:7220:7225:7230:7235:7240:7245:7250:7255:7260:7265:7270:7275:7280:7285:7290:7295:7300:7305:7310:7315:7320:7325:7330:7335:7340:7345:7350:7355:7360:7365:7370:7375:7380:7385:7390:7395:7400:7405:7410:7415:7420:7425:7430:7435:7440:7445:7450:7455:7460:7465:7470:7475:7480:7485:7490:7495:7500:7505:7510:7515:7520:7525:7530:7535:7540:7545:7550:7555:7560:7565:7570:7575:7580:7585:7590:7595:7600:7605:7610:7615:7620:7625:7630:7635:7640:7645:7650:7655:7660:7665:7670:7675:7680:7685:7690:7695:7700:7705:7710:7715:7720:7725:7730:7735:7740:7745:7750:7755:7760:7765:7770:7775:7780:7785:7790:7795:7800:7805:7810:7815:7820:7825:7830:7835:7840:7845:7850:7855:7860:7865:7870:7875:7880:7885:7890:7895:7900:7905:7910:7915:7920:7925:7930:7935:7940:7945:7950:7955:7960:7965:7970:7975:7980:7985:7990:7995:8000:8005:8010:8015:8020:8025:8030:8035:8040:8045:8050:8055:8060:8065:8070:8075:8080:8085:8090:8095:8100:8105:8110:8115:8120:8125:8130:8135:8140:8145:8150:8155:8160:8165:8170:8175:8180:8185:8190:8195:8200:8205:8210:8215:8220:8225:8230:8235:8240:8245:8250:8255:8260:8265:8270:8275:8280:8285:8290:8295:8300:8305:8310:8315:8320:8325:8330:8335:8340:8345:8350:8355:8360:8365:8370:8375:8380:8385:8390:8395:8400:8405:8410:8415:8420:8425:8430:8435:8440:8445:8450:8455:8460:8465:8470:8475:8480:8485:8490:8495:8500:8505:8510:8515:8520:8525:8530:8535:8540:8545:8550:8555:8560:8565:8570:8575:8580:8585:8590:8595:8600:8605:8610:8615:8620:8625:8630:8635:8640:8645:8650:8655:8660:8665:8670:8675:8680:8685:8690:8695:8700:8705:8710:8715:8720:8725:8730:8735:8740:8745:8750:8755:8760:8765:8770:8775:8780:8785:8790:8795:8800:8805:8810:8815:8820:8825:8830:8835:8840:8845:8850:8855:8860:8865:8870:8875:8880:8885:8890:8895:8900:8905:8910:8915:8920:8925:8930:8935:8940:8945:8950:8955:8960:8965:8970:8975:8980:8985:8990:8995:9000:9005:9010:9015:9020:9025:9030:9035:9040:9045:9050:9055:9060:9065:9070:9075:9080:9085:9090:9095:9100:9105:9110:9115:9120:9125:9130:9135:9140:9145:9150:9155:9160:9165:9170:9175:9180:9185:9190:9195:9200:9205:9210:9215:9220:9225:9230:9235:9240:9245:9250:9255:9260:9265:9270:9275:9280:9285:9290:9295:9300:9305:9310:9315:9320:9325:9330:9335:9340:9345:9350:9355:9360:9365:9370:9375:9380:9385:9390:9395:9400:9405:9410:9415:9420:9425:9430:9435:9440:9445:9450:9455:9460:9465:9470:9475:9480:9485:9490:9495:9500:9505:9510:9515:9520:9525:9530:9535:9540:9545:9550:9555:9560:9565:9570:9575:9580:9585:9590:9595:9600:9605:9610:9615:9620:9625:9630:9635:9640:9645:9650:9655:9660:9665:9670:9675:9680:9685:9690:9695:9700:9705:9710:9715:9720:9725:9730:9735:9740:9745:9750:9755:9760:9765:9770:9775:9780:9785:9790:9795:9800:9805:9810:9815:9820:9825:9830:9835:9840:9845:9850:9855:9860:9865:9870:9875:9880:9885:9890:9895:9900:9905:9910:9915:9920:9925:9930:9935:9940:9945:9950:9955:9960:9965:9970:9975:9980:9985:9990:9995:10000:10005:10010:10015:10020:10025:10030:10035:10040:10045:10050:10055:10060:10065:10070:10075:10080:10085:10090:10095:10100:10105:10110:10115:10120:10125:10130:10135:10140:10145:10150:10155:10160:10165:10170:10175:10180:10185:10190:10195:10200:10205:10210:10215:10220:10225:10230:10235:10240:10245:10250:10255:10260:10265:10270:10275:10280:10285:10290:10295:10300:10305:10310:10315:10320:10325:10330:10335:10340:10345:10350:10355:10360:10365:10370:10375:10380:10385:10390:10395:10400:10405:10410:10415:10420:10425:10430:10435:10440:10445:10450:10455:10460:10465:10470:10475:10480:10485:10490:10495:10500:10505:10510:10515:10520:10525:10530:10535:10540:10545:1



# CLASSIFIED ADVERTISING

*the great  
national medium  
for showmen*



Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

## **THEATRES**

FOR SALE: PART INTEREST FLOURISHING business seven movie theatres. Address: MERENDONI, Teatro Rex, Barranquilla, Colombia.

HAVE CASH TO LEASE OR BUY SMALL town theatre Illinois, Michigan, Indiana or Wisconsin. BOX 1494, MOTION PICTURE HERALD.

WESTERN MINING TOWN THEATRE BUILDINGS. R.C.A. equipment. No opposition. Plenty lead, zinc, copper, gold, silver. Owner goes to Army in 5 months. Takes money to buy one or more. BOX 1505, MOTION PICTURE HERALD.

FOR SALE: MODERN THEATRE AND EQUIPMENT. Will sell building or equipment separate. ODOM BROTHERS, Durant, Miss.

## **POSITIONS WANTED**

PROJECTIONIST, MINNESOTA OR WISCONSIN preferred. OPERATOR, 313 East Main, Wabasha, Minnesota.

MANAGER, 10 YEARS EXPERIENCE, DESIRES change. A-1 reference. BOX 415, Orangeburg, S. C.

PROJECTIONIST: FINEST WORK. 10 YEARS experience. Married, sober, age 27, excellent references. Go anywhere for permanent position with reliable party. J. W. TOLER, Village Theatre, Claremont, Calif.

LICENSED PROJECTIONIST. 12 YEARS EXPERIENCE. Married, family. Good sign painter, also Neon service man. Excellent references. Will go anywhere. BOX 1504, MOTION PICTURE HERALD.

## **SEAT RECOVERING**

WE RECOVER BACKS AND SEATS WITHOUT interfering with the operation of theatre. Write for sample materials and prices. We do the job for less. CHICAGO USED CHAIR MART, 844 South Wabash Avenue, Chicago.

## **PRINTING SERVICE**

THEATRE BLOWERS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

## **USED GENERAL EQUIPMENT**

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

1,200 USED UPHOLSTERED HEYWOOD CHAIRS. Full upholstered metal back, box spring seat, metal bottom. A first class lot of chairs priced right. CHICAGO USED CHAIR MART, 844 South Wabash Avenue, Chicago.

PRE-REMOVAL SALE, MUST CLEAN HOUSE. Portable sound projectors, 16mm., 35mm., from \$59.50; rear shutters, Simplex, \$29.50; Film cabinets, \$1.49 section; lenses from \$4.95; soundheads, \$9.95; amplifiers, \$4.95; Powers mechanisms, \$39.50; cushion seats, 39c. Free bargain bulletins. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE: USED CIGARETTE MACHINES, 8 slot and 10 slot. Very reasonable. BOX 1503, MOTION PICTURE HERALD.

EVERYTHING FOR THEATRE CHAIRS. All makes, parts, supplies, anchor cement, seat patch, used chairs, upholstering, repairing. Fensin Seating, 62 East 13th, Chicago.

## **NEW GENERAL EQUIPMENT**

2,000' WIRE WELDED REELS, \$1.19; FIRE EXTINGUISHERS, \$1.80; Bausch Lomb 6" series II lenses, \$19.50; public address systems, \$35.60; stock tickets, 19c roll. S. O. S. CINEMA SUPPLY CORP., New York.

BUY NEW SOUND SCREENS NOW WHILE material's available—23½ sq. ft.; Complete stage setting, \$66.60; Fully automatic curtain controls, \$75.95; heavy duty track, \$2.19 ft. Immediate deliveries. S. O. S. CINEMA SUPPLY CORP., New York.

## **BUSINESS BOOSTERS**

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75, \$2.00 per thousand. \$17.50 for 10,000. BOX 1434, MOTION PICTURE HERALD.

BUY YOUR BINGO CARDS DIRECT FROM THE world's largest manufacturer of theatre bingo cards. Write us today for samples and prices. BOX 1477, MOTION PICTURE HERALD.

## **BOOKS**

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 1941-42 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. \$3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## **BOOKKEEPING SYSTEM**

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the newest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## **HELP WANTED**

OPERATORS AND MANAGERS—MOVIE CIRCUITS, Roshon, 2506 RKO Building, New York.

PRESS OF  
C. J. O'BRIEN, INC.  
NEW YORK, U. S. A.



# PRODUCT DIGEST

## THE RELEASE CHART

## SHOWMEN'S REVIEWS

### Adventures of Martin Eden (Columbia—Bronston) Jack London Melodrama

Seagoing men as Jack London knew them and made them known to his readers fight out a feud involving not only themselves but the forces of right and wrong in a film combining power and weakness to produce a compelling total effect.

In its actionful sequences the picture throws Glenn Ford and Ian MacDonald into frequent fistic clashes.

In the calm interludes between these meetings the picture ranges the scale of settings from waterfront and attic living quarters to the drawing-rooms of the monied.

The tale of a sailor's attempt to prove a companion wrongfully imprisoned for mutiny, which he does by first becoming a writer of prominence and thus securing publication of suppressed facts in the case, is told in round-about fashion with ups and downs of interest which conspire to impart to the final sequence the power of the unpredictable. Emotions of many kinds are dealt with in the course of the narrative.

Claire Trevor, Evelyn Keyes and Stuart Erwin handle the other principal roles expertly. Produced for Samuel Bronston by B. P. Schulberg and directed by Sidney Salkow, the picture is virtually free of comedy relief and stresses the stern and mainly melodramatic aspects of the story, transferred to screen by W. L. Rivers, steadily.

Principal scene of the picture in San Francisco and the period is well in the past.

*Previewed at the studio to a professional audience which appeared to regard the attraction as substantial entertainment.*—WILLIAM R. WEAVER.

Release date, Feb. 26. Running time, 88 minutes. PCA No. 8027. General audience classification.

Martin Eden .....	Glenn Ford
Connie Dawson .....	Claire Trevor
Butch Ragan .....	Ian MacDonald
Evelyn Keyes, Stuart Erwin, Dickie Moore, Frank Conroy, Rafaela Ottiano, Pierre Watkin, Regina Wallace, Robert J. McDonald.	

### Below the Border (Monogram)

#### The "Rough Riders" Ride Again

"Below the Border" boasts the "Rough Riders," consisting of Buck Jones, Tim McCoy and Raymond Hatton, in another one of their adventures in behalf of law and order and the fulfillment of justice, all executed in a manner that has become standard for this series.

Buck Jones, U. S. Marshal, has been commissioned by the Government to clean up a gang of criminals in Border City. It doesn't take Buck very long to come in contact with the gang, for en route, the stagecoach is held

## Reviews

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

up and some money and very famous jewels are stolen from one of the women. Posing as a bad man himself, he joins the gang, and with the aid of the ever faithful Hatton and McCoy, succeeds eventually in rounding them up.

This western falls into the routine class, but should, nevertheless, satisfy those who are fans of the Rough Riders and those who are just fans of westerns.

Scott R. Dunlap was the producer and Howard Bretherton directed.

*Reviewed at the New York Theatre, in New York, where the audience seemed to have a good time laughing at and with the picture.*—IRENE SMOLEN.

Release date, Jan. 30, 1942. Running time, 57 minutes. PCA No. 8039. General audience classification.

Buck Roberts .....	Buck Jones
Tim McCall .....	Tim McCoy
Sandy .....	Raymond Hatton
Rosita .....	Linda Brent
Aunt Maria .....	Eva Puig
Slade .....	Charles King
Dennis Moore, Roy Barcroft, Bud Osborne, Merrill McCormick, Ted Mapes and Silver.	

### South of Santa Fe

#### (Republic) Western

This is another of Republic's streamlined Westerns, and an entertaining bit of potpourri it is, with Roy Rogers, singing cowboy star, right in there demonstrating again why exhibitors gave him third place in the 1941 MOTION PICTURE HERALD-FAME poll of Western stars.

There's a plot, involving men of the Old West in contest with some gangsters, of the 1942 weed variety. Paul Fix plays the menace, escaping from the law, who chooses Whittaker City for a hide-out and then decides to stage a kidnapping. Roy Rogers, leader of the rancher-cowhands of the bailiwick, upsets the apple cart. Involved too, is Rogers' heart interest, played by Linda Hayes. There's fighting, gun-play and some good chases on trusty steeds across the plains, up hill and dale, and finally, the capture of the lawless thugs. The kidnappees are rescued, Rogers' acclaimed hero of the day and all ends happily.

Throughout the film, are a number of tuneful cowboy songs interpolated in the action, comedy, romance sequences which give Rogers and Sons

of the Pioneers ample opportunity to exercise their pleasing-to-the-ear vocal chords. George "Gabby" Hayes provides the comedy relief. Western fans, man and boy, will like the new Republic "he-men of the plains" dish turned out by associate producer-director Joseph Kane.

Previewed in Republic's home office projection room where some ladies of the National Board of Review foregathering, appeared to like the film.—J. E. SAMUELSON

Release date, February 17th, 1942. Running time, 55 min. PCA No. 8047. General audience classification.

Roy .....	Roy Rogers
Mayor Whittaker .....	George "Gabby" Hayes
Carol Stevens .....	Linda Hayes
Paul Fix, Judy Clark, Bobby Beers, Arthur Loft, Charles Miller, Sam Flint, Jack Kirk, and The Sons Of The Pioneers.	

### The Man Who Returned to Life

#### (Columbia) Melodrama

A melodrama dealing with a small Southern town's prejudice toward Northerners, the attempted lynching of an innocent murder suspect and his escape only to return to save the life of the man convicted of murdering him, "The Man Who Returned to Life" is a tightly packed, tensely told story.

John Howard plays the title role, that of a Northerner forced to flee from a Maryland town when he is suspected of murdering the girl who attempted to force him to marry her on the eve of his marriage to another. He flees, assumes a new identity and then returns to save the life of the man accused of killing him.

Others in the cast are Marcella Martin, a comparative newcomer who does an outstanding job; Lucile Fairbanks, Ruth Ford, Roger Clark, Elisabeth Risdon, Paul Guilfoyle, Clancy Cooper, Helen MacKellar, Kenneth MacDonald, Carol Coombs.

Gordon Rigby's adaptation of the story by Samuel W. Taylor is a concisely built screenplay from which director Lew Landers extracted the maximum of entertainment facets. Wallace MacDonald was associate producer.

Exhibitors below the Mason-Dixon line might do well to examine the film for suitability with regard to their individual communities.

*Previewed for the trade press in a Columbia studio projection room, Hollywood, where the picture drew laudatory comments.*—VANCE KING.

Release date, Feb. 5, 1942. Running time, 60 minutes. PCA No. 8002. General audience classification.

David Jameson .....	John Howard
Jane Bishop .....	Lucile Fairbanks
Beth Beebe .....	Ruth Ford
Daphne Turner .....	Marcella Martin
Roger Clark, Elisabeth Risdon, Paul Guilfoyle, Clancy Cooper, Helen MacKellar, Kenneth MacDonald, Carol Coombs.	



## Professor Creeps

(Consolidated National)

All-Negro Comedy

Sixth in a series of pictures featuring all-Negro casts produced by Jed Buell has the requirements of the South's 400 colored-patronage theatres particularly in mind, this comedy sent the patrons of a colored-patronage house in downtown Los Angeles into such gales of laughter as "Hold That Ghost" precipitated throughout the land.

That it will do the same in similar situations elsewhere appears a certainty.

That it might do something like it in some white-patronage theatres is a possibility warranting exhibitor investigation.

Like "Hold That Ghost," which it is not like otherwise, "Professor Creeps" goes back to the medicine-show era for terror-type comedy which has been sure-fire since show business started.

Chief figures in the film are two Negro comedians, F. E. Miller and Mantan Moreland, who do in a quite different way for the film just about what the Messrs. Abbott and Costello do for theirs.

Starting out on a basis of straight comedy in an office setting, the picture uses a dream switch to place the two amateur detectives in the midst of occult occurrences in a house of mystery where a doctor walks on the ceiling, turns people into animals, performs assorted absurdities in behalf of comedy, then ends with the duo back where they started. It's all in the province of Negro humor as displayed in medicine-show days, again in the minstrel show era, and recently under profitable auspices in pictures.

Veteran William Beaudine's direction makes every foot of film count.

Previewed at the Lincoln theatre, Los Angeles, which is the colored population's Music Hall. A capacity audience laughed, screamed and shrieked its satisfaction from start to finish.—W. R. W.

Release date, not set. Running time, 63 minutes. PCA No. 8138. General audience classification.

Jefferson ..... F. E. Miller  
Washington ..... Mantan Moreland  
Professor Creeps ..... Arthur Ray  
Daffodil Dixon ..... Florence O'Brien  
Macco B. Sheffield, Margaret Whitten, Shelton Brooks, Jesse Cryer, Billy Mitchell, Zack Williams, Charles Hawkins, Clarence Hargrave, John Lester Johnson, Nappie Whiting.

## To Be Or Not To Be

(UA-Lubitsch)

Comedy Lampooning Nazis

An unprepared turnout of theatregoers drawn to the village theatre in Westwood by "H. M. Pulham, Esq." came to this picture following the Fox Movietone newsreel pictures of the Pearl Harbor disaster and laughed heartily and often after the first 10 or 15 minutes. On the basis of this somewhat trying test of the film it would appear to follow that any showmanly fears growing out of the tragic passing of Carole Lombard, or the fact that this treats humorously of the Nazis at a time when the war news is not funny, may turn out to be groundless as concerns the boxoffice.

It is a venture in more directions than one which producer-director Ernst Lubitsch, who also collaborated with Melchior Lengyel on the story, has delivered to exhibitors and their customers.

Warsaw, just prior to, during and after the German assault, is the scene of the narrative, yet the film is a comedy and played for laughs in all save a few momentary passages establishing a background of desolation and Nazi domination.

As a comedy, it deals with the Nazi soldiers and the Gestapo in a manner just short of the "Great Dictator" tone.

## MONOGRAM RELEASING "UNDERWORLD"

Monogram will distribute "Shadows of the Underworld", which was released in England under the title, "This Man in Paris". The picture was produced at the Pinebrook-Paramount studio in England by Anthony Havelock-Allan and was directed by David MacDonald. Starred are Barry K. Barnes and Valerie Hobson.

The film was reviewed in MOTION PICTURE HERALD, issue of July 8, 1939. The reviewer said of the picture: "On its own merits the film, which seeks to do in the English idiom—if with a Continental setting—what Hollywood has been doing successfully for years, has a rich fund of entertainment, breezy and infectious comedy, sheer fictitious melodrama, sparkling characterizations and a production and direction polish which would shame many a more expensive effort."

"Barry K. Barnes reads his role on conventionally jaunty lines and Valerie Hobson registers her wifely roles with easy polish. It is again, however, Alastair Sim's confused and confounded Scots editor who runs away with the film." The reference is to "This Man Is News", in which the same stars appeared.

The story, scripted by Edwin Justus Mayer, concerns the operations of the Polish "Underground" and follows the contour of a thrilling, patriotic melodrama, rife with escapes, captures, some killings, but utilizes all of these materials for laugh purposes.

Miss Lombard portrays a Polish actress who pretends to fall in with Nazi plans by way of preventing capture of Polish patriots. Jack Benny portrays her husband, a Polish Shakespearean star, who outwits the Gestapo by a series of successful disguises and impersonations.

The picture drew its loudest laughs from the preview audience in the many situations dominated by the comedian which are, as, and of themselves, amusing in the extreme. A running gag, in which Benny is interrupted in his reading of Hamlet's soliloquy, registered solidly.

In two respects the picture is linked of necessity to happenings in the world of fact.

Individual audience reaction to the film is tempered, one way or another in all cases, by the fact of Miss Lombard's death.

Mass audience reaction is subject to variation with the tenor of the day's war news.

In locations where Polish people predominate it is well to test out specifically the local attitude toward a comedy which utilizes blitzed Warsaw as a background for humor.

Previewed as reported in detail above.—WILLIAM R. WEAVER.

Release date, February 15, 1942. Running time, 100 minutes. P. C. A. No. 7825. General audience classification.

Carole Lombard ..... Maria Tura  
Jack Benny ..... Joseph Tura  
Robert Stack ..... Lieutenant Sobinski  
Felix Bressar ..... Greenberg  
Lionel Atwill ..... Rawitch  
Stanley Ridges, Sig Ruman, Tom Dugan, Charles Halton, George Lynn, Harry Victor, Maude Eburne, Armand Wright, Erno Verebes, Halliwell Hobbs, Myles Mander, Leslie Dennison, Frank Reicher, Peter Caldwell and Wolfgang Zilzer.

(Review reprinted from last week's HERALD)

## ADVANCE SYNOPSIS AND INFORMATION

### FINGERS AT THE WINDOW (Metro-Goldwyn-Mayer)

Melodrama

PRODUCER: Irving Starr. Directed by Charles Lederer.

PLAYERS: Lew Ayres, Laraine Day, Basil Rathbone, Walter Kingsford, Miles Mander.

SYNOPSIS

Six persons have been murdered with axes in Chicago. In each case the murderer has been caught, and proves to be a raving lunatic. Oliver Duffy (Lew Ayres), an unemployed actor, walking the streets at night, sees a sinister figure following a girl. Duffy escorts the girl (Laraine Day) home. He keeps watch, sees a prowler but the man escapes. The next night he catches the prowler, who turns out to be a lunatic. Duffy concludes that a master-mind is behind the killings. A reward of \$25,000 is posted by a newspaper for a solution to the mystery. Duffy resolves to win it. The chase narrows down to a Doctor Santelle (Basil Rathbone), who once was a stage musician Miss Day once knew in Paris. Santelle and Duffy match wits with Santelle getting the better of it until the final showdown when Duffy overpowers the doctor. The young couple collect the reward and wed.

### RODEO RHYTHM (Producers Rel. Corp.)

Drama and a Kid Rodeo

PRODUCER: Leo J. McCarthy. Associate Producer: Martin Finkelstein. Directed by Fred Neymeyer.

PLAYERS: Fred Scott, Pat Dunn, Loie Bridge, Patricia Redpath, Jackie Cooper.

SYNOPSIS

The story opens in an orphanage where for the last several years it has been the custom to take all of the children to a ranch for a summer vacation. All plans have been made for the trip when a mortgage falls due and the money accumulated for the trip is used to pay the mortgage. An old vaudeville actor takes the children to the ranch in his truck. The kids decide to put on a rodeo to help defray expenses. The same mortgage holder makes his appearance and causes trouble. However, he has an auto accident, and it is the kids who save his life. He announces that he intends to build a finer orphanage for the children. The kid rodeo goes on as scheduled.

SPECIAL REMARKS

Thirty juvenile riders, ranging in ages from three to fourteen, appear in the picture.

### CONTINENTAL EXPRESS (Monogram)

Intrigue

PRODUCER: Anthony Havelock-Allan. Directed by Herbert Mason. A British production.

PLAYERS: Rex Harrison, Valerie Hobson, John Loder, Muriel Ake, George Devine.

SYNOPSIS

Three political agitators during a temporary lull in the European war crisis, plot the assassination of a Balkan prime minister and use the daughter (Valerie Hobson) of a political figure in the Balkans as the dupe of their interests. They convince her that her father, who has been thrown into jail on a trumped-up political charge, will be ordered shot by the returning prime minister. She joins them in their fiendish plot, hoping to save her father's life. She and one of the agitators board the Continental Express in Switzerland. Her plot is foiled by Rex Harrison, secret service man.



# ADVANCE SYNOPSSES

## and information

### BEYOND THE BLUE HORIZON

(Paramount)

*Jungle Romance*

ASSOCIATE PRODUCER: Monta Bell. Directed by Alfred Santell.

PLAYERS: Dorothy Lamour, Richard Denning, Jack Haley, Helen Gilbert, Walter Abel, Patricia Morison.

#### SYNOPSIS

Once more, Dorothy Lamour is back to the sarong which brought her stardom, playing a white girl found in the jungle with a playful ape and a ferocious tiger as her pets. Filmed in color, the picture introduces a new leading man in lion skin, Richard Denning, and features Jack Haley and Walter Abel. Patricia Morison plays the "other woman" and Helen Gilbert makes her first appearance since she signed with Paramount. The direction is by Alfred Santell, who directed Miss Lamour in "Aloma of the South Seas." The story opens in the United States with the boy and the girl in civilization, then takes them back to the jungle and the menace of an insane elephant.

### TRUE TO THE ARMY

(Paramount)

*Comedy*

PRODUCER: Sol C. Siegel. Associate Producer: Jules Schermer. Directed by Albert S. Rogell.

PLAYERS: Judy Canova, Allan Jones, Ann Miller, Jerry Colonna.

#### SYNOPSIS

An Army comedy, this has Private Allan Jones as the producer and Jerry Colonna as his cohort, putting on their own show with talent recruited from the ranks, plus Judy Canova, who is hiding out at the army post from pursuing gangsters, and the twinkling toes of Ann Miller, who steps up her tap dancing to match the firing pace of a machine gun.

### NIGHT IN NEW ORLEANS

(Paramount)

*Comedy-Melodrama*

PRODUCER: Sol C. Siegel. Directed by William Clemens.

PLAYERS: Preston Foster, Patricia Morison, Albert Dekker, Charles Butterworth, Jean Phillips, Dooley Wilson.

#### SYNOPSIS

Preston Foster, a New Orleans detective, tries to recover some school girl love letters written by wife Patricia Morison, only to find that the recipient has been murdered just before Foster broke in. Suspicion turns on Foster. From then on the picture is a mixture of comedy and melodrama.

### KLONDIKE VICTORY

(Monogram)

*Melodrama*

PRODUCER: Maurice King. Associate Producer: Franklin King. Directed by William K. Howard.

PLAYERS: Edmund Lowe, Lucile Fairbanks, Bill Henry, Ralph Morgan, Mary Forbes, Jean Brook, Vince Barnett, Clyde Cook.

#### SYNOPSIS

Dr. John Mandre (Edmund Lowe), brain specialist, is ousted from the medical profession when he performs a delicate operation which is unsuccessful. Mandre is accused of letting the patient die because of his affection for the man's wife. Mandre, formerly a war pilot, enters the airplane ferrying service. On a

return flight, he crashes in the Klondike. The disbarred doctor finds himself confronted with the some kind of operation as he had previously performed unsuccessfully. This time he performs the operation successfully. The local doctor (Ralph Morgan) accompanies Mandre back to civilization, resolved to restore his fellow physician to his rightful place in the medical profession by telling of the successful operation.

### DR. BROADWAY

(Paramount)

*Comedy-Melodrama*

PRODUCER: Sol C. Siegel. Associate Producer: E. D. Leshin. Directed by Anton Mann.

PLAYERS: Macdonald Carey, Jean Phillips, J. Carroll Naish, Eduardo Ciannelli, Richard Lane, Joan Woodbury, Warren Hymer.

#### SYNOPSIS

Macdonald Carey, the co-star of Gertrude Lawrence in the stage play, "Lady in the Dark," is teamed here with Jean Phillips, Paramount starlet, in a comedy-melodrama filled with the colorful characters along Broadway. Carey is a physician who knows the Great White Way thoroughly. Miss Phillips is his receptionist. A man he had sent to prison and who is now dying, asks Carey to locate a daughter and give her a fortune. But others think they have prior claims on the fortune—and it takes all of the doctor's pals to block the fortune-seekers.

### THIS GUN FOR HIRE

(Paramount)

*Melodrama*

ASSOCIATE PRODUCER: Richard M. Blumenthal. Directed by Frank Tuttle. Based on the novel by Graham Greene.

PLAYERS: Veronica Lake, Robert Preston, Laird Cregar, Alan Ladd.

#### SYNOPSIS

"This Gun for Hire" gives Veronica Lake an opportunity at dramatic melodrama, following her appearance as a siren in "I Wanted Wings" and a comedienne in "Sullivan's Travels." The story is that of a girl magician who is selected to get information on a suspected fifth columnist (Laird Cregar) and who achieves success dynamically through the aid of a young killer (Alan Ladd), who is intent on murdering Cregar and is the only man who can pump a confession from him. Through all this the girl's sweetheart, a police detective (Robert Preston) is pursuing Ladd, who has the girl a captive.

### ARIZONA ROUNDUP

(Monogram)

*Western*

PRODUCED and directed by Robert Tansey.

PLAYERS: Tom Keene, Frank Yaconelli, Sugar Dawn, Jack Ingram, Hope Blackwood, Steve Clark.

#### SYNOPSIS

Tom Keene is hired by Steve Clark, who with his daughters, Hope Blackwood and Sugar Dawn run a ranch, to help round-up wild horses for shipment to the government remount station. The fly in the ointment is that the owner of the railroad spur is in cahoots with another rancher and they seek exorbitant prices for the use of the right of way road out of town. The ranchers call a meeting at which Tom discloses that he is a government man. He devises a plan to foil the plotters. They counteract by kidnaping Tom. He frees himself and in a gun battle the culprits are killed.

### MRS. MINIVER

(Metro-Goldwyn-Mayer)

*Drama*

PRODUCER: Sidney Franklin. Directed by William Wyler. Based on the book by Jan Struther.

PLAYERS: Greer Garson, Walter Pidgeon, Teresa Wright, Dame May Whitty, Reginald Owen, Henry Travers, Richard Ney.

#### SYNOPSIS

Mrs. Miniver (Greer Garson) guiltily buys a foolish hat while shopping in London. Hurrying to her home in the country, Mrs. Miniver is stopped at the railroad station by the station master, Mr. Ballard (Henry Travers). A lover of flowers, he has grown a beautiful rose and named it "Mrs. Miniver." At home, Mrs. Miniver and her husband, Clem (Walter Pidgeon), who has just bought a new car, feint about before revealing their two extravagancies. Meanwhile, Ballard enters the "Mrs. Miniver" rose in the annual flower show, causing much commotion, for no one has ever won the prize for the best rose but Lady Beldon (Dame May Whitty), aristocratic ruler of the village. Carol Beldon (Teresa Wright) comes to the Miniver home to make a plea and is berated by Mrs. Miniver's son, Vin (Richard Ney). The meeting leads to a romance. War is declared and Vin joins the R. A. F. Carol and Vin become engaged, later marry. Beldon wins the award but astounds everyone by giving it to Ballard for the Mrs. Miniver rose. Mrs. Miniver and Carol are caught in an air raid alarm. Carol is wounded and dies as the villagers carry on.

### SWEATER GIRL

(Paramount)

*Campus Musical*

PRODUCER: Sol C. Siegel. Directed by William Clemens.

PLAYERS: Eddie Bracken, June Preisser, Phillip Terry, Frieda Inescort, Betty Jane Rhodes, Nils Asther.

#### SYNOPSIS

A college campus mystery musical, this teams Eddie Bracken and June Preisser in the leads for the first time. The story deals with a group of college students putting on their spring campus review called "Sweater Girl." Two of the students are murdered and the balance of the story deals with attempts to solve the murder in the midst of rehearsals of the show within the show.

### YOKEL BOY

(Republic)

*Comedy*

ASSOCIATE PRODUCER: Robert North. Directed by Joseph Santley. Based on the play, "Yokel Boy," written by Lew Brown.

PLAYERS: Albert Dekker, Joan Davis, Eddie Foy, Jr., Alan Mowbray, Roscoe Karns, Mikhail Rasumny, Lynne Carver.

#### SYNOPSIS

In a publicity stunt calculated to bolster the sagging fortunes of the Mammoth Film Studios, the executive producer and his press agent, hire an "idea man" (Eddie Foy, Jr.) because he holds the world's record for movie attendance. Since the picture to which he is assigned is about a noted gangster, the idea man decides that the gangster should play himself. After much byplay the gangster (Albert Dekker) and his sister (Joan Davis) are set as the leads.



# FEATURE SERVICE DATA

To aid showmen in checking:  
Round Table Exploitation;  
Audience Classification;  
Legion of Decency Rating

## **All Through the Night (WB)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Feb. 21, '42, Page 58

## **Babes on Broadway (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 13, '41, Page 52; Jan. 3, '42, Page 50; Jan. 10, '42, Pages 57, 62; Jan. 17, '42, Page 65; Jan. 24, '42, Pages 50, 52; Jan. 31, '42, Page 68; Feb. 7, '42, Pages 59, 62; Feb. 21, '42, Page 60

## **Bahama Passage (Par.)**

Audience Classification—Adult  
Legion of Decency Rating—Class B  
Round Table Exploitation—Feb. 14, '42, Page 56; Feb. 21, '42, Page 57

## **Ball of Fire (RKO)**

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Feb. 14, '42, Page 59; Feb. 21, '42, Pages 60, 61

## **Bedtime Story (Col.)**

Audience Classification—Adult  
Legion of Decency Rating—Class B  
Round Table Exploitation—Feb. 21, '42, Pages 57, 58

## **Birth of the Blues (Par.)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 13, '41, Pages 50, 51, 55; Dec. 27, '41, Page 74; Jan. 3, '42, Pages 57, 58; Jan. 10, '42, Page 65; Feb. 7, '42, Page 60; Feb. 14, '42, Page 60

## **Captains of the Clouds (WB)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Feb. 7, '42, Page 59

## **Chocolate Soldier (MGM)**

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 20, '41, Page 71; Dec. 27, '41, Page 76; Jan. 10, '42, Page 62; Jan. 17, '42, Pages 59, 65; Jan. 24, '42, Page 52; Feb. 14, '42, Page 58

## **Corsican Brothers, The (UA)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Jan. 3, '42, Page 57; Jan. 31, '42, Page 69; Feb. 7, '42, Page 58; Feb. 21, '42, Page 57

## **Design for Scandal (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Feb. 7, '42, Page 59; Feb. 21, '42, Page 60

## **Hellzapoppin (Univ.)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Feb. 7, '42, Page 60; Feb. 21, '42, Page 61

**Feature Service Data are  
indexed in The Release  
Chart starting on Page 532.**

## **How Green Was My Valley (20th-Fox)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 6, '41, Page 59; Jan. 3, '42, Page 59; Jan. 17, '42, Page 65; Feb. 7, '42, Pages 59, 62

## **Joe Smith, American (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Feb. 14, '42, Page 59; Feb. 21, '42, Page 60

## **Johnny Eager (MGM)**

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Jan. 31, '42, Page 69; Feb. 14, '42, Pages 58, 60

## **Kathleen (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Jan. 3, '42, Page 58; Jan. 17, '42, Page 65; Jan. 31, '42, Page 72; Feb. 7, '42, Page 62

## **Keep 'Em Flying (Univ.)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 20, '41, Page 72; Dec. 27, '41, Page 75; Jan. 17, '42, Page 58; Jan. 31, '42, Page 71; Feb. 7, '42, Page 62; Feb. 14, '42, Pages 56, 60; Feb. 21, '42, Pages 56, 59

## **Look Who's Laughing (RKO)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Feb. 7, '42, Pages 59, 62; Feb. 21, '42, Page 58

## **Louisiana Purchase (Par.)**

Audience Classification—General  
Legion of Decency Rating—Class B  
Round Table Exploitation—Dec. 27, '41, Page 74; Feb. 21, '42, Page 57

## **Man Who Came to Dinner (WB)**

Audience Classification—Adult  
Legion of Decency Rating—Class B  
Round Table Exploitation—Jan. 24, '42, Page 50; Feb. 21, '42, Page 60

## **Mister V (UA)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Feb. 21, '42, Page 57

## **LEGION of DECENCY Ratings**

Class A-1 Unobjectionable  
Class A-2 Unobjectionable for Adults  
Class B Objectionable in Part  
Class C Condemned

## **One Foot in Heaven (WB)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 6, '41, Page 58; Dec. 13, '41, Page 55; Dec. 20, '41, Pages 73, 75; Jan. 10, '42, Pages 61, 62; Jan. 31, '42, Page 70; Feb. 7, '42, Pages 60, 62; Feb. 14, '42, Page 60; Feb. 21, '42, Page 60

## **Paris Calling (WB)**

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Feb. 21, '42, Page 57

## **Playmates (RKO)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Feb. 14, '42, Page 59

## **Shadow of the Thin Man (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 13, '41, Pages 50, 54; Dec. 20, '41, Pages 70, 74; Dec. 27, '41, Page 76; Jan. 3, '42, Page 50; Jan. 10, '42, Page 57; Jan. 17, '42, Page 65; Feb. 21, '42, Page 60

## **Shanghai Gesture, The (UA)**

Audience Classification—Adult  
Legion of Decency Rating—Class B  
Round Table Exploitation—Dec. 27, '41, Page 74; Feb. 21, '42, Pages 56, 57

## **Suspicion (RKO)**

Audience Classification—Adult  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Dec. 6, '41, Page 63; Dec. 20, '41, Page 75; Dec. 27, '41, Pages 70, 74; Jan. 10, '42, Page 62; Feb. 21, '42, Page 60

## **Swamp Water (20th-Fox)**

Audience Classification—General  
Legion of Decency Rating—Class A-2  
Round Table Exploitation—Jan. 3, '42, Page 59; Jan. 10, '42, Page 56; Feb. 7, '42, Page 59; Feb. 14, '42, Page 57

## **Tarzan's Secret Treasure (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 6, '41, Page 58; Dec. 13, '41, Page 52; Dec. 27, '41, Page 70; Jan. 3, '42, Pages 57, 58; Jan. 10, '42, Page 62; Jan. 17, '42, Page 58; Jan. 24, '42, Page 52; Feb. 7, '42, Page 62; Feb. 14, '42, Page 60; Feb. 21, '42, Page 60

## **They Died with Their Boots On (WB)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Dec. 27, '41, Page 76; Jan. 10, '42, Pages 56, 57; Jan. 31, '42, Page 68; Feb. 14, '42, Page 58; Feb. 21, '42, Page 60

## **Vanishing Virginian, The (MGM)**

Audience Classification—General  
Legion of Decency Rating—Class A-1  
Round Table Exploitation—Feb. 7, '42, Page 60; Feb. 21, '42, Pages 56, 57



# SHORTS

## advance synopses and information

### GANG BUSTERS (Univ.)

Serial—13 Episodes (6581-93)

Detective Lieutenant Bill Bannister (Kent Taylor) is assigned to run down an unknown gang of terrorists who have spread a net of crime over the city. Aiding him is Detective Tim Nolan (Robert Armstrong), while following his investigations closely are Vicki Logan (Irene Hervey), a news photographer, and her reporter teammate, Happy Haskins (Richard Davies).

Hotly pursuing a rapid sequence of daring crimes, including attempts at his life, Bill finds that the band's ringleader is a mysterious Professor Mortis (Ralph Morgan). Clues unearthed lead Bill to the discovery that Mortis' gang is made up of known criminals officially listed in police records as dead. Each has become a member of Mortis' "League of Murdered Men" after seemingly committing suicide by hanging while awaiting the death penalty.

Bill runs a gauntlet of narrow escapes in attempting to round up the gang. He fights a madman in a plane plunging earthward without a pilot; is trapped in a dynamited building; is dropped into a secret well and is committed to "living death" by the Professor.

Piecing together a chain of evidence, Bill is lead eventually to the hideouts of the Professor and his mob—one a subterranean cell beneath the city's subways, the other a suburban mystery house. Uncovered also is the Professor's fantastic hold over his gang through the use of death simulating capsules and anti-death treatments. Almost single-handed, Bill outwits and closes in on the gang and causes the gang's extinction.

#### CAST

Bill Bannister.....Kent Taylor  
Vicky Logan.....Irene Hervey  
Professor Mortis.....Ralph Morgan  
Tim Nolan.....Robert Armstrong  
Haskins.....Richard Davies  
Chief O'Brien.....Joseph Crehan  
Mayor Hansen.....George Watts  
Halliger.....Ralf Harolde  
Wilkinson.....John Gallaudet  
Taboni.....William Haade  
Barnard.....Victor Zimmerman  
Mason.....George Lewis  
Mr. Grub.....Johnnie Berkes  
Police Chemist.....Pat O'Malley

#### SPECIAL REMARKS

The story is based on the radio series of the same name by Phillips H. Lord. The first chapter is reviewed on page 518 of your Product Digest.

#### CHAPTER TITLES

Episode One—"The League of Murdered Men"  
Episode Two—"The Death Plunge"  
Episode Three—"Murder Blockade"  
Episode Four—"Hangman's Noose"  
Episode Five—"Man Under Cover"  
Episode Six—"Under Crumbling Walls"  
Episode Seven—"The Water Trap"  
Episode Eight—"Murder by Proxy"  
Episode Nine—"Gang Bait"  
Episode Ten—"Mob Vengeance"  
Episode Eleven—"Wanted at Headquarters"  
Episode Twelve—"The Long Chance"  
Episode Thirteen—"Law and Order"

Release date, March 31, 1942

### Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 530 and 531.

### BLUNDER BELOW (Par.)

Popeye Cartoon (E1-5)

Popeye is one of a group of sailors receiving instructions on anti-submarine maneuvers from an officer who gives out with double-talk. The gobs go on deck for gunnery practice. Popeye steals a last look at his instruction book, climbs into the turret and the guns pop out with Popeye wrapped around the barrel like a bronco rider but facing the wrong way. After some wild experiences with the big guns, Popeye goes into action when a sub is sighted. Popeye gobbles a can of spinach, jumps into the water and swims toward the sub, like a shark fighter. Three torpedoes speed toward Popeye who grabs them like Indian clubs and flings them back at the sub. Popeye battles with the sub and hauls it aboard the American vessel.

Release date, February 13, 1942 7 Minutes

### THE NEW SPIRIT (U. S. Treasury)

Walt Disney Cartoon

The thesis of this Walt Disney cartoon subject is that taxes will beat the axis. It was made expressly under the auspices of the War Activities Committee for the U. S. Treasury Department. Donald Duck has been chosen to represent the taxpayer. He listens to a broadcast concerning the paying of income taxes and holds a conversation, with heavy overtones of comedy, with the commentator. That way he learns the meaning of the phrase "taxes to beat the Axis." National Screen Service is distributing the subject.

8 Minutes

### THE BIRD CAME C.O.D. (WB)

Merrie Melodie Color Cartoon (7710)

Conrad, a goofy cat and the latest addition to the Schlesinger cartoon characters, is told to deliver a large potted plant backstage in the local vaudeville theatre. He has considerable difficulty in getting the plant into the theatre and finally succeeds in distributing the pigeon who makes his home in the magician's high hat. The pigeon makes life miserable for Conrad, who eventually leaves the theatre without delivering the plant.

Release date, January 17, 1942 7 Minutes

### SHAM BATTLE SHENANIGANS (20th-Fox)

Terry-toon (Color) (2559)

Gandy, the lively and erratic young Goose, and his sergeant, the Cat, are the principals in this cartoon which recounts their adventures in the recent "war games." The sham battle between the Blue Army and the Green shows the two heroes as earnest but inexperienced soldiers, not too bright, and the victims of a good deal of strange, sudden and violent hard luck.

Release date, March 20, 1942 7 Minutes

### HEDDA HOPPER'S HOLLYWOOD, No. 3 (Par.)

(Z1-3)

Hedda Hopper takes the audience on a visit to a dog training school where pets of the stars are bedded, and the animals are trained for film work. Carl Spitz runs the school. There is Mr. Binkie, a scotty who was Ronald Colman's pal in "The Light That Failed" and Prince Karl, a great dane, who demonstrates that every movement of his master's hand has a meaning of its own. In addition to training dogs for studios and stars, Mr. Spitz is educating them for national defense. Dogs of many breeds are being trained for guard duty and some are already in active Army service. Also shown are several top stars hunting in Idaho.

Release date, February 20, 1942 10 Minutes

### MICKY'S BIRTHDAY PARTY (RKO)

Disney Color Cartoon (14,117)

Minnie Mouse gives Mickey a birthday party with all of his friends participating including Clara Cluck, Clarabel Cow, Donald Duck, Horace Horsecollar and Goofy. Everyone goes into a jam session while the Goof goes to the kitchen to make the birthday cake. The first cake falls flat, the second is so heavy it falls through the floor and the third erupts like a volcano. While this is going on the party is hitting on all six with Donald doing the conga with Clara Cluck. The dance finale ends with Donald being tangled up in the chandelier. The Goof finally comes in with the cake—purchased from a bakery—and proceeds to fall to the floor.

Release date, February 7, 1942 8 Minutes

### UNUSUAL OCCUPATIONS, No. 3 (Par.)

(L1-3)

Henry Verrige of Windom, Minn., has whirligigs for a hobby and breezes to make them go. Twinkle Watts, at six, already is a fancy ice-skater and a child champion at bowling. Will Williams' hobby horses are Shetland ponies and he has been raising them since 1905 at the William's Pony Farm at Denton, Tex. Bessie Merle Kirschner of Edinburg, Tex., makes natty cactus tweeds from desert weeds. Amos 'n Andy, radio blackface comedians, make their first screen appearance in many a year. The comedians, Charles Correll and Freeman Gosden, are seen preparing their program, rehearsing and on the air.

Release date, February 27, 1942 11 Minutes

### HEART BURN (RKO)

Edgar Kennedy Comedy (23,404)

Edgar Kennedy, a henpecked husband, learns that his neighbor controls his wife and family by feigning illness. Kennedy decides to try the same system and on arrival home staggers to the couch, pretending to be violently ill. Kennedy's act throws the family into wild confusion. Each member of the family determines to apply their own favorite remedy. Kennedy tries to laugh it off but that procedure only convinces the family that he is crazy and they phone for a mental specialist. Kennedy and the doctor end up in a fight just as the police arrive. Kennedy convinces the police that the doctor is the crazy one.

Release date, February 20, 1942 17 Minutes



## SHORTS CHART

Production Numbers  
Release Dates  
Running Time

## COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
INTERNATIONAL FORUM (Two Reels) 1941-42			
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365
RAYMOND GRAM SWING— HISTORICAL REELS (8 Minutes) 1941-42			
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411
ALL STAR COMEDIES (Average 17 Min.) 1941-42			
3421	Love In Gloom	8-15-41	236
(Youngman-Radio Rogues)			
3401	An Ache in Every Stake	8-22-41	265
(Stooges)			
3422	Half Shot at Sunrise	9-14-41	322
(Karns)			
3428	General Nuisance	9-18-41	322
(Keaton)			
3424	The Blitzkiss	10-2-41	333
(El Brendel)			
3402	In the Sweet Pie and Pie	10-16-41	322
(Stooges)			
3425	Loveable Trouble	10-23-41	352
(Clyde)			
3409	Mitt Me Tonight	11-6-41	375
(Glove Slingers)			
3426	She's Oil Mine	11-20-41	397
(Keaton)			
3403	Some More of Samoa	12-4-41	453
(Stooges)			
3427	Sweet Spirits of Nighter	12-25-41	453
(Brendel)			
3410	The Kink of the Campus	12-25-41	477
(Glove Slingers)			
3404	Loce Boys Make Good	1-8-42	465
(Stooges)			
3428	Three Blonde Mice	1-22-42	509
(Mowbray)			
3429	Sappy Birthday	2-5-42	..
(Clyde)			
3411	Glove Birds	2-12-42	..
(Glove Slingers)			
3405	Cactus Makes Perfect	2-26-42	..
(Stooges)			
3430	Yoo Hoo General	3-12-42	..
(Billy Vine)			
3431	What Makes Lizzy Dizzy	3-26-42	..
(Langdon-Ames)			
COLOR RHAPSODIES (7 Minutes) 1941-42			
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwags	2-22-42	..
3506	Concerto in B-Flat Minor	3-20-42	..
3507	Cinderella Goes to a Party	4-17-42	..
PHANTASIES CARTOONS (Average 8 Min.) 1941-42			
3701	The Crystal Gazer	10-10-41	352
3702	Dog Meets Dog	3-6-42	..
3703	(Untitled)	4-30-42	..
FABLES (8 Minutes) 1941-42			
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	12-26-41	497
3753	Under the Shedding Chestnut Tree	2-22-42	..
3754	Wolf Chases Pig	4-1-42	..
CINESCOPIES (Average 9 Min.) 1941-42			
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to Sept., 1941, see page 227.

Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page
COMMUNITY SING (Series 6) (10 Minutes) 1941-42				SPECIAL SUBJECT (21 Minutes) 1941-42			
3651	No. 1 (Don Baker)	8-15-41	251	X-310	War Clouds in the Pacific	12-24-41	495
3652	No. 2 (Current Hits)	9-5-41	309	FITZPATRICK TRAVELTALKS (Color) (9 Minutes) 1941-42			
3653	No. 3 (College Songs)	10-1-41	323	T-311	Glimpses of Florida	9-6-41	353
3654	No. 4 (Popular Songs)	12-1-41	511	T-312	The Inside Passage	10-4-41	333
3655	No. 5 L. White	12-19-41	511	T-313	Georgetown, Pride of Penang	11-15-41	397
3656	No. 6 (D. Baker)	1-23-42	..	T-314	Scenic Grandeur	12-13-41	477
3657	No. 7	2-22-42	..	T-315	Historic Maryland	12-27-41	477
3658	No. 8 (D. Leibert)	3-27-42	..	T-316	West Point on the Hudson	1-10-42	497
QUIZ REELS (Average 10 Min.) 1941-42				T-317	Minnesota, Land of Plenty	1-31-42	511
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236	T-318	Colorful North Carolina	2-21-42	..
3602	Kitchen Quiz, No. 1	9-12-41	290	PETE SMITH SPECIALTIES (10 Minutes) 1940-41			
3603	Kitchen Quiz, No. 2	12-12-41	435	S-271	Football Thrills of 1940	9-20-41	323
3604	Kitchen Quiz, No. 3	2-12-42	519	S-272	Flicker Memories	10-4-41	333
3605	So You Think You Know Music No. 2 (Series 2)	3-13-42	..	1941-42			
PANORAMICS (10 Minutes) 1941-42				S-361	Army Champions	10-11-41	322
3901	A City Within a City	8-8-41	265	S-362	Fancy Answers	11-1-41	377
3902	The Gallup Poll	10-17-41	352	S-363	How to Hold Your Husband—Back	12-13-41	433
3903	New York's Finest	12-11-41	477	S-364	Aqua Antica	1-24-42	497
3904	Spare Time in the Army (Private Potts)	2-12-42	519	S-365	What About Daddy?	2-28-42	..
3905	Health for Defense (Gallup Poll No. 2)	3-6-42	..	PASSING PARADE (10 Minutes) 1940-41			
TOURS (10 Minutes) 1941-42				K-288	Of Pups and Puzzles	9-16-41	225
3551	Journey in Tunisia	8-15-41	264	K-289	Hobbies	9-20-41	309
3552	Buenos Aires Today	10-10-41	323	1941-42			
3553	Alaska Tour	11-7-41	375	K-381	Strange Testament	11-15-41	433
3554	The Great American Divide	2-12-42	..	K-382	We Do It Because	1-24-42	497
SCREEN SNAPSHOTS (Series 21) (10 Minutes) 1941-42				K-383	Flag of Mercy	1-31-42	..
3851	No. 1	8-15-41	322	MINIATURES (10 Minutes) 1940-41			
3852	No. 2	9-12-41	290	M-239	Triumph Without Drums	10-18-41	333
3853	No. 3	11-7-41	377	M-240	Viva Mexico	11-1-41	377
3854	No. 4	12-5-41	411	1941-42			
3855	No. 5	1-2-42	..	M-331	Changed Identity	11-8-41	365
3856	No. 6	2-12-42	511	M-332	The Greenie	1-24-42	497
3857	No. 7	..	..	OUR GANG COMEDIES (Average 11 Min.) 1941-42			
WORLD OF SPORTS (9 Minutes) 1941-42				C-391	Helping Hands	9-27-41	322
3801	Tee Up	8-1-41	238	C-392	Come Back Miss Pippis	10-25-41	352
3802	Show Dogs	9-12-41	265	C-393	Wedding Worries	12-13-41	477
3803	Jungle Fishing	10-10-41	322	C-394	Melodies, Old and New	1-24-42	497
3804	Polo Champions	11-11-41	397	TECHNICOLOR CARTOONS (9 Minutes) 1940-41			
3805	Rack-em Up	12-19-41	477	W-252	Officer Pooch	9-6-41	309
3806	College Champions	2-12-42	519	W-253	Flying Bear	11-1-41	377
3807	(Untitled)	3-12-42	..	1941-42			
M-G-M				W-341	The Night Before Christmas	12-6-41	435
CRIME DOES NOT PAY (Average 20 Min.) 1940-41				W-342	The Field Mouse	12-27-41	477
P-206	Sucker List	9-27-41	224	W-343	Fraidy Cat	1-17-42	497
TWO REEL SPECIALS (20 Minutes) 1941-42				W-344	The Hungry Wolf	2-21-42	..
A-301	The Tell-Tale Heart	10-25-41	352	W-345	The First Swallow	3-14-42	..
A-302	Main Street on the March	1-10-42	477	PARAMOUNT UNUSUAL OCCUPATIONS (Color) (11 Minutes) 1941-42			
BENCHLEY COMEDIES (10 Minutes) 1941-42				LI-1	No. 1	10-3-41	323
SI-1	How to Take a Vacation	10-10-41	323	LI-2	No. 2	12-5-41	411
SI-2	Nothing But Nerves	1-9-42	433	FASCINATING JOURNEYS (Color) (10 Minutes) 1941-42			
SI-3	The Witness	3-20-42	..	MI-1	Road in India	10-24-41	377
SUPERMAN COLOR CARTOONS (8 Minutes) 1941-42				HEDDA HOPPER'S HOLLYWOOD (10 Minutes) 1941-42			
WI-1	Superman	9-26-41	251	ZI-1	No. 1	9-12-41	290
WI-2	Superman in the Mechanical Monsters	11-21-41	435	ZI-2	No. 2	12-5-41	411
WI-3	Superman in the Billion Dollar Limited	1-9-42	486	ZI-3	No. 3	2-20-42	529
WI-4	Superman in the Arctic Giant	2-27-42	..	HEADLINERS (10 Minutes) 1941-42			
WI-5	Superman in the Bulleteers	3-27-42	..	AI-1	Beauty and the Beach	9-26-41	322
MADCAP MODELS (Color) (9 Minutes) 1941-42				AI-2	The Copacabana Revue	11-28-41	397
UI-1	Rhythm in the Ranks	12-26-41	453	AI-3	Carnival in Brazil	3-6-42	..
UI-2	Jaspar and the Watermelons	2-6-42	486	POPEYE THE SAILOR (7 Minutes) 1941-42			
UI-3	The Sky Princess	3-27-42	..	EI-1	I'll Never Crow Again	9-19-41	322
POPULAR SCIENCE (Color) (10 Minutes) 1941-42				EI-2	The Mighty Navy	11-14-41	397
J1-1	No. 1	9-19-41	322	EI-3	Nix-on Hypnotricks	12-19-41	435
J1-2	No. 2	11-7-41	375	EI-4	Kickin' the Conga Round	1-16-42	486
J1-3	No. 3	1-30-42	486	EI-5	Blunder Below	2-13-42	529
SPEAKING OF ANIMALS (8 Minutes) 1941-42				EI-6	Fleets of Stren'th	3-13-42	..
YI-1	In a Pet Shop	9-5-41	290	SPORTLIGHTS (9 Minutes) (1941-42)			
YI-2	In the Zoo	10-31-41	377	RI-1	Shooting Mermaids	9-5-41	290
YI-3	At the County Fair	1-23-42	477	RI-2	Meet the Champs	10-3-41	323
QUIZ KIDS (11 Minutes) 1941-42				RI-3	Sittin' Pretty	10-31-41	377
QI-1	No. 1	9-12-41	290	RI-4	Quick Returns	11-28-41	411
QI-2	No. 2	12-5-41	411	RI-5	Buying a Dog	12-26-41	433
QI-3	No. 3	2-6-42	519	RI-6	Better Bowling	1-23-42	486
PRODUCERS AMERICAN HISTORY (22 Minutes) 1940-41				RI-7	Lure of the Surf	2-20-42	..
0.6	Our Freedom of the Seas	11-1-41	..	RI-8	Top Flight Juggling	3-20-42	..



Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page
<b>RKO</b>				<b>SPORTS REVIEWS</b>				<b>MERRIE MELODIES CARTOONS (Color)</b>				<b>OFFICIAL U. S. DEFENSE FILMS</b>			
<b>MARCH OF TIME</b> (Average 20 Min.) (1941-42)				(8 Minutes)				(7 Minutes)				OEM FILM CIRCUIT—1600 Broadway, N Y. C.			
23,102	Norway in Revolt.....	9-26-41	309	2301	Aristocrats of the Kennel..	9-12-41	352	7701	All This and Rabbit Stew..	9-13-41	265	Power for Defense.....			
23,103	Sailors with Wings.....	10-24-41	331	2302	Life of a Thoroughbred.....	11-7-41	435	7702	The Brave Little Bat.....	9-27-41	352	Twelve Recruiting Trailers.....			
23,104	Main Street, U.S.A.....	11-21-41	375	2303	Playtime in Hawaii.....	12-19-41	477	7703	The Bug Parade.....	10-11-41	352	Calling All Workers.....			
23,105	Our America at War.....	12-19-41	420	2304	Evergreen Playland.....	1-30-42	486	7704	Rookie Revue.....	10-25-41	377	America Preferred.....			
23,106	When Air Raids Strike..	1-16-42	451	2305	Winter's Wonderland.....	2-27-42	..	7705	Saddle Silly.....	11-8-41	433	Where Do We Go?.....			
23,107	Far East Command....	2-13-42	495	<b>TERRYTOONS (Color)</b>				7706	The Cagey Canary.....	11-22-41	435	America Builds Ships.....			
<b>SPECIAL</b> (22 Minutes) (1941-42)				(7 Minutes)				7707	Rhapsody in Rivets.....	12-6-41	465	Army in Overalls.....			
.....	Battlefields of the Pacific (March of Time).....	12-17-41	420	(1941-42)				7708	Wabbit Twouble.....	12-20-41	465	Bits and Pieces.....			
<b>WALT DISNEY CARTOONS (Color)</b> (8 Minutes) (1940-41)				2551	The Old Oaken Bucket.....	8-8-41	236	7709	Hop, Skip and a Chump....	1-3-42	519	Seven Tags.....			
14,110	Old MacDonald Duck....	9-12-41	290	2552	The One Man Navy.....	9-5-41	236	7710	The Bird Came C.O.D....	1-17-42	529	Bomber.....			
14,111	Lend a Paw.....	10-3-41	323	2553	Welcome Little Stranger....	10-3-41	264	7711	Aloha Hooey.....	1-31-42	519	Pots to Planes.....			
14,112	Donald's Camera.....	10-24-41	352	2554	Slap Happy Hunters.....	10-31-41	365	7712	Conrad the Sailor.....	2-14-42	..	Food for Freedom.....			
14,113	The Art of Skiing.....	11-14-41	397	2555	The Bird Tower.....	11-28-41	375	7713	Crazy Cruise.....	2-28-42	..	Red Cross Trailer.....			
14,114	Chef Donald.....	12-5-41	433	2556	A Torrid Toreador.....	1-9-42	453	<b>MUSICALS</b> (Average 18 Min.) (1941-42)				Women in Defense.....			
14,115	The Art of Self Defense.....	12-26-41	465	2557	Happy Circus Days.....	1-23-42	465	6221	Is Everybody Happy?.....	9-3-41	251	Safeguarding Military Information....			
14,116	The Village Smithy....	1-16-42	486	2558	Cat Meets Mouse.....	2-20-42	509	6222	In the Groove.....	10-8-41	333	Tanks.....			
14,117	Mickey's Birthday Party..	2-7-42	529	2559	Sam Battle Shenanigan ..	3-20-42	529	6223	Skylark Serenade.....	11-5-41	353	Any Bonds Today.....			
<b>INFORMATION PLEASE</b> (Average 11 Min.) (1941-42)				<b>TERRYTOONS (Black &amp; White)</b> (7 Minutes) (1941-42)				6224	Doin' the Town.....	11-26-41	365	<b>U. S. TREASURY DEPT.</b> (Released Through National Screen)			
24,201	No. 1 John Gunther.....	9-19-41	333	2501	The Ice Carnival.....	8-22-41	236	6225	Winter Serenade (Jingle Belles)	12-24-41	433	The New Spirit.....			
24,202	No. 2 Howard Lindsay..	10-17-41	352	2502	Uncle Joey Comes to Town..	9-19-41	265	6226	Campus Capers.....	1-7-42	453	<b>MISCELLANEOUS</b>			
24,203	No. 3 Cornelia Skinner ..	12-12-41	453	2503	The Frozen North.....	10-17-41	353	6227	Rhumba Rhythms.....	2-25-42	486	Defense of Moscow (Artkino).....			
24,204	No. 4 (John Gunther)...	1-16-42	497	2504	Back to the Soil.....	11-14-41	375	6228	Tune Time.....	3-18-42	..	Hidden Hunger (Film Center).....			
<b>SPORTSCOPE</b> (Average 9 Min.) (1941-42)				2505	A Yarn About a Yarn.....	12-12-41	433	6229	Gay Nineties.....	4-15-42	509	Kaltenborn Edits the News (Newsreel Distributors).....			
24,301	Pampas Paddock.....	9-5-41	309	2506	Flying Fever.....	12-26-41	453	<b>BROADWAY BREVITIES</b> (20 Minutes) (1941-42)				Movie Quiz No. 1 (R. U. McIntosh)....			
24,302	Dog Obedience.....	10-3-41	333	2507	Funny Bunny Business....	2-6-42	519	7101	Minstrel Days.....	9-6-41	265	Your Ringside Seat with Tex McCrary (Newsreel Distributors).....			
24,303	Gaucho Sports.....	10-31-41	377	2508	Eat Me Kitty Eight to the Bar .....	3-6-42	509	7102	Perils of the Jungle.....	10-18-41	353	<b>SERIALS</b>			
24,304	Crystal Flyers.....	11-28-41	411	<b>THE WORLD TODAY</b> (9 Minutes) (1941-42)				7103	At the Stroke of 12.....	11-15-41	352	<b>COLUMBIA</b>			
24,305	Fighting Fish.....	12-26-41	465	2401	American Sea Power.....	8-29-41	309	7105	West of the Rockies.....	11-29-41	465	(1941-42)			
24,306	Ten Pin Parade.....	1-23-42	519	2402	Uncle Sam's Iron Warriors ..	10-10-41	433	7106	Monsters of the Deep.....	12-13-41	453	3120 Holt of the Secret Service..			
<b>PICTURE PEOPLE</b> (10 Minutes) (1941-42)				2403	Dutch Guiana.....	1-2-42	477	<b>HOLLYWOOD NOVELTIES</b> (10 Minutes) (1941-42)				(15 Episodes)			
24,401	No. 1 Stars in Defense..	9-12-41	322	2404	Hub of the World.....	3-13-42	..	7301	Polo with the Stars.....	9-20-41	265	3140 Captain Midnight.....			
24,402	No. 2 Hollywood Sports..	10-10-41	333	<b>UNITED ARTISTS</b>				7302	White Sails.....	11-8-41	365	(15 Episodes)			
24,403	No. 3 Hobbies of the Stars ..	11-7-41	375	<b>SPECIAL</b> (16 Minutes) (1941-42)				7303	Points on Arrows.....	12-20-41	375	<b>REPUBLIC</b>			
24,404	No. 4 Stars Day Off.....	12-5-41	453	....	A Letter from Home.....	11-28-41	420	7304	Miracle Makers.....	2-21-42	465	(1941-42)			
24,405	No. 5 How to Be a Star..	1-2-42	465	<b>WORLD IN ACTION</b> (TWO REELS) (1941-42)				<b>THE SPORTS PARADE</b> (10 Minutes) (1941-42)				181 King of the Texas Rangers.....			
24,406	Hollywood War Effort....	1-30-42	519	....	Churchill's Island.....	..	..	7401	Kings of the Turf.....	9-27-41	265	182 Dick Tracy vs. Crime, Inc.			
<b>EDGAR KENNEDY</b> (Average 18 Min.) (1941-42)				....	The Battle for Oil.....	..	..	7402	Water Sports.....	11-1-41	365	(15 Episodes)			
23,401	Westward Ho-Hum.....	9-5-41	251	....	This is Blitz.....	..	..	7403	King Salmon (color).....	12-27-41	465	183 Spy Smasher.....			
23,402	I'll Fix It.....	10-7-41	352	<b>UNIVERSAL</b>				7404	Rodeo Roundup (color)....	1-31-42	..	(12 Episodes)			
23,403	A Quiet Fourth.....	12-19-41	453	<b>SPECIAL</b> (19 Minutes) (1940-41)				7405	Hunting Dogs at Work....	2-28-42	..	184 Captain Midnight.....			
23,404	Heart Burn.....	2-20-42	529	5110	Swing With Bing.....	9-4-41	..	<b>MELODY MASTERS BANDS</b> (10 Minutes) (1941-42)				(15 Episodes)			
<b>LEON ERROL</b> (Average 19 Min.) (1941-42)				6110	Cavalcade of Aviation.....	12-17-41	442	7501	U. S. Calif. Band and Glee Club .....	9-13-41	264	<b>UNIVERSAL</b>			
23,701	Man-I-Cured.....	9-26-41	322	....	Menace of the Rising Sun..	4-18-42	..	7502	Caricea Serenaders.....	10-25-41	365	(1941-42)			
23,702	Who's a Dummy.....	11-28-41	411	<b>COLOR CARTUNE</b> (Average 7 Min.) (1941-42)				7503	Forty Boys and a Song....	12-6-41	375	6781-95 Riders of Death Valley..			
23,703	Home Work.....	1-9-42	477	6241	Boogie, Woogie Bugle Boy of Co. B.....	9-1-41	251	7504	Carl Hoff and Band.....	1-3-42	465	(15 Episodes)			
<b>RAY WHITLEY</b> (Average 15 Min.) (1941-42)				6242	Man's Best Friend.....	10-20-41	333	7505	The Playgirls.....	2-14-42	..	6881-92 Sea Raiders.....			
23,501	California or Bust.....	11-11-41	365	6243	What's Cookin'.....	11-24-41	353	<b>LOONEY TUNES CARTOONS</b> (7 Minutes) (1941-42)				(12 Episodes)			
23,502	Keep Shooting.....	1-30-42	497	6244	\$21 a Day Once a Month..	12-1-41	397	7601	Notes to You.....	9-20-41	333	6881-92 Don Winslow of the Navy			
<b>20TH CENTURY-FOX</b>				6245	Under the Spreading Blacksmith's Shop .....	1-12-42	453	7602	Robinson Crusoe, Jr.....	10-25-41	365	(12 Episodes)			
<b>ADVENTURES NEWSCAMERAMAN</b> (Average 9 Min.) (1941-42)				6246	Hollywood Matador.....	2-9-42	486	7603	Porky's Peep.....	12-27-41	453	6581-93 Gang Busters.....			
2201	Soldiers of the Sky.....	8-1-41	309	6247	The Hams That Couldn't Be Cured .....	3-2-42	..	7605	Porky's Pastry Pirates... ..	1-17-42	519	(13 Episodes)			
2202	Highway of Friendship....	10-24-41	365	6248	Mother Goose on the Loose .....	4-13-42	..	<b>STRANGER THAN FICTION</b> (9 Minutes) (1941-42)				<b>MAGIC CARPET</b> (9 Minutes) (1941-42)			
2203	Wonders of the Sea ..	11-21-41	435	<b>2101 Sagebrush and Silver...</b>				6371	Shampoo Springs.....	9-8-41	265	<b>2101 Sagebrush and Silver...</b>			
2204	Men for the Fleet.....	1-16-42	486	2104	Secret of the Fjord.....	2-13-42	..	6372	The Hermit of Oklahoma..	10-13-41	333	.....			
<b>FATHER HUBBARD ALASKAN ADVENTURES</b> (9 Minutes) (1941-42)				<b>2101 Sagebrush and Silver...</b>				<b>2101 Sagebrush and Silver...</b>				<b>2101 Sagebrush and Silver...</b>			
2104	Secret of the Fjord.....	2-13-42	..	<b>2101 Sagebrush and Silver...</b>				<b>2101 Sagebrush and Silver...</b>				<b>2101 Sagebrush and Silver...</b>			
<b>MAGIC CARPET</b> (9 Minutes) (1941-42)				<b>2101 Sagebrush and Silver...</b>				<b>2101 Sagebrush and Silver...</b>				<b>2101 Sagebrush and Silver...</b>			
2101	Sagebrush and Silver....	8-15-41	309	<b>2101 Sagebrush and Silver...</b>				<b>2101 Sagebrush and Silver...</b>				<b>2101 Sagebrush and Silver...</b>			



# THE RELEASE CHART

## Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT

DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 530-531.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 510-511.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
ADVENTURES of Martin Eden	Col.	...	Glenn Ford-Claire Trevor	Feb. 26, '42	88m	Feb. 28, '42	p525	p476	....
All American Co-Ed	UA	...	Frances Langford-Johnny Downs	Oct. 31, '41	49m	Oct. 18, '41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28, '37	p330	....	....
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17, '41	106m	July 19, '41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10, '42	107m	Dec. 6, '41	p394	p376	p528
Always in My Heart	WB	...	Kay Francis-Walter Huston	Not Set	92m	.....	....	p464	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19, '41	68m	Sept. 6, '41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12, '41	56m	Oct. 25, '41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31, '41	89m	Nov. 1, '41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19, '41	57m	July 25, '41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14, '41	57m	.....	....	p230	....
Arizona Roundup	Mono.	...	Tom Keene	Mar. 6, '42	...	.....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6, '42	56m	Jan. 17, '42	p462	p408	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan. '42	118m	Dec. 6, '41	p393	p363	p528
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5, '41	74m	Aug. 30, '41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Not Set	82m	Dec. 13, '41	p420	p320	p528
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9, '42	111m	Dec. 6, '41	p393	....	p528
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10, '41	60m	Sept. 6, '41	p245	p235	....
Bashful Bachelor, The	RKO	...	Lum and Abner	Mar. 20, '42	...	.....	....	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25, '41	85m	Dec. 13, '41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12, '41	87m	Aug. 23, '41	p250	p161	p386
Below the Border	Mono.	...	Rough Riders	Jan. 30, '42	57m	Feb. 28, '42	p525	p464	....
Beyond the Blue Horizon (color)	Para.	...	Dorothy Lamour-Richard Denning	Not Set	...	.....	....	p527	....
Big Blockade, The (British)	Ealing-UA	...	War Documentary	Not Set	77m	Feb. 7, '42	p493	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24, '41	64m	Nov. 1, '41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12, '41	58m	.....	....	p376	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20, '42	59m	.....	....	p467	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7, '41	86m	Sept. 6, '41	p261	p235	p528
Black Dragons	Univ.	...	Bela Lugosi-Joan Barclay	Mar. 6, '42	...	.....	....	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 15, '41	65m	Aug. 30, '41	p246	....	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15, '42	...	.....	....	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 6, '42	75m	Dec. 20, '41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15, '41	88m	Nov. 1, '41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6, '41	72m	Dec. 6, '41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6, '42	61m	Jan. 17, '42	p461	p432	....
Borrowed Hero	Mono.	...	Alan Baxter-Florence Rice	Dec. 5, '41	65m	Dec. 6, '41	p407	p364	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar. '42	82m	Jan. 24, '42	p475	p442	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6, '42	59m	Jan. 10, '42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20, '42	50m	Jan. 31, '42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan. '42	101m	Dec. 20, '41	p417	p387	p496
Bullet Scars	WB	...	Regis Toomey-Adele Longmire	Not Set	59m	.....	....	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12, '42	...	.....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17, '41	60m	Oct. 4, '41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3, '41	70m	Aug. 2, '41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28, '41	69m	Nov. 15, '41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22, '42	...	.....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13, '42	67m	Jan. 10, '42	p450	p443	....
Canal Zone	Col.	...	Chester Morris-John Hubbard	Mar. 19, '42	...	.....	....	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21, '42	113m	Jan. 24, '42	p473	p308	p528
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27, '42	63m	Feb. 7, '42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1, '41	82m	July 26, '41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5, '41	62m	Aug. 23, '41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18, '41	p317	p289	p528
Citizen Kane	RKO	201	Orson Welles	Sept. 5, '41	119m	Apr. 12, '41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29, '42	...	.....	....	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30, '42	57m	Feb. 7, '42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	Not Set	58m	Dec. 13, '41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8, '42	65m	Dec. 13, '41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12, '41	73m	Nov. 15, '41	p362	p351	....
Continental Express	Mono.	...	Rex Harrison-Valerie Hobson	Not Set	...	.....	....	p526	....
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Nov. 28, '41	110m	Dec. 20, '41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14, '42	p505	p476	....



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
Cowboy Serenade	Rep.	144	Gene Autry-Smiley Burnette	Jan. 23, '42	66m	Jan. 24, '42	p474	p443	....
DANGEROUSLY They Live	WB	121	John Garfield-Raymond Massey	Feb. 14, '42	77m	Dec. 27, '41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16, '42	63m	Nov. 8, '41	p350	p332	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29, '41	56m	Oct. 4, '41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russel	Dec. '41	82m	Nov. 15, '41	p361	p351	p528
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10, '41	70m	Nov. 15, '41	p363	p343	....
Dr. Broadway	Para.	...	Macdonald Carey-Jean Phillips	Not Set	...	...	...	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26, '41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6, '41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Anne Gwynne	Jan. 2, '42	60m	Jan. 3, '42	p441	p343	....
Double Trouble	Mono.	...	Harry Langdon	Nov. 21, '41	63m	Nov. 15, '41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2, '41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8, '41	74m	July 26, '41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12, '41	59m	Sept. 6, '41	p246	....	p260
Dudes Are Pretty People	UA	...	Marjorie Woodworth-Jimmy Rogers	Mar. 13, '42	...	...	...	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31, '41	64m	Oct. 4, '41	p297	....	p496
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23, '42	65m	Feb. 14, '42	p506	p409	....
ELLERY Queen and Murder Ring Col.		3030	Ralph Bellamy	Nov. 18, '41	70m	Sept. 27, '41	p286	....	....
FANTASIA (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3, '42	82m	Nov. 16, '40	p494	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3, '41	79m	July 19, '41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13, '41	p275	p247	p496
Ferry Pilot (British)	ABFD	...	War Documentary	Not Set	27m	Feb. 7, '42	p494	....	....
Fiesta (color)	UA	...	Armida-Antonio Moreno	Dec. 19, '41	45m	Dec. 27, '41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19, '41	...	...	...	p364	....
Fingers at the Window	MGM	...	Lew Ayres-Laraine Day	Not Set	...	...	...	p526	....
Fleet's In, The	Para.	...	Dorothy Lamour-William Holde.	Not Set	93m	Jan. 24, '42	p474	p464	....
Fly By Night	Para.	...	Nancy Kelly-Richard Carlson	Not Set	68m	Jan. 24, '42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24, '41	60m	Oct. 25, '41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26, '41	59m	Jan. 3, '42	p441	p396	....
Forgotten Village, The	Mayer-Burstyn	...	Documentary	Sept. 16, '41	67m	Aug. 30, '41	p246	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23, '42	68m	Nov. 8, '41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2, '42	...	...	...	p396	....
Frightened Lady (British)	Hoffberg	...	Marius Goring-Helen Hays	Nov. 7, '41	80m	Nov. 15, '41	p363	....	....
'Frisco Lil	Univ.	...	Irene Hervey-Kent Taylor	Mar. 13, '42	60m	Feb. 21, '41	p517	p467	....
GAUCHOS of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24, '41	56m	Oct. 25, '41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24, '41	67m	Sept. 20, '41	p276	p218	....
General Suvorov	Artkino	...	Documentary	Sept. 19, '41	100m	Sept. 27, '41	p287	....	....
Gentleman After Dark, A	UA	...	Miriam Hopkins-Brian Donlevy	Feb. 27, '42	...	...	...	p508	....
(formerly Heliotrope Harry)									
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16, '42	66m	Jan. 10, '42	p449	p432	....
Gentleman from Dixie	Mono.	...	Jack LaRue-Marian Marsh	Sept. 5, '41	63m	Sept. 13, '41	p259	p206	....
(formerly Li'l Louisiana Belle)									
Ghost of Frankenstein, The	Univ.	...	Lon Chaney-Sir Cedric Hardwicke	Mar. 6, '42	...	...	...	p463	....
Girl from Leningrad (Russian)	Artkino	...	Zoya Fyodorova	Dec. 19, '41	92m	Dec. 27, '41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19, '41	69m	Oct. 11, '41	p306	....	p367
Girls Town	Prod.	202	Jane Storey-Edith Fellowes	Mar. 6, '42	68m	...	...	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5, '41	80m	Sept. 6, '41	p261	p235	....
Gold Rush, The	UA	...	Chaplin—Words and Music	Apr. 17, '42	...	...	...	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27, '41	70m	Nov. 29, '41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10, '41	73m	Sept. 13, '41	p275	p247	....
Great Man's Lady, The	Para.	...	Barbara Stanwyck-Joel McCrea	Not Set	...	...	...	p396	....
Gunman from Bodie	Mono.	....	Buck Jones-Tim McCoy	Sept. 26, '41	62m	Oct. 18, '41	p319	p263	....
(formerly Bad Man from Bodie)									
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17, '41	68m	Nov. 1, '41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11, '41	66m	Sept. 20, '41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arlene Judge	Dec. 18, '41	...	...	...	p376	....
Hatter's Castle (Paramount-British)	...	...	Robert Newton-Deborah Kerr	Not Set	100m	Dec. 20, '41	p418	....	....
Hayfoot	UA	...	William Tracy-James Gleason	Jan. 2, '42	48m	Jan. 10, '42	p450	....	....
Heart of Texas, The	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11, '42	...	...	...	p518	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26, '41	84m	Dec. 20, '41	p431	....	p528
Hennes Melodie	Scandia Films	...	Sonja Wigert	Feb. 7, '42	99m	Feb. 21, '42	p518	....	....
(Her Melody)									
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24, '41	70m	Aug. 2, '41	p248	p207	p210
Henry and Dizzy	Para.	...	Jimmy Lydon-Charlie Smith	Not Set	...	...	...	p443	....
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Dec. 26, '41	...	...	...	p432	....
Hi, Gang (British)	General Film	...	Bebe Daniels-Ben Lyon	Not Set	100m	Dec. 27, '41	p430	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15, '41	p362	p351	p496
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26, '41	116m	Aug. 2, '41	p251	p208	p452
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20, '41	p273	p235	p452
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11, '41	...	...	...	p364	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Jan. 23, '42	118m	Nov. 1, '41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20, '41	69m	July 26, '41	p249	p197	p236
INTERNATIONAL Lady	UA	...	Ilona Massey-George Brent	Sept. 19, '41	102m	Oct. 18, '41	p317	p277	p496
International Squadron	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11, '41	87m	Aug. 16, '41	p262	p196	p452
(formerly Flight Patrol)									
Invaders, The (British)	Col.	...	Howard-Massey-Olivier	Not Set	123m	Nov. 8, '41	p349	....	....
(formerly 49th Parallel)									
It Started with Eve	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26, '41	90m	Oct. 4, '41	p297	p205	p496
(formerly Almost an Angel)									
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28, '41	71m	Nov. 15, '41	p363	....	....
I Married an Angel	MGM	...	Jeannette MacDonald-Nelson Eddy	Not Set	...	...	...	p507	....
I Thank You (British)	General Film	...	Arthur Askey-Richard Murdoch	...	81m	Oct. 11, '41	p306	....	....
I Wake Up Screaming	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14, '41	82m	Oct. 18, '41	p317	p299	p421
(formerly Hot Spot)									



Title	Company	Prod. Number	Stars	Release Date	Running Time	(REVIEWED)			
						M. P. Issue	Product Digest Section	Advance Synopsis	Service Data
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9, '42	62m	Jan. 17, '42	p462	p396	.....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17, '41	56m	Oct. 18, '41	p319	.....	.....
Joan of Paris	RKO	218	Michele Morgan-Paul Henried	Feb. 20, '42	91m	Jan. 10, '42	p463	p442	.....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10, '42	p449	p409	p528
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13, '41	p405	p363	p528
Juke Box Jennie	Univ.	...	Ken Murray-Harriet Hillard	Mar. 27, '42	...	.....	.....	.....	.....
Juke Girl	WB	...	Ann Sheridan-Ronald Reagan	Not Set	...	.....	.....	p464	.....
Jungle Book, The (color)	UA	...	Sabu	Apr. 3, '42	...	.....	.....	p396	.....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15, '41	p362	p351	p528
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28, '41	80m	Nov. 22, '41	p386	.....	p528
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19, '41	60m	Sept. 20, '41	p276	p221	.....
Kid Glove Killer (formerly Along Came Murder)	MGM	...	Van Heflin-Marsha Hunt	Not Set	...	.....	.....	p495	.....
King, The (French)	Trio Film	...	Raimu	Oct. 27, '41	90m	Nov. 8, '41	p350	.....	.....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14, '41	63m	Aug. 9, '41	p250	p220	.....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Not Set	130m	Dec. 27, '41	p429	p320	.....
Klondike Victory	Mono.	...	Edmund Lowe-Lucile Fairbanks	Mar. 20, '42	...	.....	.....	p527	.....
LABURNUM Grove (British)	Anglo Film	...	Edmund Gwenn-Cedric Hardwicke	Dec. 1, '41	65m	Dec. 6, '41	p395	.....	.....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18, '41	92m	Sept. 13, '41	p258	p263	.....
Lady Be Good	MGM	202	Ann Southern-Robert Young	Sept. '41	110m	July 19, '41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5, '42	88m	Jan. 3, '42	p441	p351	.....
Lady Has Plans, The	Para.	...	Paulette Goddard-Ray Millan	Not Set	75m	Jan. 24, '42	p475	p464	.....
Lady In Distress (British)	Times	...	Michael Redgrave-Sally Gray	Feb. 14, '42	76m	Feb. 21, '42	p517	.....	.....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12, '42	91m	Jan. 31, '42	p485	p351	.....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26, '41	66m	July 26, '41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10, '42	60m	Dec. 13, '41	p407	p387	.....
Larceny, Inc.	WB	...	Edward G. Robinson-Jane Wyman	Not Set	...	.....	.....	.....	.....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26, '41	57m	Sept. 13, '41	p260	p247	.....
Lawless Plainsman	Col.	...	Charles Starrett-Russell Hayden	Mar. 12, '42	...	.....	.....	p508	.....
Law of the Jungle	Mono.	...	Mantan Moreland	Feb. 6, '42	...	.....	.....	p476	.....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19, '41	64m	Dec. 20, '41	p419	p364	.....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4, '41	76m	Sept. 6, '41	p245	p235	.....
Let's Go Collegiate	Mono.	...	Frankie Darro-Manton Moreland	Sept. 12, '41	62m	Sept. 20, '41	p274	p209	.....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16, '42	...	.....	.....	p409	.....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 13, '42	59m	.....	.....	p507	.....
Lone Star Law Men	Mono.	...	Tom Keene-Betty Miles	Dec. 5, '41	...	.....	.....	p387	.....
Lone Star Ranger	20th-Fox	...	John Kimbrough-Sheila Ryan	Not Set	...	.....	.....	p443	.....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1, '42	58m	Sept. 27, '41	p286	.....	.....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21, '41	79m	Sept. 20, '41	p273	p221	p528
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25, '41	98m	Nov. 29, '41	p385	p332	p528
Lucky Ghost	Consolidated National	...	Mantan Moreland	Feb. 10, '42	68m	Feb. 21, '42	p518	.....	.....
Lydia	UA	...	Merle Oberon-Alan Marshall	Sept. 26, '41	104m	Aug. 23, '41	p262	.....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27, '42	61m	Jan. 10, '42	p451	p432	.....
Magnificent Ambersons, The	RKO	...	Joseph Cotton-Dolores Costello	Mar. 13, '42	...	.....	.....	p507	.....
Major Barbara (British)	UA	...	Wendy Hiller-Robert Morley	Sept. 12, '41	115m	May 10, '41	.....	p85	p353
Male Animal, The	WB	...	Henry Fonda-Olivia De Havilland	Not Set	101m	.....	.....	p464	.....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18, '41	100m	Oct. 4, '41	p298	.....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26, '41	69m	Sept. 13, '41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16, '42	60m	Jan. 17, '42	p462	p431	.....
Man from Headquarters	Mono.	...	Frank Albertson-Joan Woodbury	Jan. 23, '42	67m	Jan. 31, '42	p486	p443	.....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, '41	56m	Oct. 11, '41	p306	p276	.....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24, '42	112m	Dec. 27, '41	p429	p332	p528
Man Who Returned to Life	Col.	3034	John Howard-Roger Clark	Feb. 5, '42	60m	Feb. 28, '42	p525	p476	.....
Man Who Seeks the Truth	Dome (French)	...	Raimu	Oct. 7, '41	80m	Oct. 11, '41	p307	.....	.....
Man with Two Lives	Mono.	...	Edward Norris	Mar. 13, '42	...	.....	.....	p495	.....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13, '41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28, '41	60m	Nov. 15, '41	p374	p289	.....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24, '41	58m	Oct. 11, '41	p305	p276	.....
Maxwell Archer, Detective (British)	Mono.	...	John Loder-Leueen MacGrath	Not Set	...	.....	.....	p476	.....
Mayor of 44th St.	RKO	...	George Murphy-Anne Shirley	Apr. 10, '42	...	.....	.....	p487	.....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19, '41	60m	Dec. 20, '41	p417	p376	.....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20, '41	89m	Oct. 25, '41	p321	p277	.....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10, '41	72m	Oct. 11, '41	p306	.....	.....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28, '41	70m	Sept. 6, '41	p261	p247	.....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 6, '42	72m	Jan. 10, '42	p450	p443	.....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14, '41	69m	Jan. 17, '42	p462	p320	.....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25, '41	58	Nov. 22, '41	p373	p364	.....
Miss Polly	UA	...	Zasu Pitts-Slim Summerville	Nov. 14, '41	45m	Nov. 8, '41	p350	.....	.....
Mister V (British) (formerly Pimpnel Smith)	UA	...	Leslie Howard	Mar. 20, '42	122m	July 5, '41	p450	.....	p528
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3, '41	62m	Oct. 11, '41	p307	p289	.....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21, '41	61m	Oct. 11, '41	p305	p149	.....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24, '41	68m	Oct. 18, '41	p318	p299	.....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elvira	July 12, '41	68m	July 19, '41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Not Set	78m	Dec. 13, '41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18, '41	68m	Dec. 27, '41	p430	p409	.....
Mr. Wise Guy	Mono.	...	East Side Kids	Feb. 20, '42	70m	Feb. 14, '42	p506	p475	.....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20, '41	p418	p387	.....
Mrs. Miniver	MGM	...	Greer Garson-Walter Pidgeon	Not Set	...	.....	.....	p527	.....
Musical Story, A	Artkino	...	Sergei Lemeshev	Oct. 10, '41	84m	Oct. 25, '41	p331	.....	.....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4, '41	65m	Aug. 2, '41	p248	p194	p220
Mystery of Marie Roget	Univ.	...	Patric Knowles-Marie Montez	Not Set	...	.....	.....	p507	.....
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13, '41	108m	Aug. 16, '41	p249	p205	p452
Nazi Agent (Formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24, '42	p474	.....	.....



Title	Company	Prod. Number	Stars	Release Date	Running Time	(REVIEWED)		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10, '41	70m	Oct. 11, '41	p305	p299	p496
New Wine	UA	...	Ilona Massey-Binnie Barnes	Oct. 10, '41	87m	Aug. 2, '41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31, '41	75m	Aug. 2, '41	p248	p207	p236
Niagara Falls	UA	...	Marjorie Woodworth-Tom Brown	Oct. 17, '41	43m	Sept. 27, '41	p285	...	...
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6, '42	67m	Feb. 7, '42	p494	p487	...
Night in New Orleans	Para.	...	Preston Foster-Patricia Morison	Not Set	...	...	...	p527	...
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28, '41	80m	Sept. 6, '41	p261	p235	...
Nine Bachelors (French)	J. Bercholz	...	Sacha Guitry	Feb. 7, '42	85m	Feb. 14, '42	p506	...	...
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20, '41	63m	Sept. 6, '41	p245	p235	...
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Not Set	76m	Dec. 13, '41	p406	p364	...
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney, Jr.	Jan. 23, '42	58m	Jan. 24, '42	p475	p396	...
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10, '41	90m	Aug. 2, '41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30, '42	80m	Nov. 8, '41	p349	p332	...
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13, '42	69m	Feb. 7, '42	p494	p487	...
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1, '41	108m	Oct. 4, '41	p297	p206	p528
Our Russian Front	Artkino	...	Documentary	Feb. 11, '42	40m	Jan. 17, '42	p462	...	...
(Formerly Report from Russia)									
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10, '41	56m	Sept. 20, '41	p276	p263	...
Outlaws of the Desert	Para.	...	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27, '41	p287	...	...
PANAMA Hattie	MGM	...	Ann Sothorn-Red Skelton	Not Set	...	...	...	p396	...
Pacific Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Jan. 2, '42	76m	Dec. 13, '41	p406	p364	p496
(formerly Midnight Angel)									
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12, '41	75m	July 19, '41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26, '42	64m	Feb. 14, '42	p506	p442	...
Paris Calling	Univ.	6014	Randolph Scott-Elizabeth Bergner	Jan. 16, '42	95m	Dec. 6, '41	p407	p320	p528
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19, '41	62m	Nov. 15, '41	p374	p351	...
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29, '41	76m	Sept. 6, '41	p246	...	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26, '41	96m	Nov. 8, '41	p349	p332	p528
Powder Town	RKO	...	Victor McLaglen-Edmond O'Brien	Apr. 17, '42	...	...	...	...	...
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23, '41	p249	...	...
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22, '41	61m	July 26, '41	p250	p197	p236
Professor Creeps Consolidated	Nat.	...	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28, '42	p526	...	...
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30, '41	66m	Nov. 1, '41	p342	...	...
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21, '41	80m	Feb. 15, '41	p386	...	...
RAIDERS of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13, '42	64m	...	...	p432	...
Reap the Wild Wind (color)	Para.	...	Ray Milland-Paulette Goddard	Not Set	...	...	...	p408	...
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12, '41	62m	Dec. 20, '41	p418	p409	...
Remarkable Andrew, The	Para.	...	William Holden-Ellen Drew	Not Set	80m	Jan. 24, '42	p473	p443	...
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Dec. 26, '41	86m	Dec. 20, '41	p417	p408	p452
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 20, '42	86m	Feb. 14, '42	p505	p464	...
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18, '41	57m	Jan. 31, '42	p485	p387	...
Riding the Wind	RKO	283	Tim Holt	Feb. 13, '42	60m	Sept. 6, '41	p246	...	...
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10, '41	56m	Sept. 13, '41	p275	p247	...
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27, '41	p286	...	...
Right to the Heart	20th-Fox	229	Brenda Joyce-Cornel Wilde	Jan. 23, '42	74m	Jan. 10, '42	p451	p432	...
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12, '41	60m	Dec. 13, '41	p420	p364	...
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21, '41	92m	Nov. 15, '41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19, '41	60m	Dec. 13, '41	p407	...	...
Road to Happiness	Mono.	...	John Boles-Mona Barrie	Jan. 9, '42	83m	Jan. 10, '42	p450	p396	...
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16, '41	60m	Aug. 30, '41	p234	...	...
Rock River Renegades	Mono.	...	Corrigan-Kane-Terhune	Feb. 27, '42	...	...	...	...	...
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13, '42	72m	...	...	p526	...
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20, '42	74m	Feb. 7, '42	p493	p487	...
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13, '41	59m	Dec. 20, '41	p419	p289	...
SABOTEUR, The	Univ.	...	Robert Cummings-Priscilla Lane	Mar. 6, '42	...	...	...	p508	...
Saddle Mountain Roundup	Mono.	...	Range Busters	Aug. 29, '41	60m	Jan. 17, '42	p462	p299	...
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30, '41	71m	Oct. 11, '41	p305	p299	p432
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5, '41	62m	Dec. 6, '41	p395	...	...
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13, '41	67m	Nov. 22, '41	p373	p289	...
Secrets of the Wasteland	Para.	...	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27, '41	p287	...	...
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27, '41	134m	July 5, '41	p250	p111	p495
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25, '41	p329	p308	p528
Shadows of the Underworld	Mono.	...	Barry K. Barnes-Valerie Hobson	Not Set	...	...	p526	...	...
Shanghai Gesture, The	UA	...	Gene Tierney-Walter Huston	Feb. 6, '42	105m	Dec. 27, '41	p442	...	p528
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	May 15, '42	...	Dec. 20, '41	p419	...	...
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19, '42	70m	Feb. 21, '42	p517	p476	...
Sierra Sue	Rep.	143	Gene Autry-Smilay Burnette	Nov. 12, '41	64m	Nov. 15, '41	p362	p343	...
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19, '41	63m	Sept. 13, '41	p259	p137	...
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4, '41	65m	Dec. 6, '41	p394	p331	...
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Feb. 27, '42	71m	Jan. 10, '42	p450	p442	...
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7, '41	57m	Jan. 31, '42	p486	p218	...
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21, '41	93m	Sept. 13, '41	p257	p235	...
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7, '41	72m	Oct. 18, '41	p318	p299	...
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6, '41	71m	Aug. 16, '41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13, '41	p257	p247	p495
Snuffy Smith, Yard Bird	Mono.	...	Bud Duncan-Edgar Kennedy	Jan. 16, '42	67m	Jan. 31, '42	p485	p408	...
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13, '42	75m	Feb. 7, '42	p493	p487	...
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 9, '42	98m	Jan. 10, '42	p449	p432	...
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7, '42	91m	July 5, '41	p430	...	...
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17, '42	55m	Feb. 28, '42	p525	p507	...
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17, '41	75m	Oct. 25, '41	p330	p308	...
Soviet Power	Artkino	...	Documentary	Sept. 6, '41	112m	Sept. 27, '41	p287	...	...
Spooks Run Wild	Mono.	...	Bela Lugosi-Leo Gorcey	Oct. 24, '41	64m	Oct. 11, '41	p306	p277	...
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13, '42	...	...	...	...	...
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13, '41	68m	Dec. 6, '41	p395	p376	...



Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27, '41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10, '41	62m	Oct. 19, '41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6, '41	68m	Nov. 15, '41	p362	p308	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Mar. 27, '42	....	....	....	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13, '41	p405	p320	p452
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31, '41	90m	Oct. 18, '41	p318	p289	p421
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29, '41	86m	Aug. 22, '41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14, '41	99m	Sept. 20, '41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5, '41	90m	Oct. 18, '41	p318	p299	p528
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5, '41	68m	Jan. 3, '42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	....	....	....	p527	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7, '41	66m	Nov. 1, '41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	Mar. 27, '42	....	....	....	p487	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12, '41	50m	Aug. 9, '41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8, '41	48m	Aug. 16, '41	p318	....	p495
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15, '41	p375	p289	p528
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9, '41	94m	Oct. 11, '41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2, '42	60m	....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1, '42	140m	Nov. 22, '41	p373	p308	p528
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17, '41	80m	Mar. 8, '41	p406	....	....
This Gun for Hire	Para.	....	Veronica Lake-Robert Preston	Not Set	....	....	....	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14, '42	p506	p495	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4, '41	77m	June 21, '41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23, '41	72m	Oct. 25, '41	p330	p263	p367
Thunder River Feud	Mono.	....	Range Busters	Jan. 9, '42	....	....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13, '41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6, '42	99m	Feb. 21, '42	p526	....	....
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30, '42	....	....	....	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10, '41	60m	Dec. 6, '41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27, '42	67m	....	....	p508	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17, '41	70m	Nov. 1, '41	p342	p308	....
Torpedo Boat	Para.	....	Richard Arlen-Jean Parker	Not Set	70m	Jan. 24, '42	p474	p464	....
Tough As They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	....	....	....	p508	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2, '42	68m	Feb. 7, '42	p494	p476	....
Tramp, Tramp, Tramp	Col.	....	Jackie Gleason-Jack Durant	Mar. 12, '42	....	....	....	p507	....
Treat 'Em Rough (formerly Panama Kid)	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30, '42	61m	Jan. 24, '42	p475	p408	....
True to the Army	Para.	....	Judy Canova-Allan Jones-Ann Miller	Not Set	....	....	....	p527	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4, '41	71m	Dec. 6, '41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27, '41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24, '42	....	....	....	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25, '41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2, '41	65m	Sept. 27, '41	p287	....	....
Two Yanks in Trinidad	Col.	....	Pat O'Brien-Brian Donlevy	Mar. 26, '42	....	....	....	p508	....
UNDERGROUND Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21, '41	....	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7, '41	67m	Sept. 20, '41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12, '41	96m	Aug. 30, '41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18, '41	p318	p289	p421
VALLEY of the Sun	RKO	216	Lucille James-James Craig	Feb. 6, '42	84m	Jan. 10, '42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6, '41	p394	p387	p528
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17, '41	80m	Sept. 13, '41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12, '41	66m	Oct. 25, '41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19, '41	64m	Sept. 13, '41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17, '42	p461	p443	....
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13, '42	....	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15, '41	56m	Dec. 20, '41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15, '42	60m	Feb. 21, '42	p517	....	....
What's Cookin'	Univ.	....	Andrews Sisters-Gloria Jean	Feb. 13, '42	60m	Feb. 21, '42	p517	p507	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31, '42	82m	Dec. 27, '41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15, '41	78m	July 26, '41	p249	p196	p367
Wings of Victory	Artkino	....	Vladimir Belokurov	Nov. 14, '41	95m	Nov. 15, '41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Dick Foran	Dec. 12, '41	70m	Dec. 13, '41	p420	....	....
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb. '42	112m	Jan. 17, '42	p461	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12, '41	71m	Dec. 20, '42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3, '41	97m	Sept. 13, '41	p257	p149	p495
Yank on the Burma Road, A (formerly China Caravan)	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17, '42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13, '42	....	....	....	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30, '41	97m	Oct. 25, '41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25, '41	79m	Dec. 6, '41	p394	p376	....
You're Telling Me	Univ.	....	Hugh Herbert-Anne Gwynne	Mar. 27, '42	....	....	....	p508	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Jan. 2, '42	73m	Jan. 10, '42	p451	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7, '41	62m	Nov. 1, '41	p342	p332	....

*Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 510.*



---

# IMPORTANT NOTICE

## *Eastman Motion-Picture Film Cans and Cores* **MUST BE RETURNED**

---

WAR requirements have sharply curtailed the supply of metal and plastics needed to manufacture 35-mm. motion-picture film cans and cores. Consequently, the Eastman Kodak Company urges the prompt return of these essential supplies. They must be used over and over again.

Help maintain the supply of motion-picture film by seeing to it that all Eastman cans and cores are kept in good condition, collected, and shipped to the Kodak Park Works, Rochester, N. Y.

By doing your part in this emergency, you help yourself and everyone connected with the motion-picture industry—as well as all those who depend more than ever on the screen for vital information and entertainment.

*Write for prices and detailed shipping information.*

---

***Motion Picture Sales Division***  
**EASTMAN KODAK COMPANY, ROCHESTER, N. Y.**



*Columbia Pictures*

*makes public expression of its appreciation to*

**CARY                      JEAN                      RONALD**  
**GRANT ★ ARTHUR ★ COLMAN**  
*and*  
**GEORGE**  
**STEVENS**

*who so graciously after seeing the  
picture volunteered their services to  
appear in the special trailer for*

*The*  
**INVADERS**

*starring*

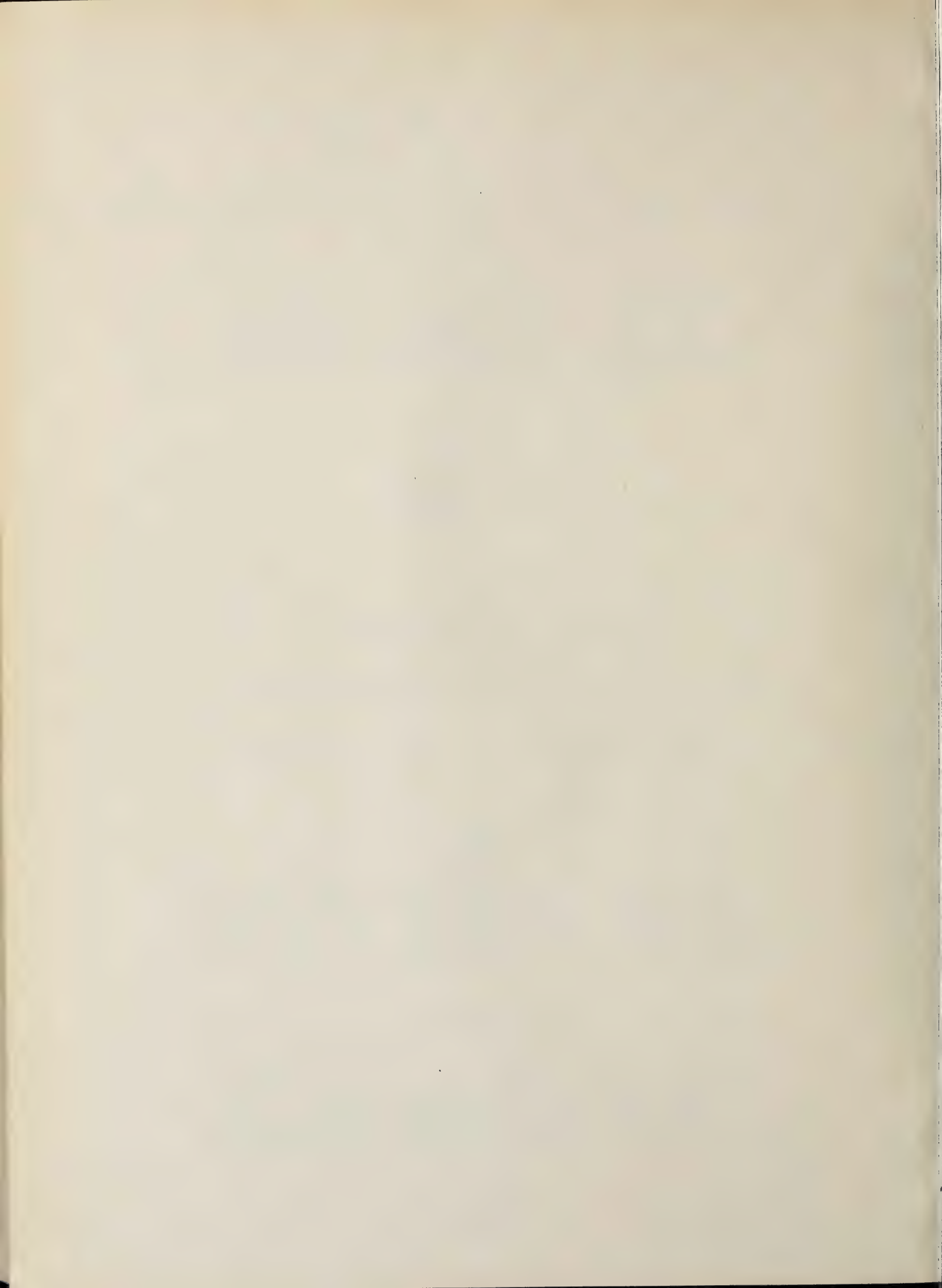
**LAURENCE                      LESLIE                      RAYMOND**  
**OLIVIER ★ HOWARD ★ MASSEY**

























LIBRARY OF CONGRESS



0 007 551 773 7